MELODIES LITURGIQUES

SYRIENNES ET CHALDÉENNES

RECUEILLIES PAR

DOM JEANNIN O. S. B.

et publiées avec la collaboration de Dom J. Puyade
et de Dom A. Chibas-Lassalle O.S.B.

Mélodies Syriennes

II. INTRODUCTION LITURGIQUE ET RECUEIL DE MÉLODIES

ALEP 1995

I

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ܕܡܪܝ ܝܥܩܘܒ ܘܕܡܪܝ ܐܦܪܝܡ ܘܕܡܪܝ ܒܠܝ
ܘܗܘ. ܒܬ̈ܠܐ ܒܥܘܬܗܘܢ

PREMIÈRE CATÉGORIE D'HYMNES : LES "BO'WOTHO,,

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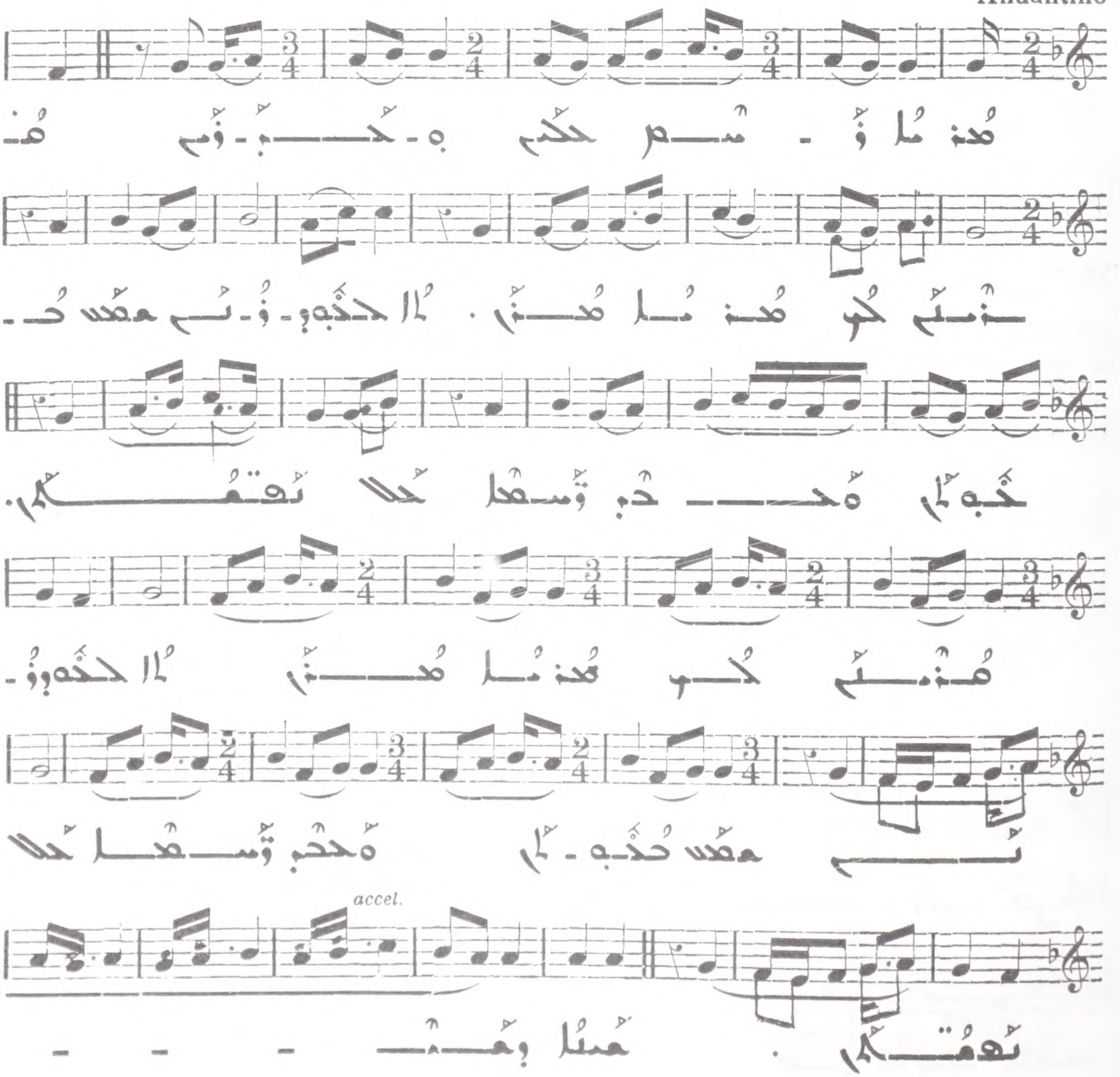
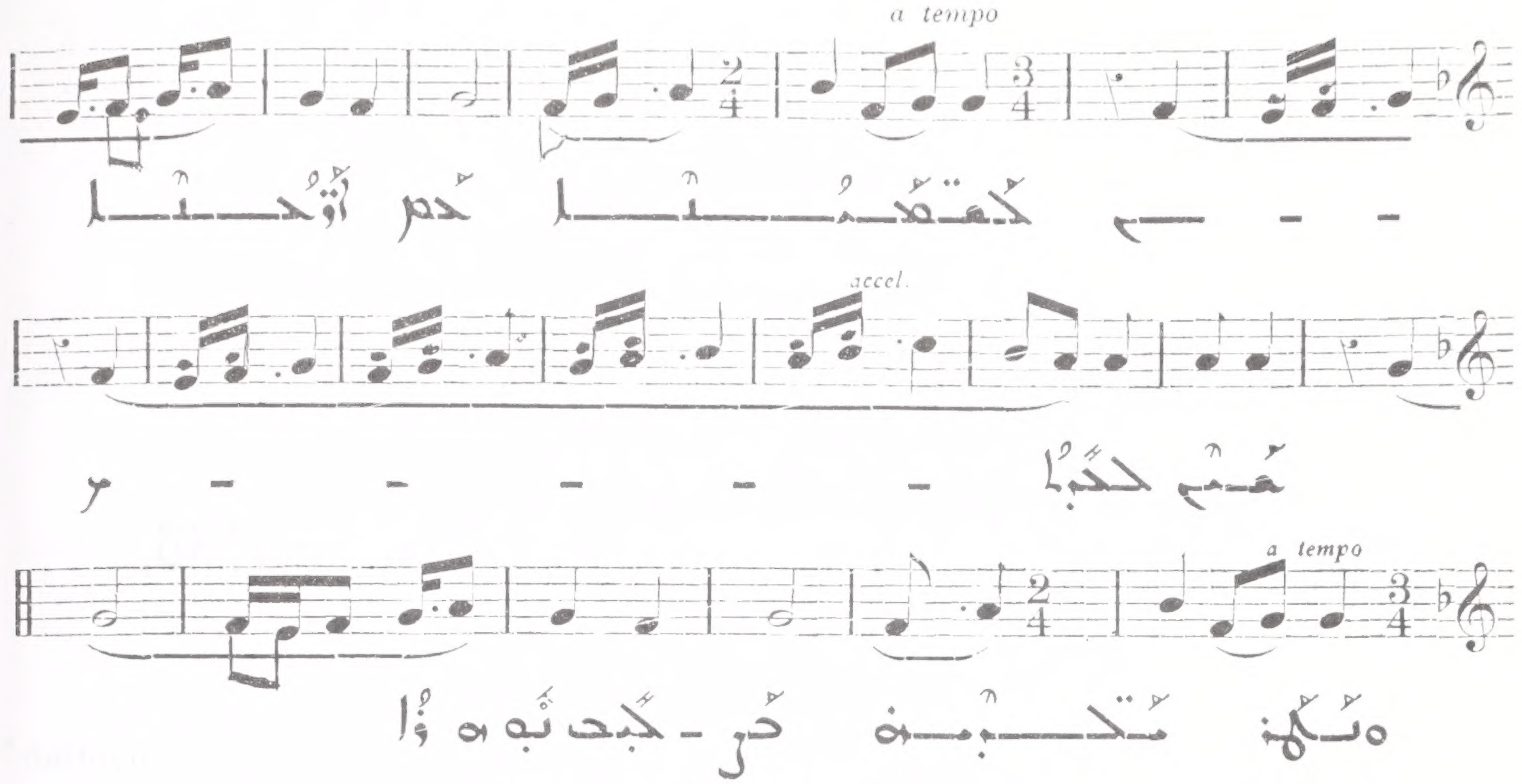
Andantino





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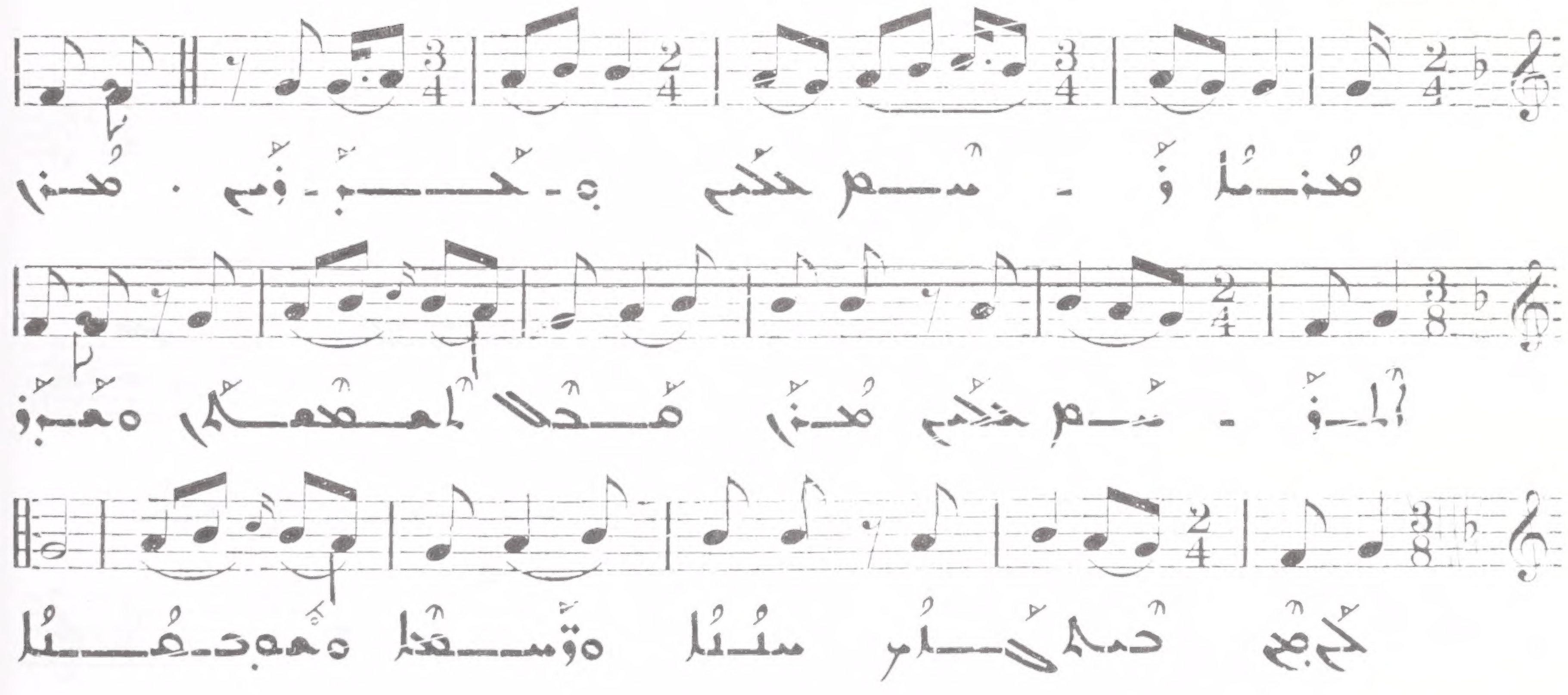
2

Andantino

I



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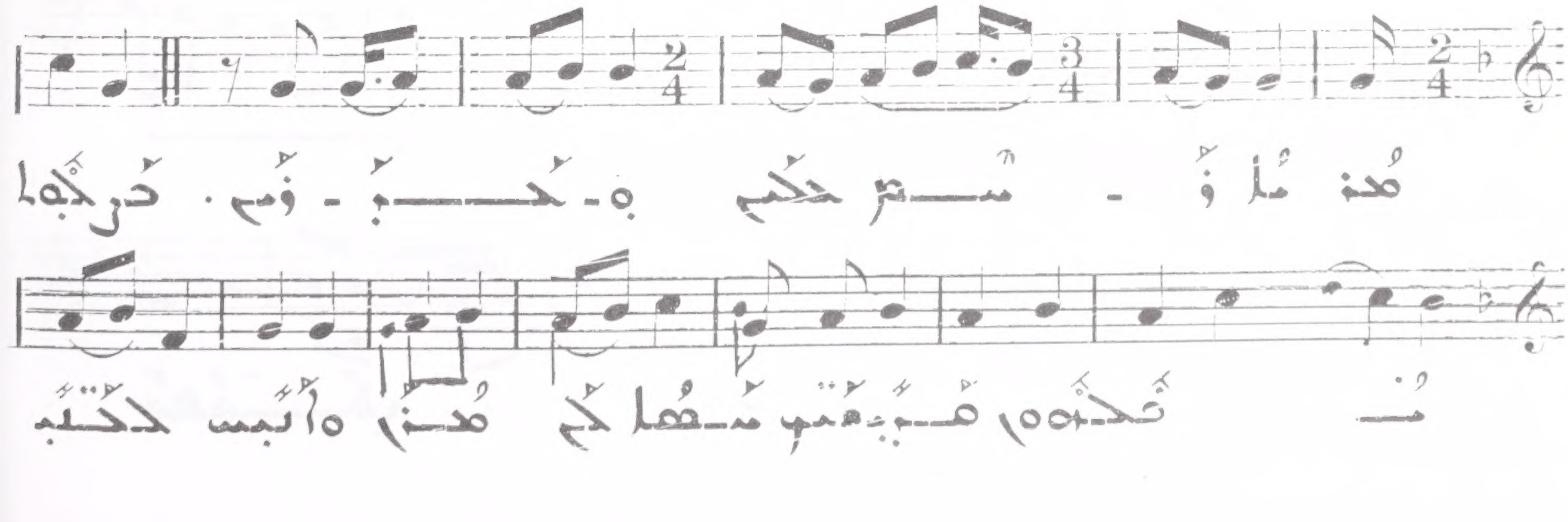
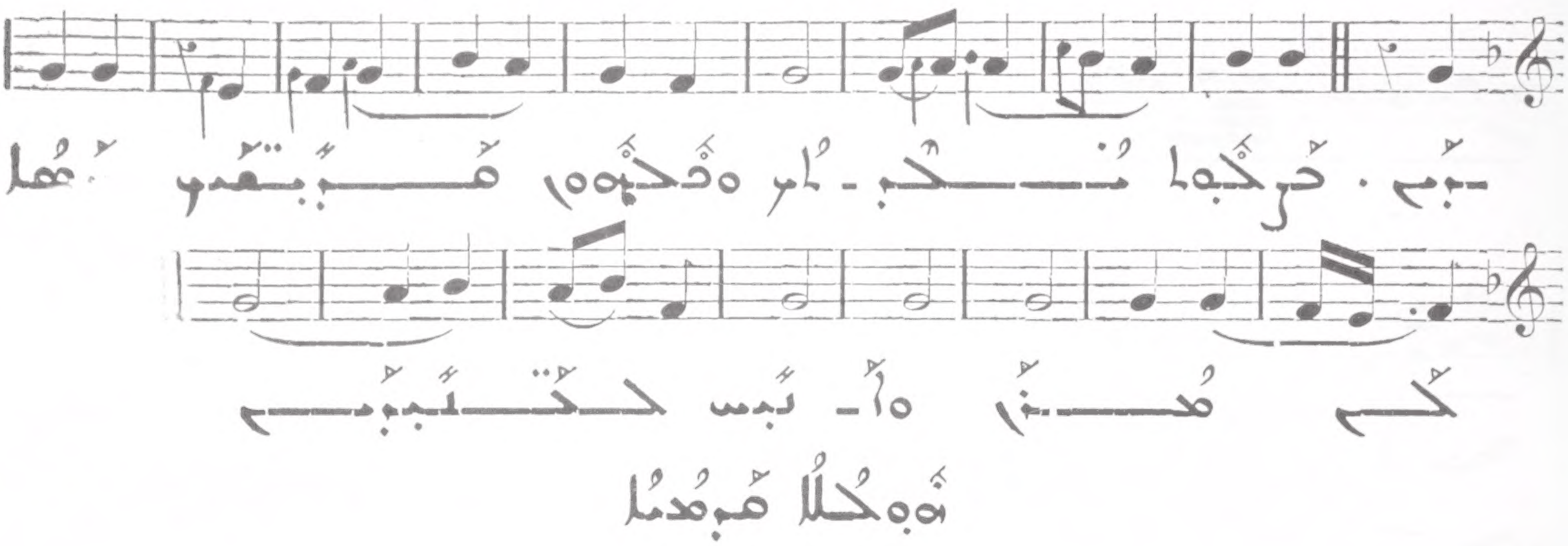
3

Andantino

I

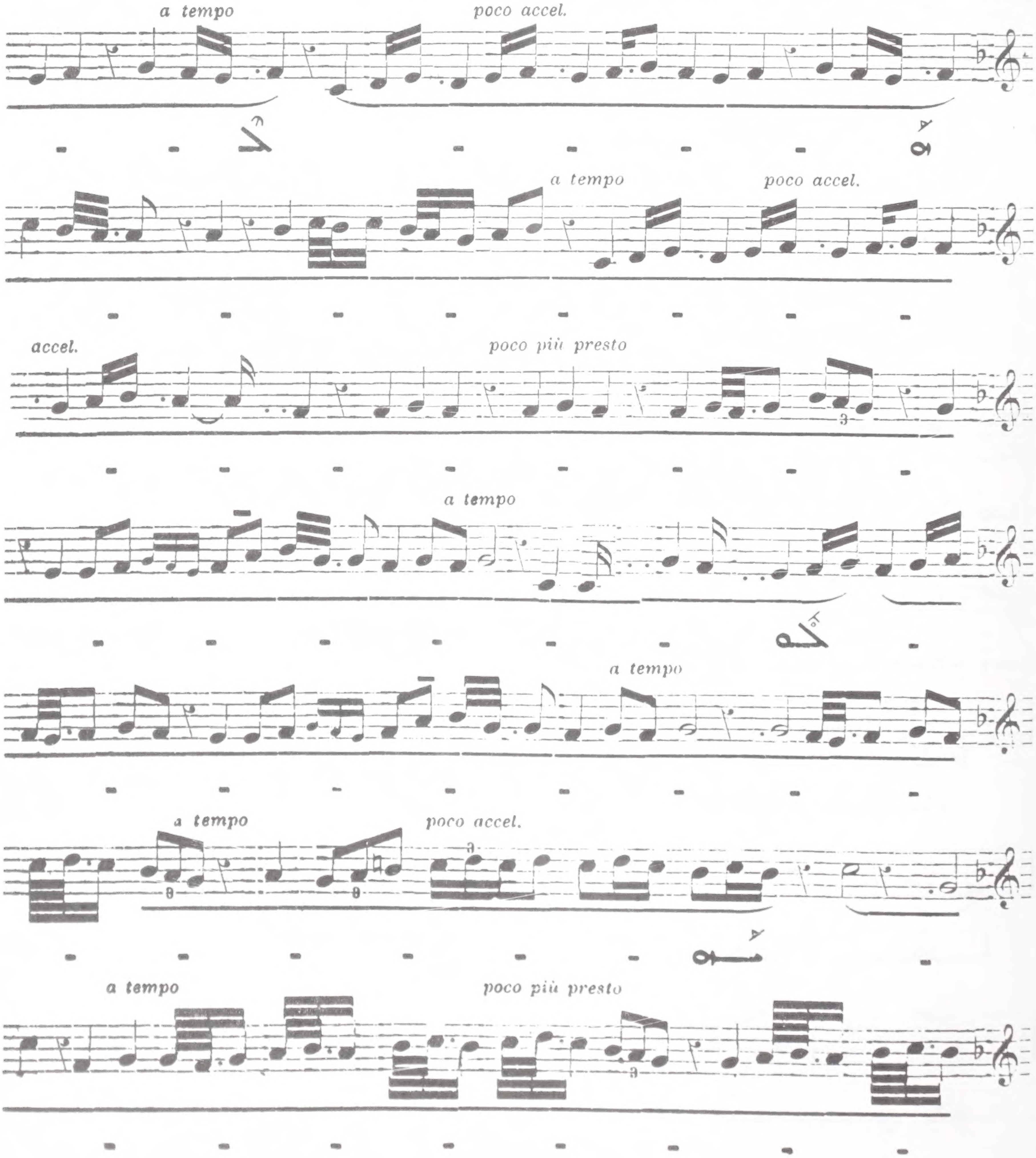


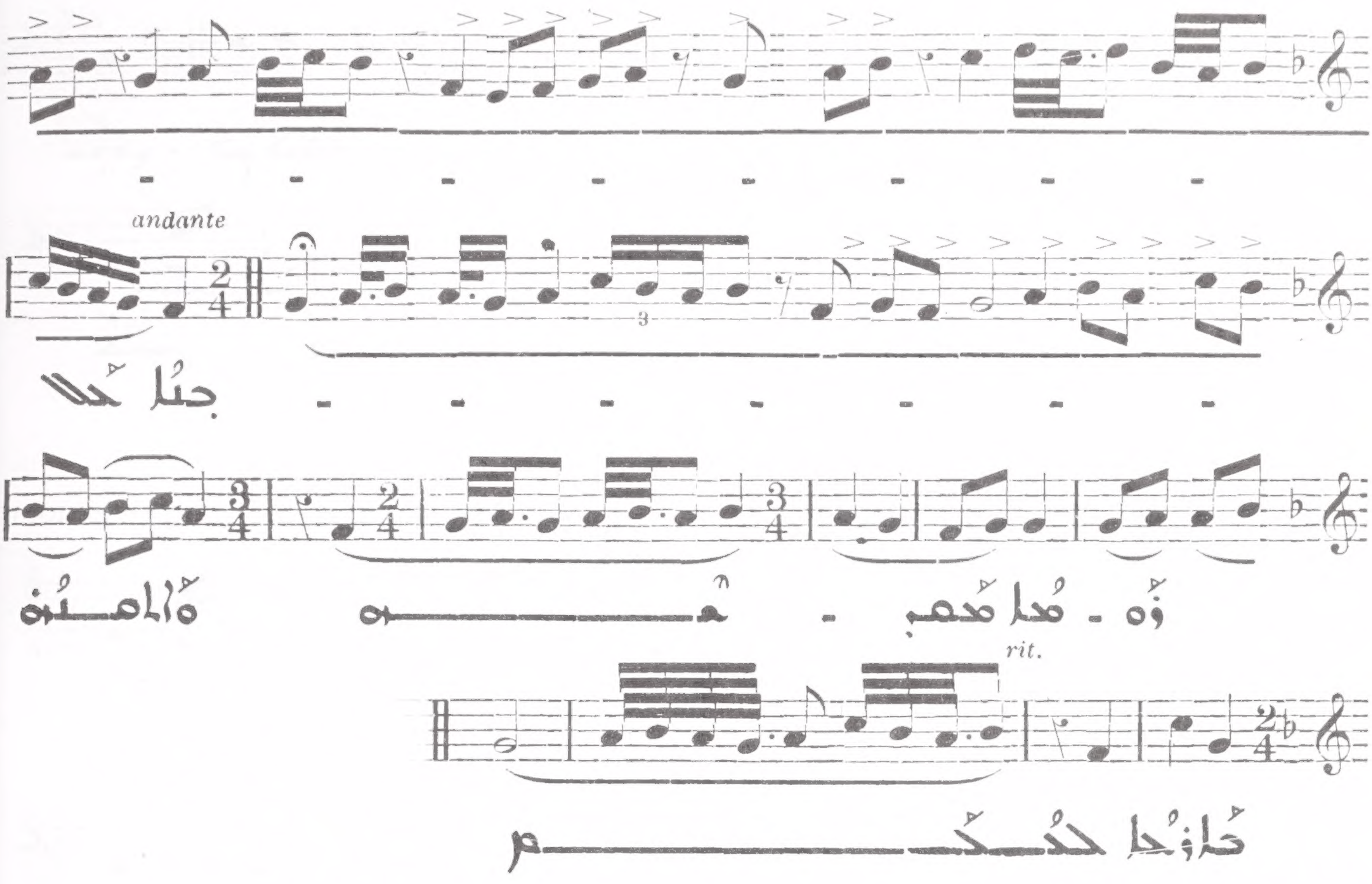


4

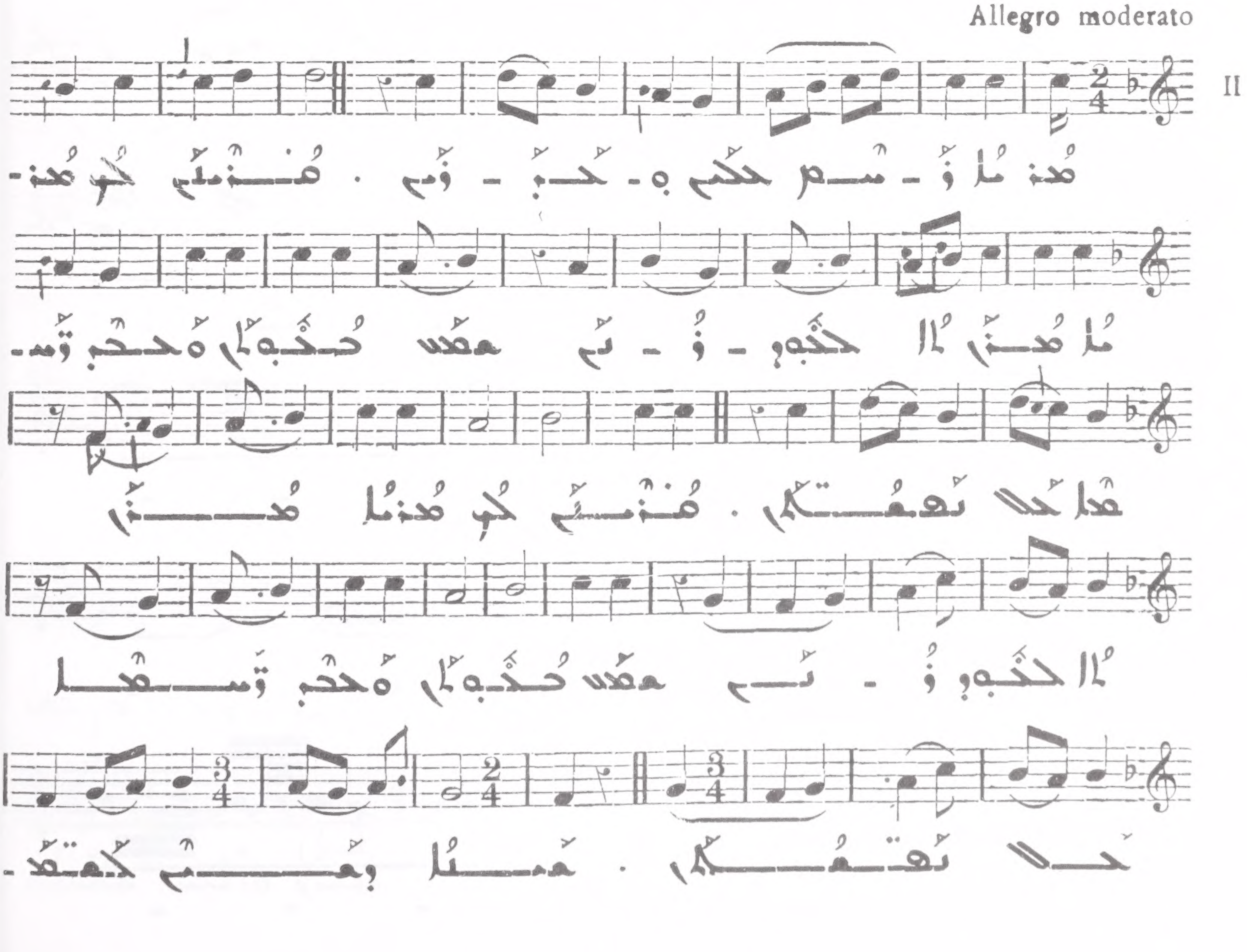
II

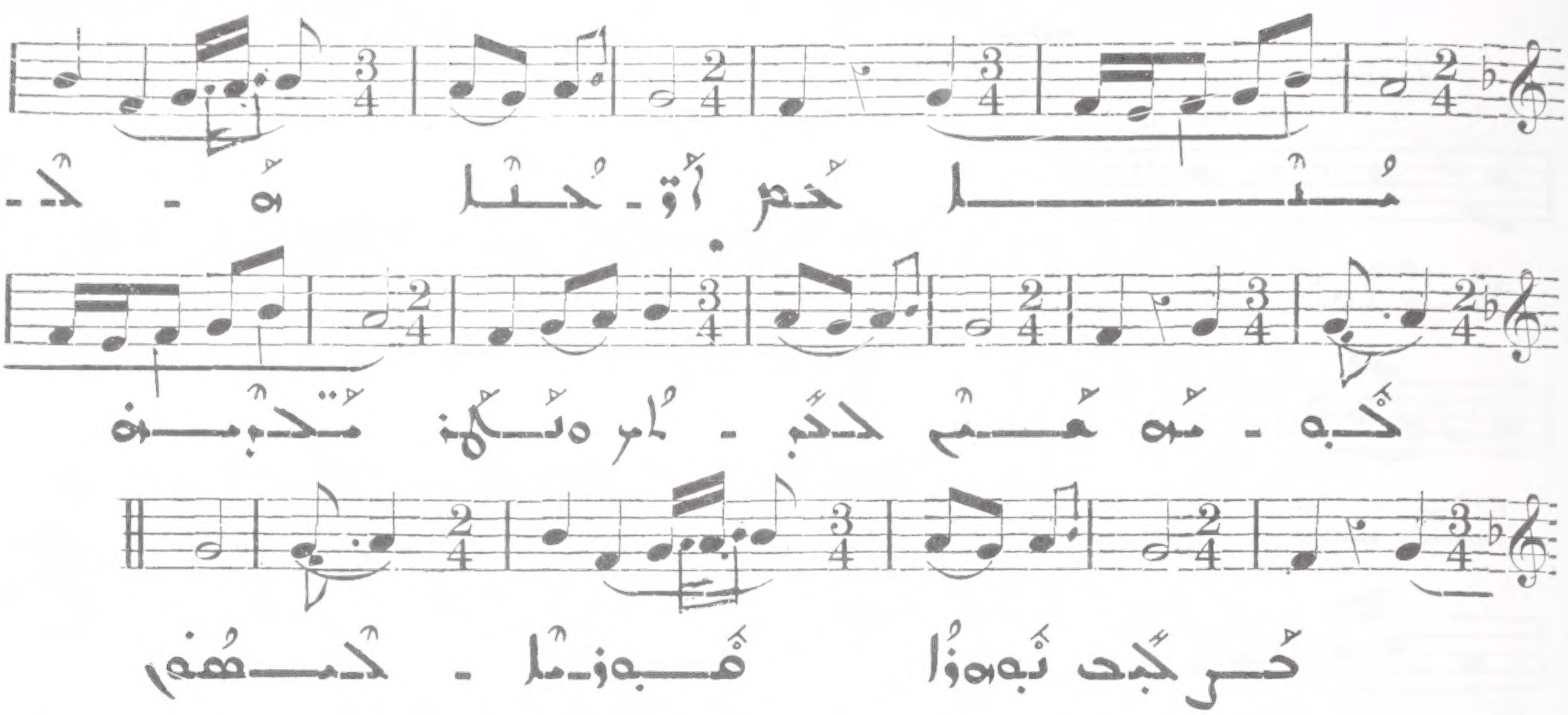
(*un poco ad lib.*) Andante molto





5 ## ܒܥܘܬܐ ܐܦܪܝܡܝܬܐ ܘܕܡܪܝ ܝܥܩܘܒ





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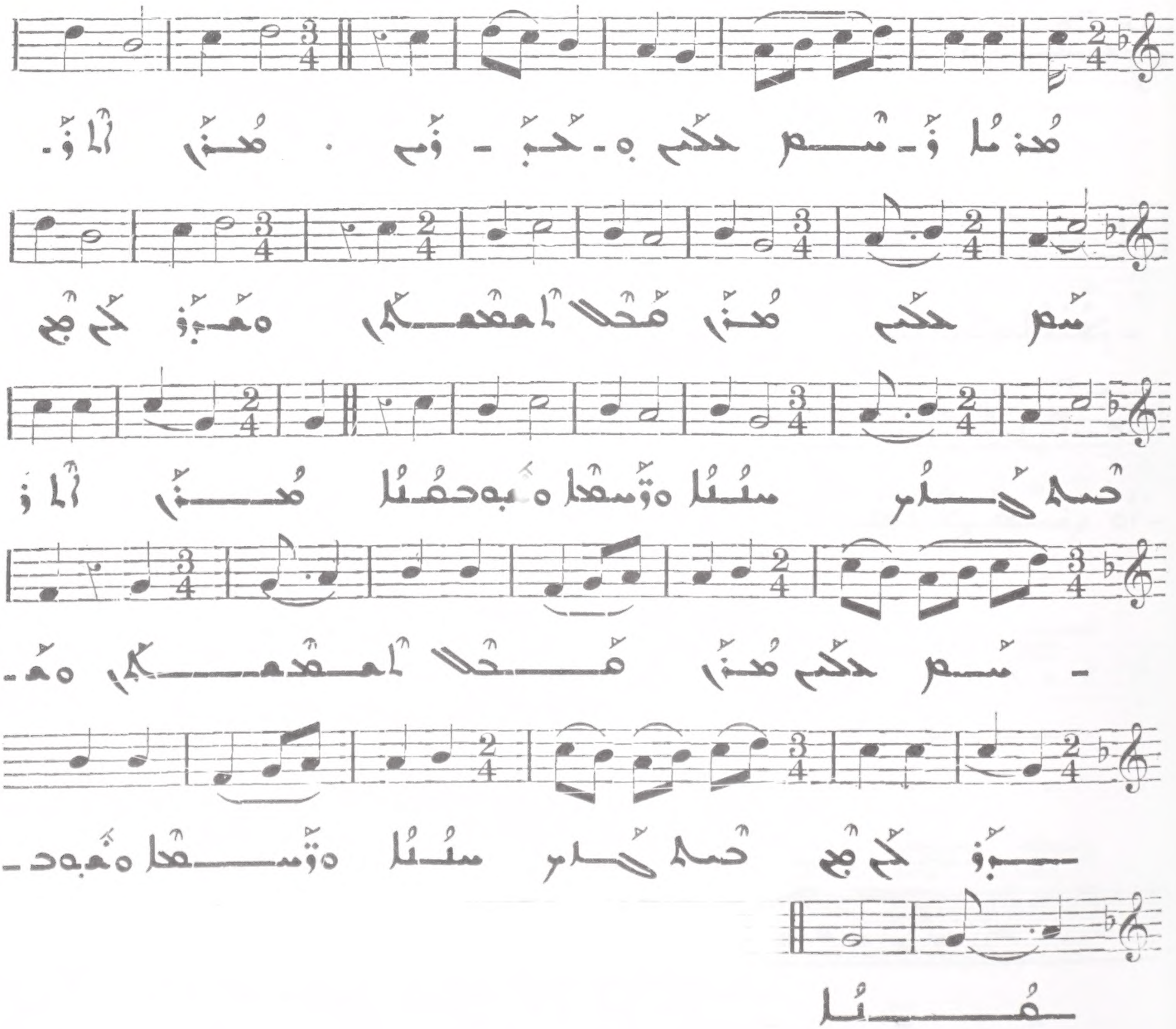
Allegro moderato

II



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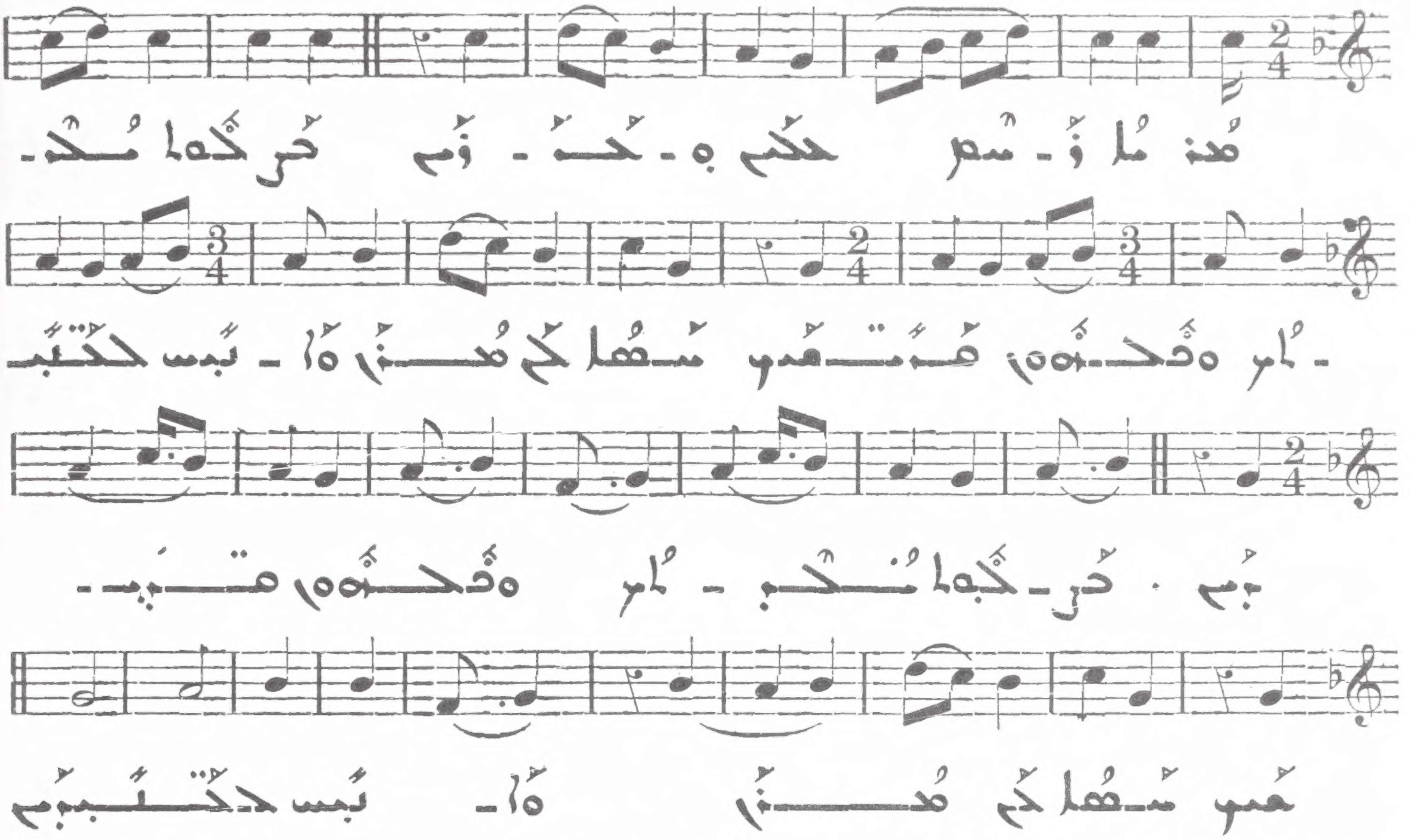
Allegro moderato



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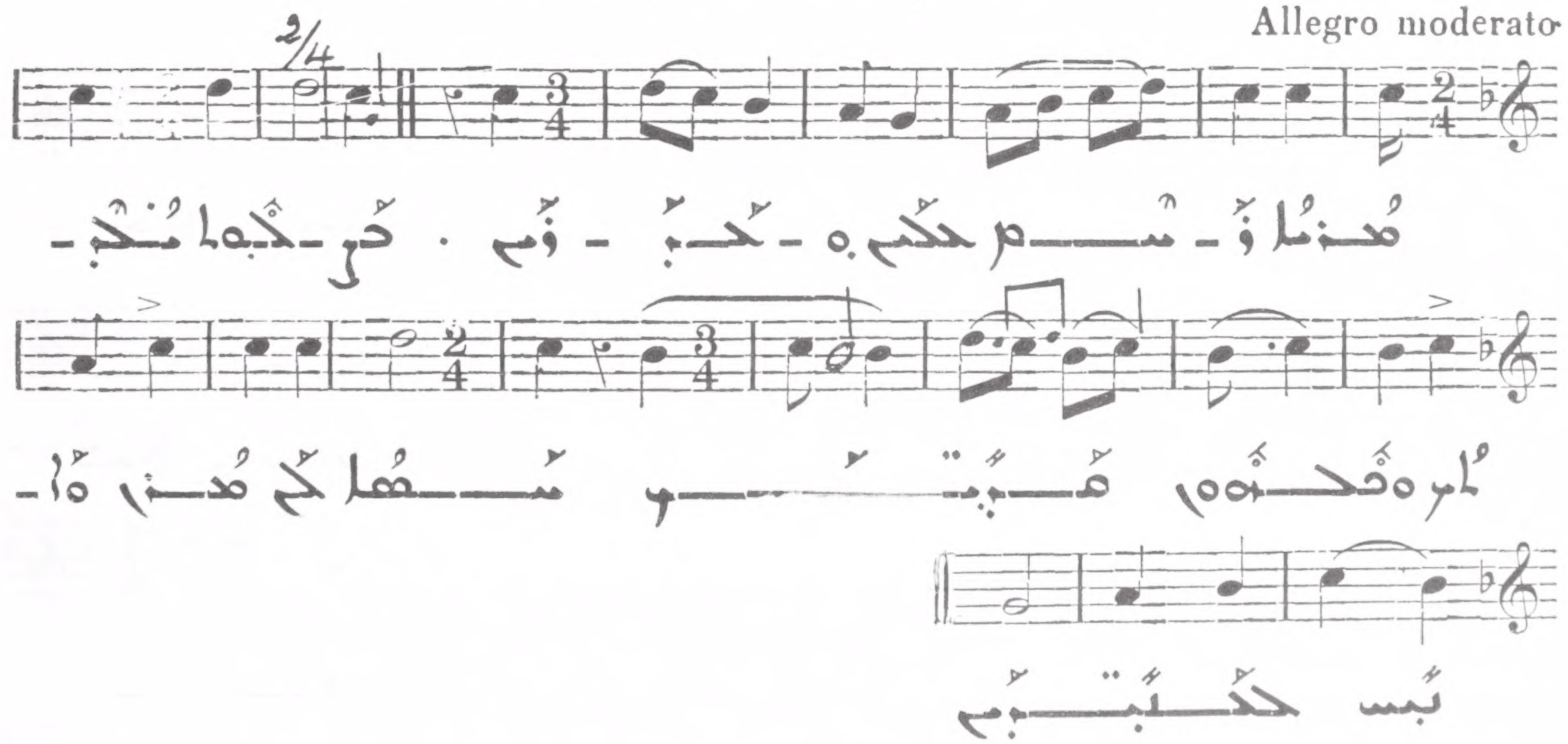
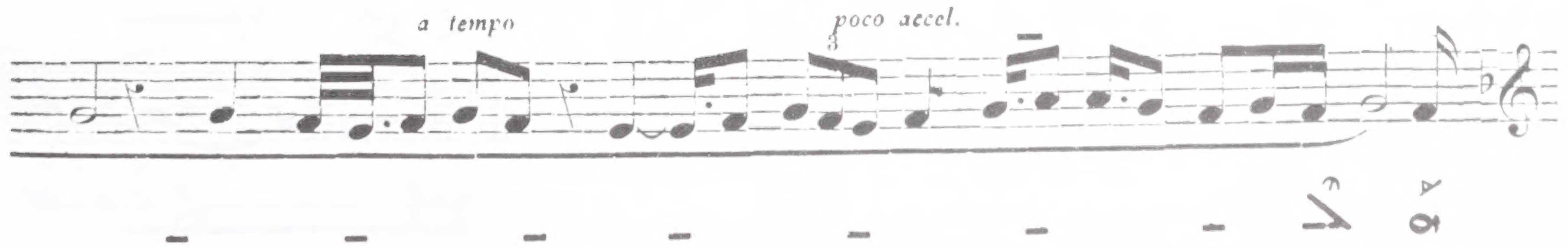
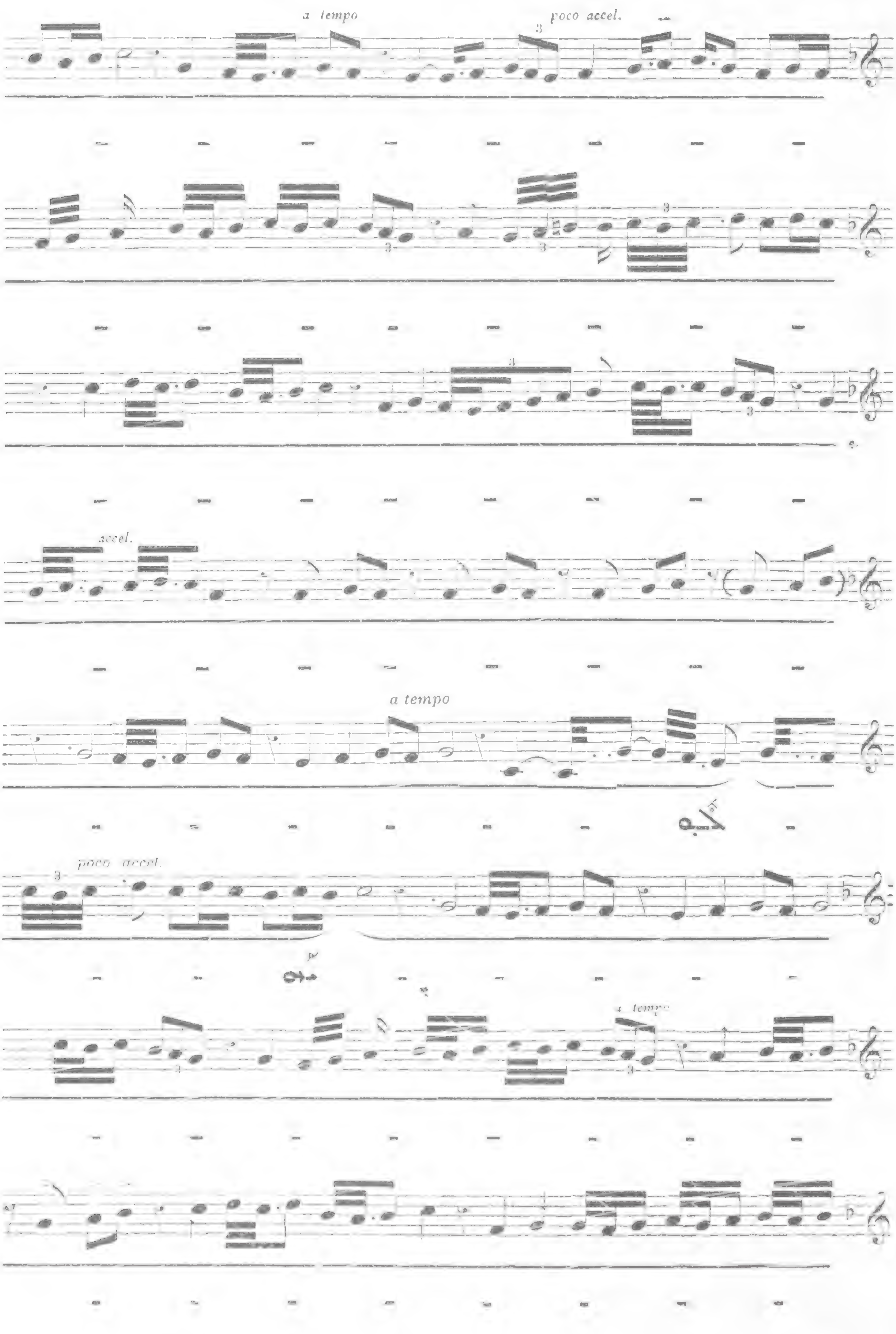
Allegro moderato

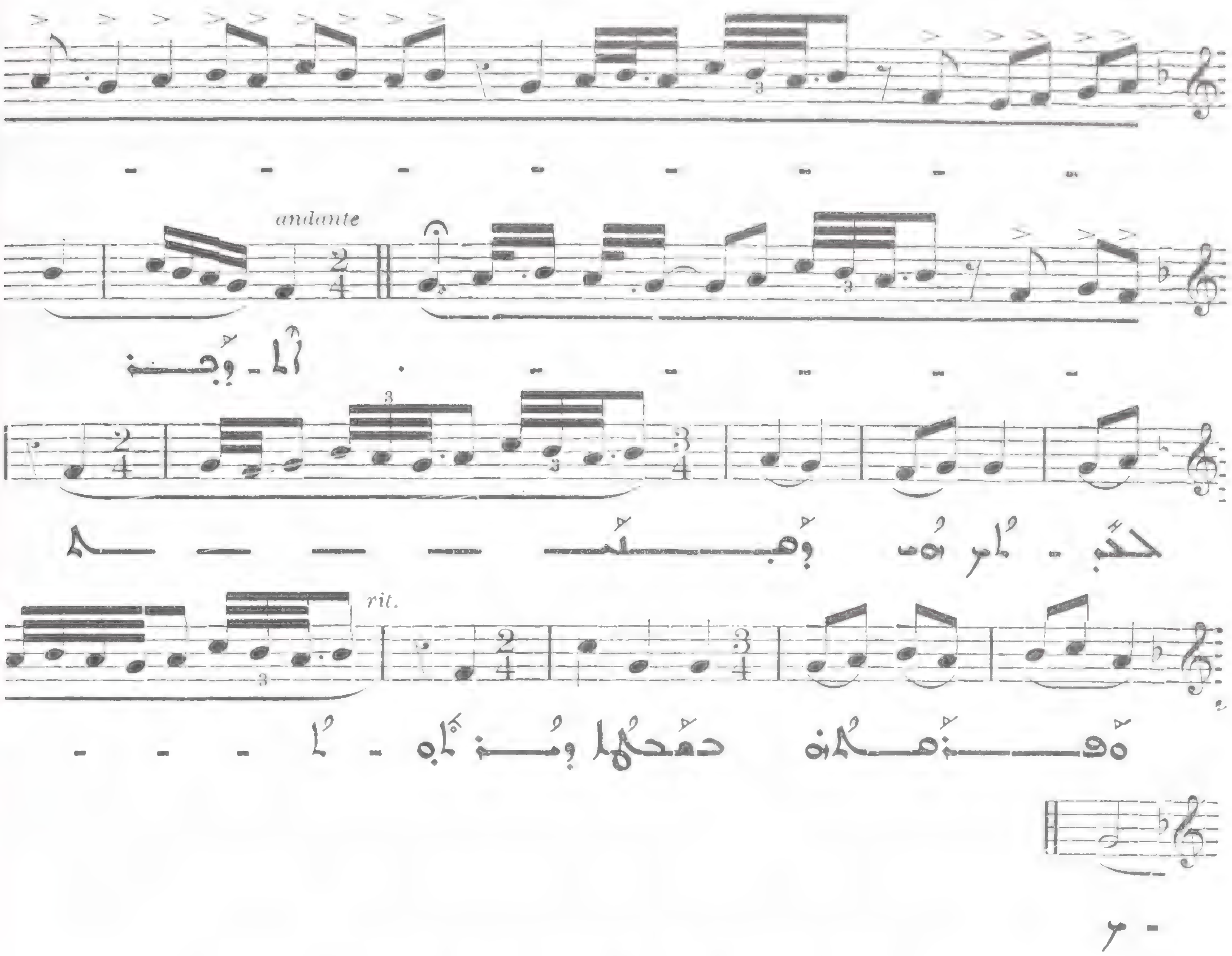


9

(un poco ad lib.) Andante molto




a tempo
poco accel.
accel.
a tempo
poco accel.



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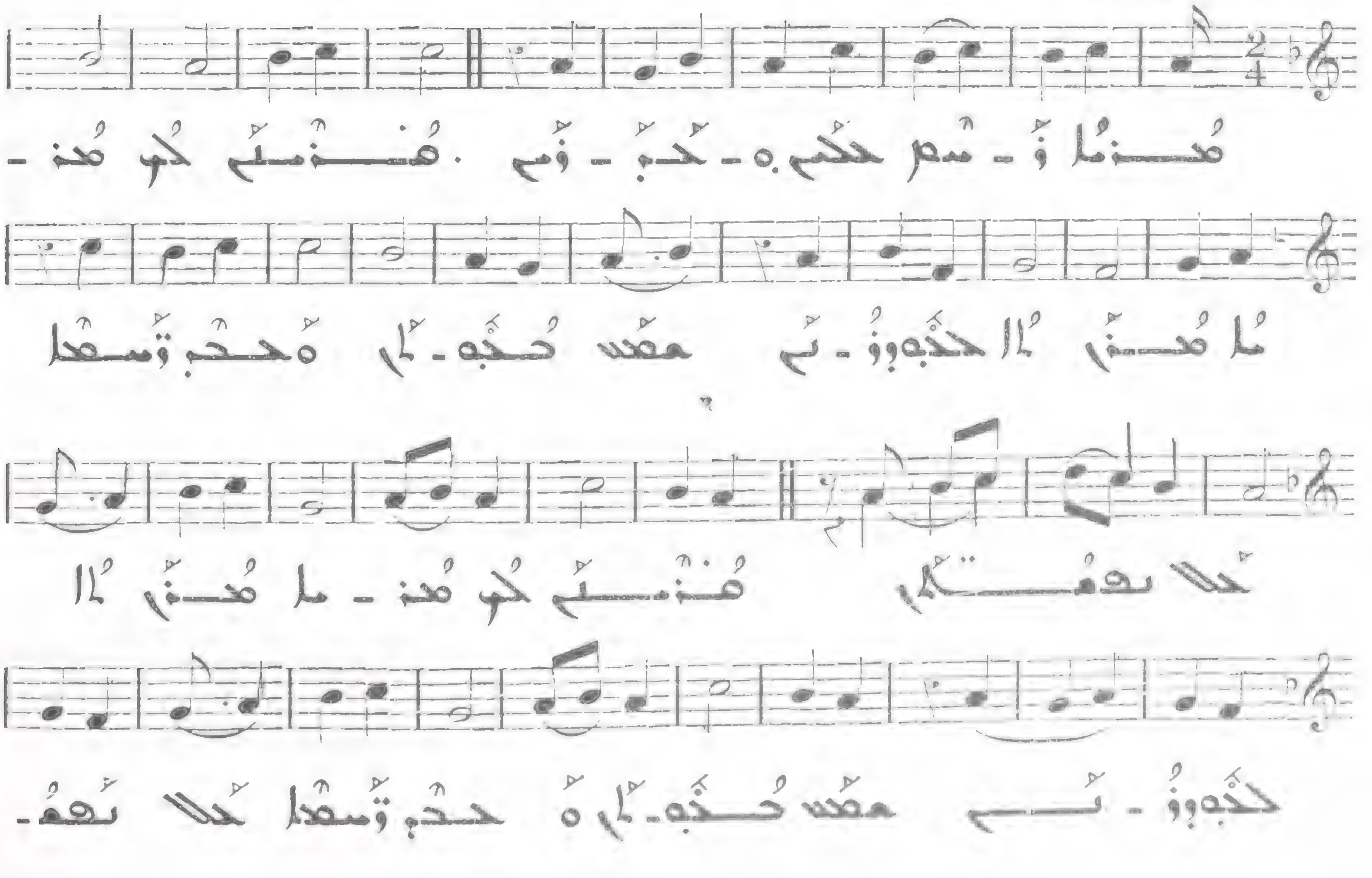
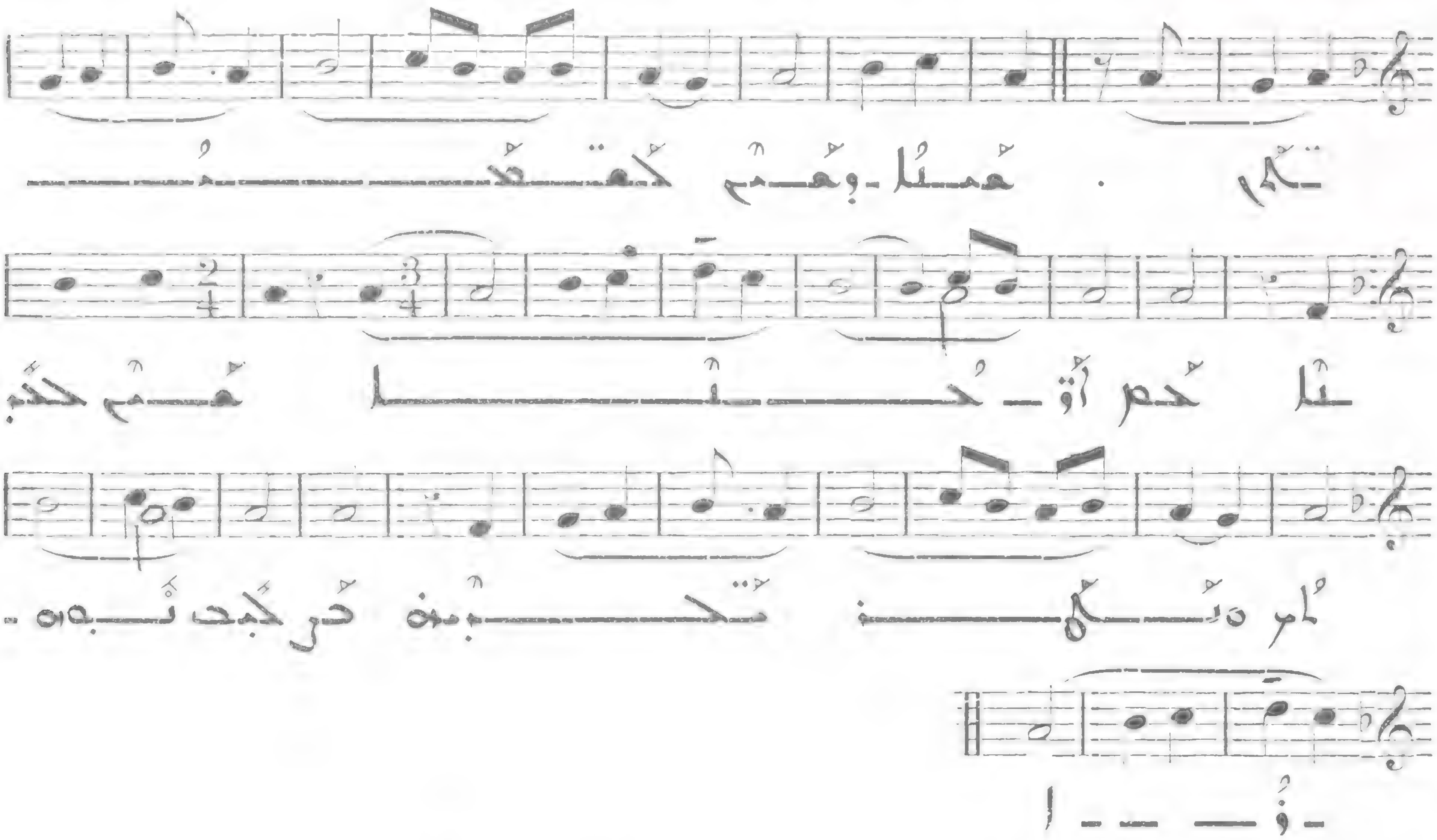
10

Allegro moderato

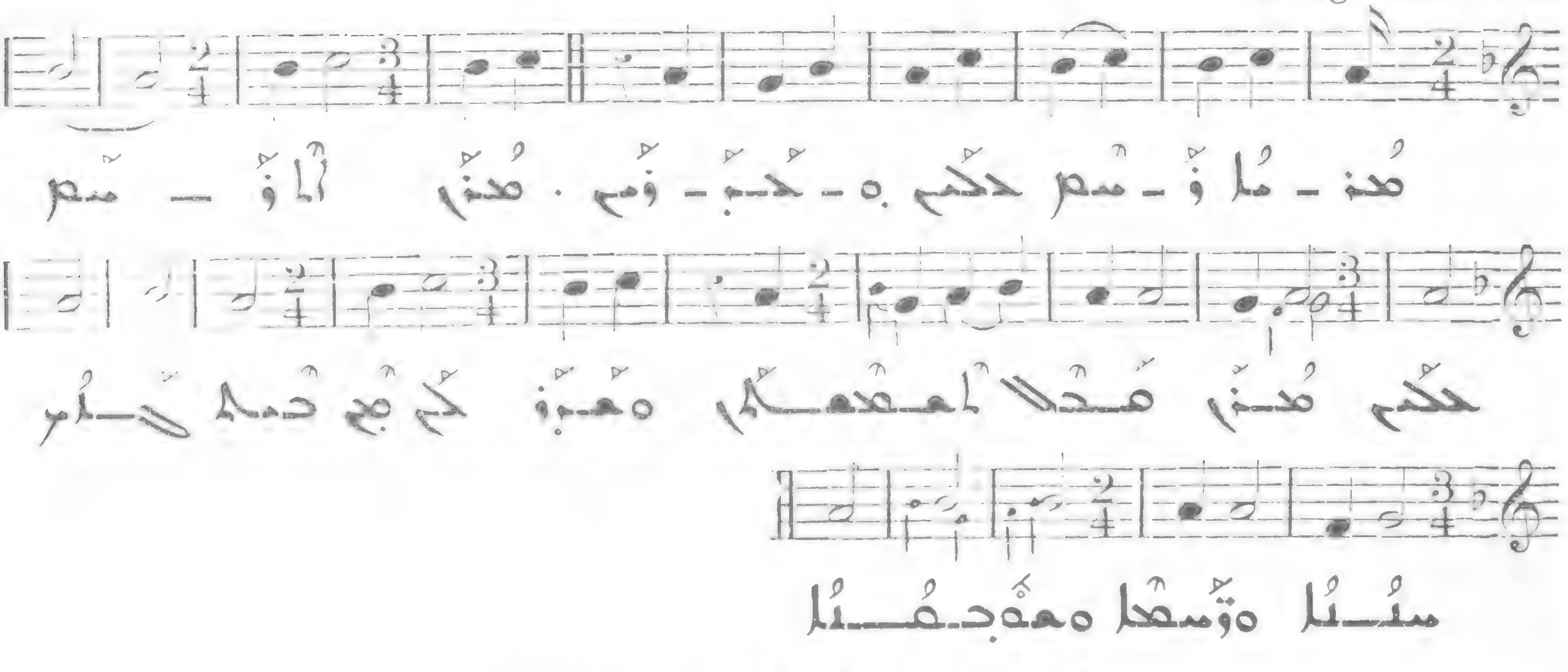
III





I

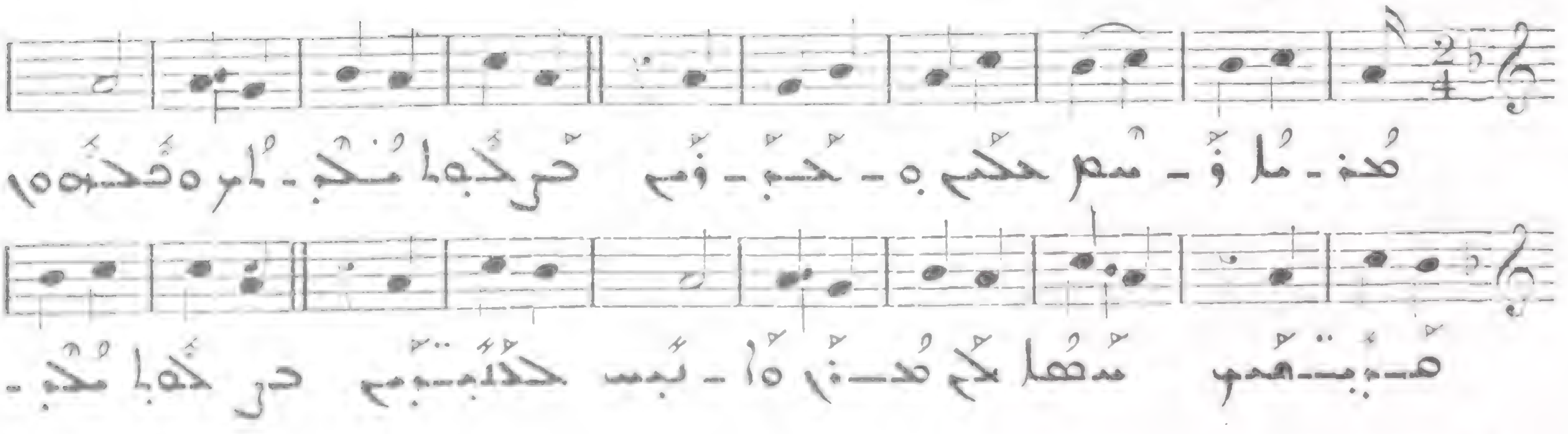
Allegro moderato



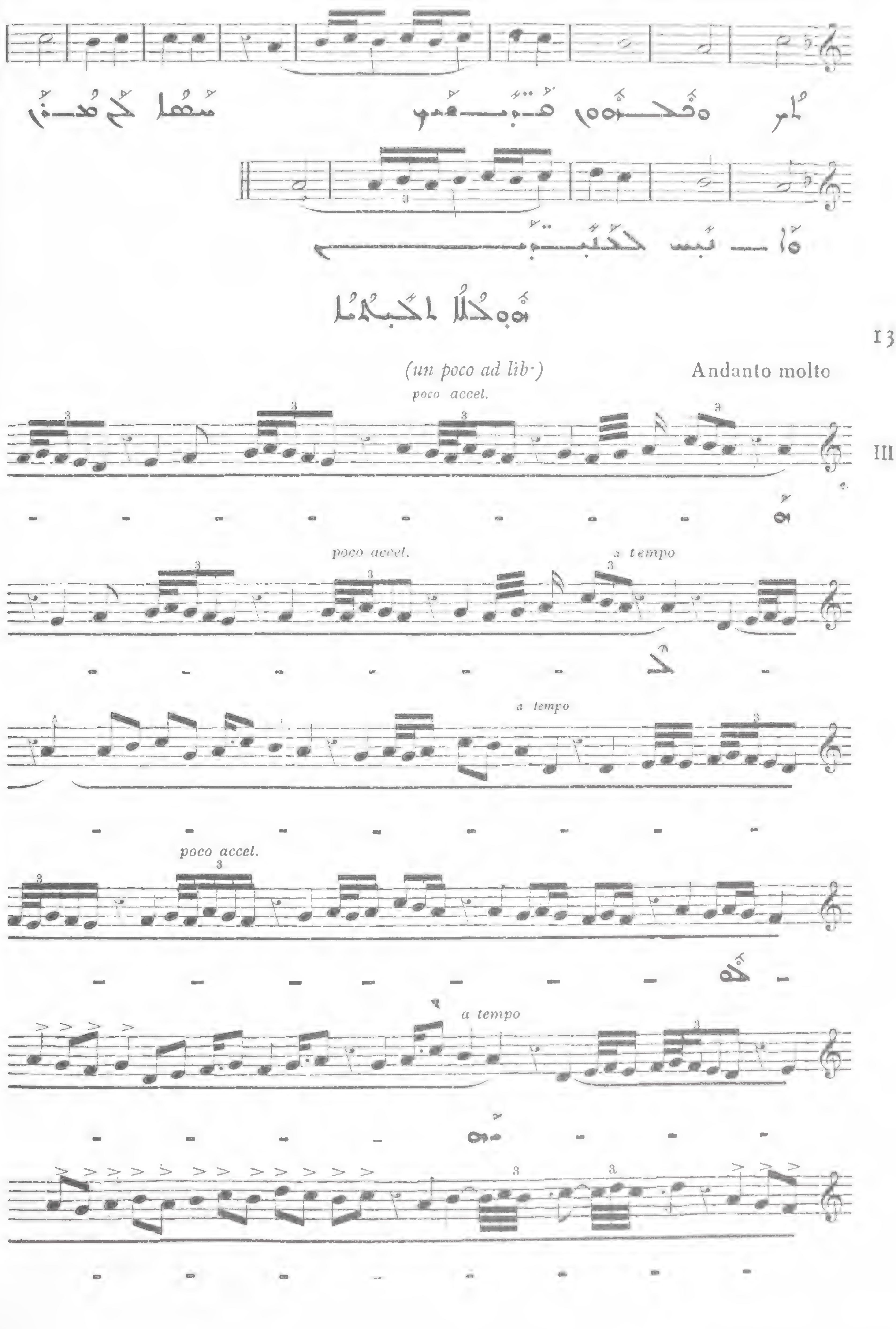
III

12

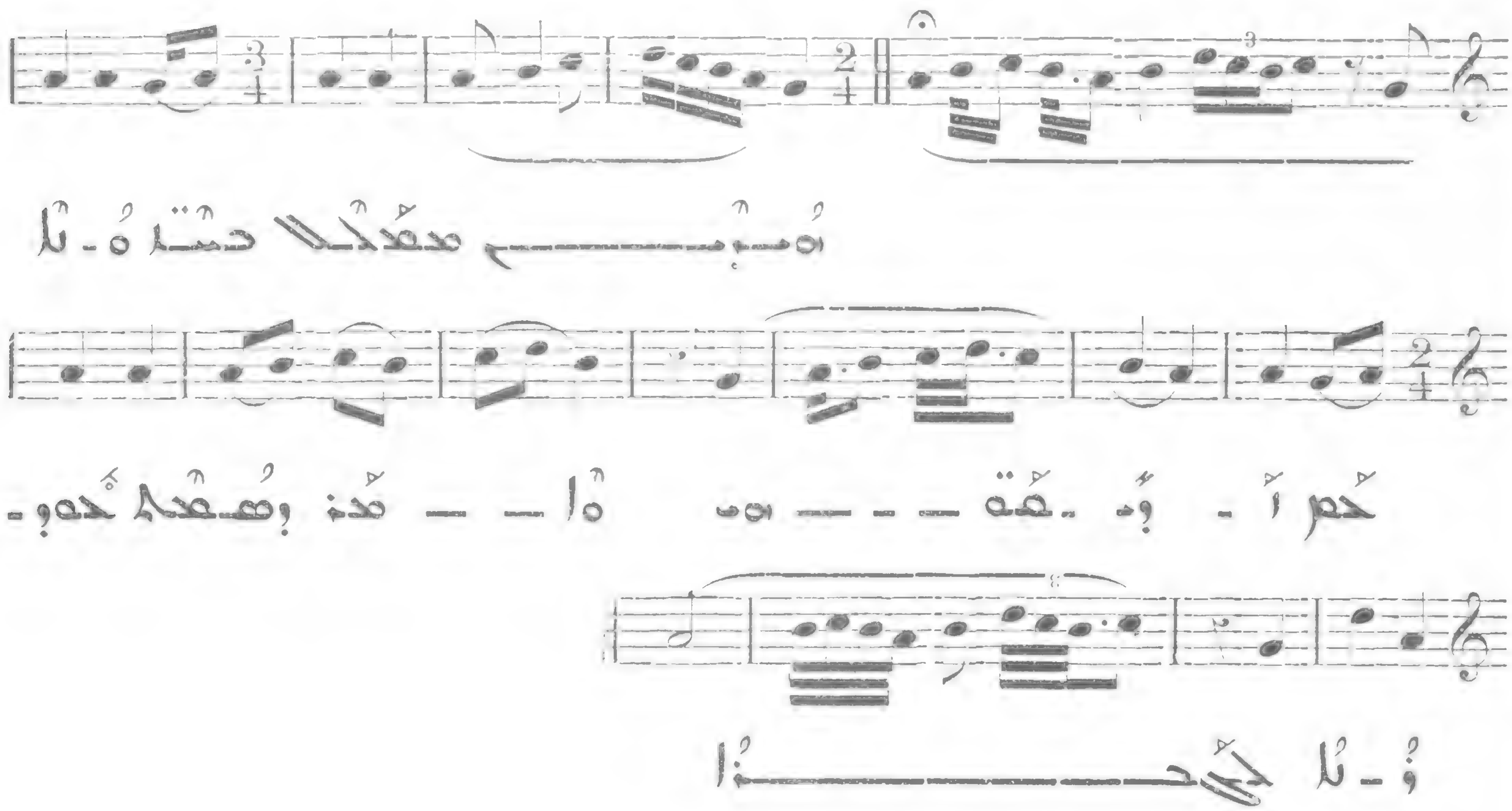
Allegro moderato



III


13
III
(un poco ad lib·)
Andanto molto
poco accel.
a tempo

Andante



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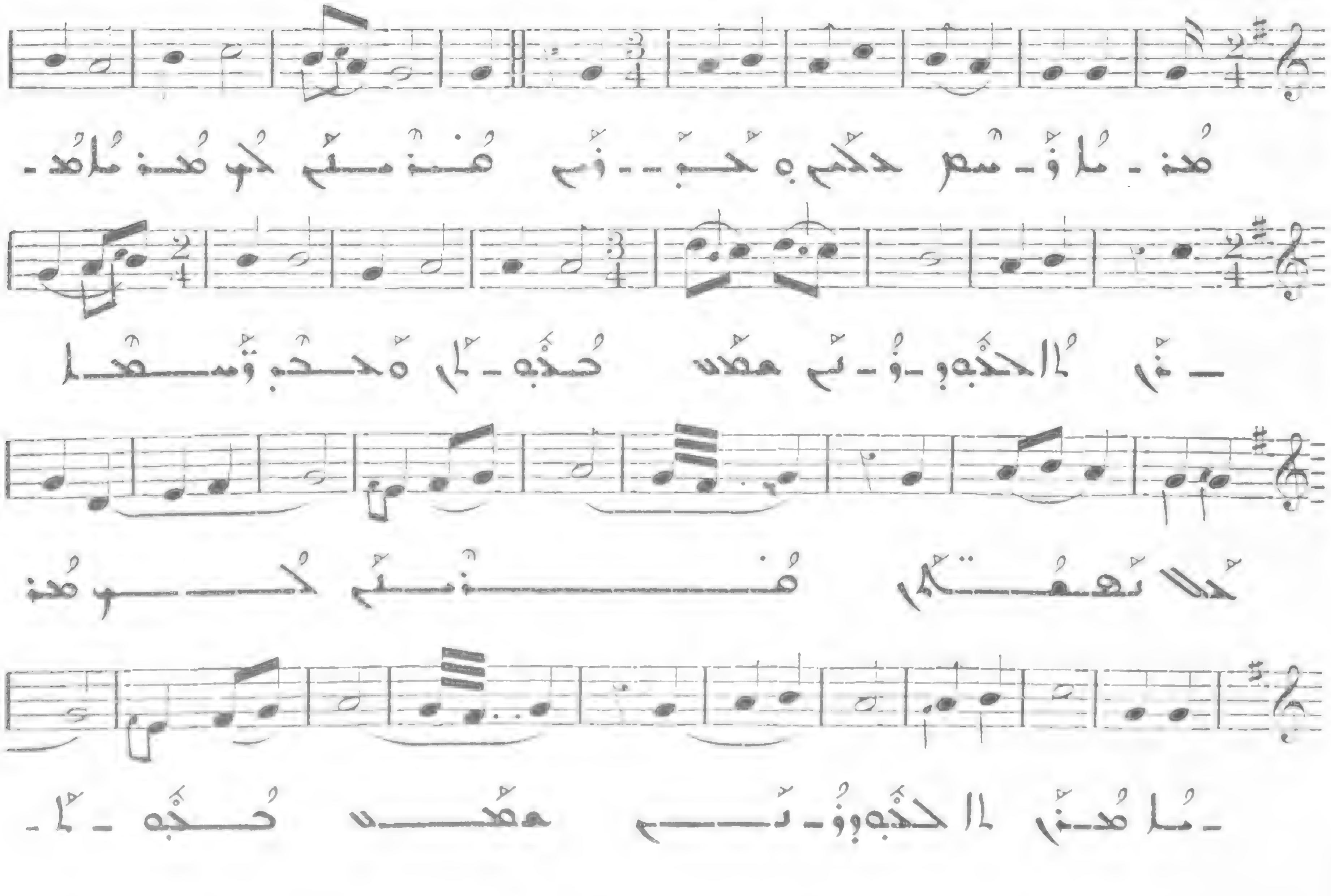
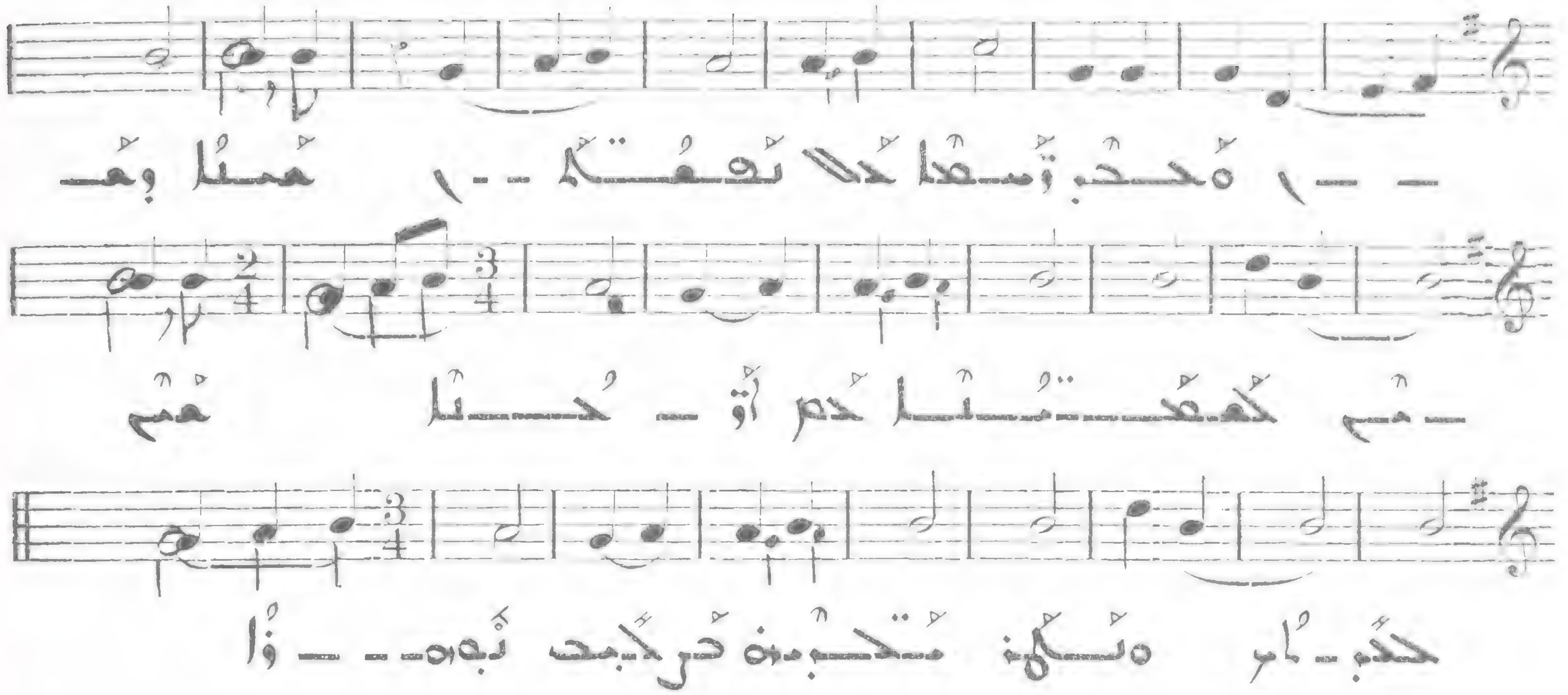
Allegro moderato

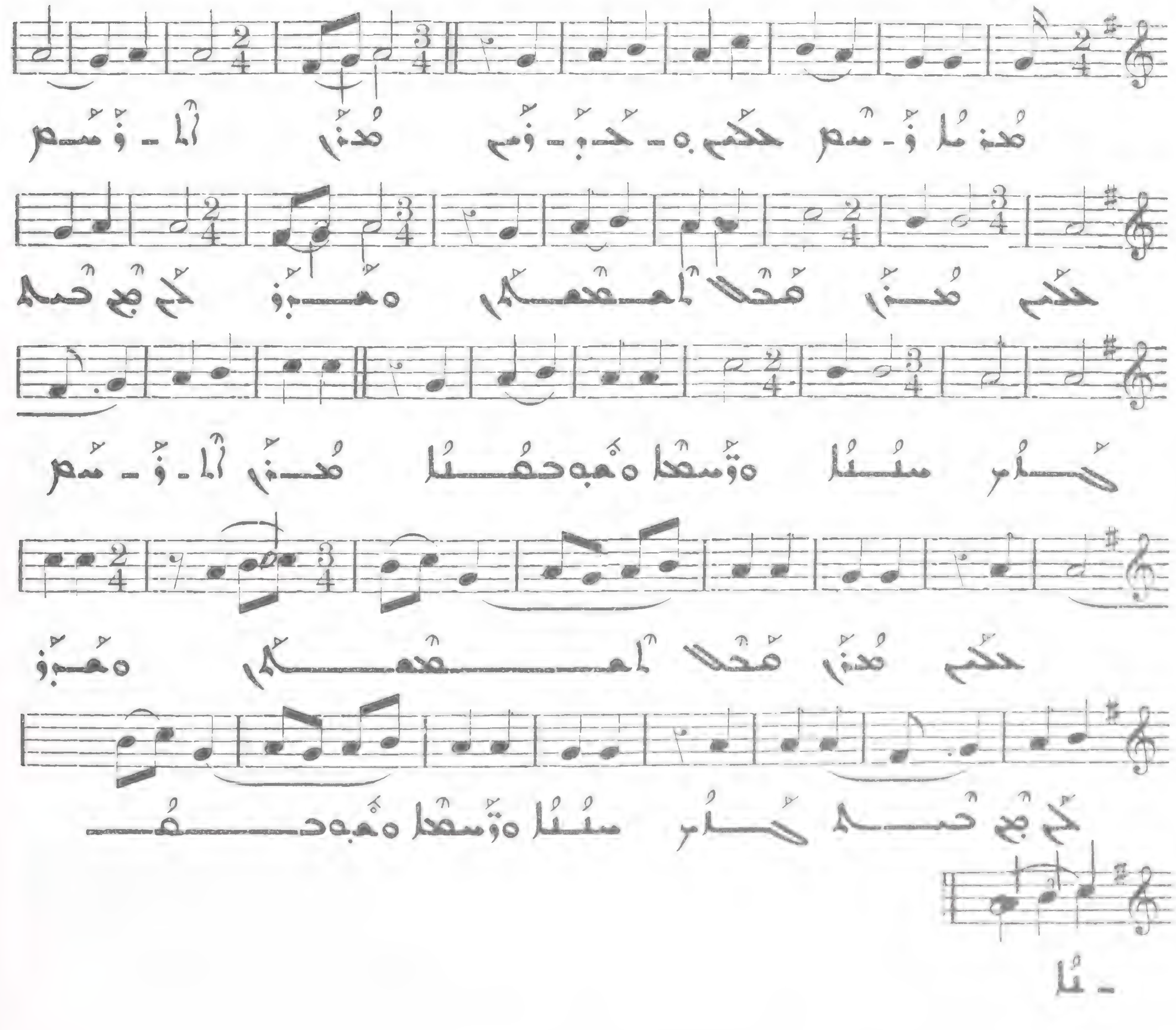




15

Allegro moderato

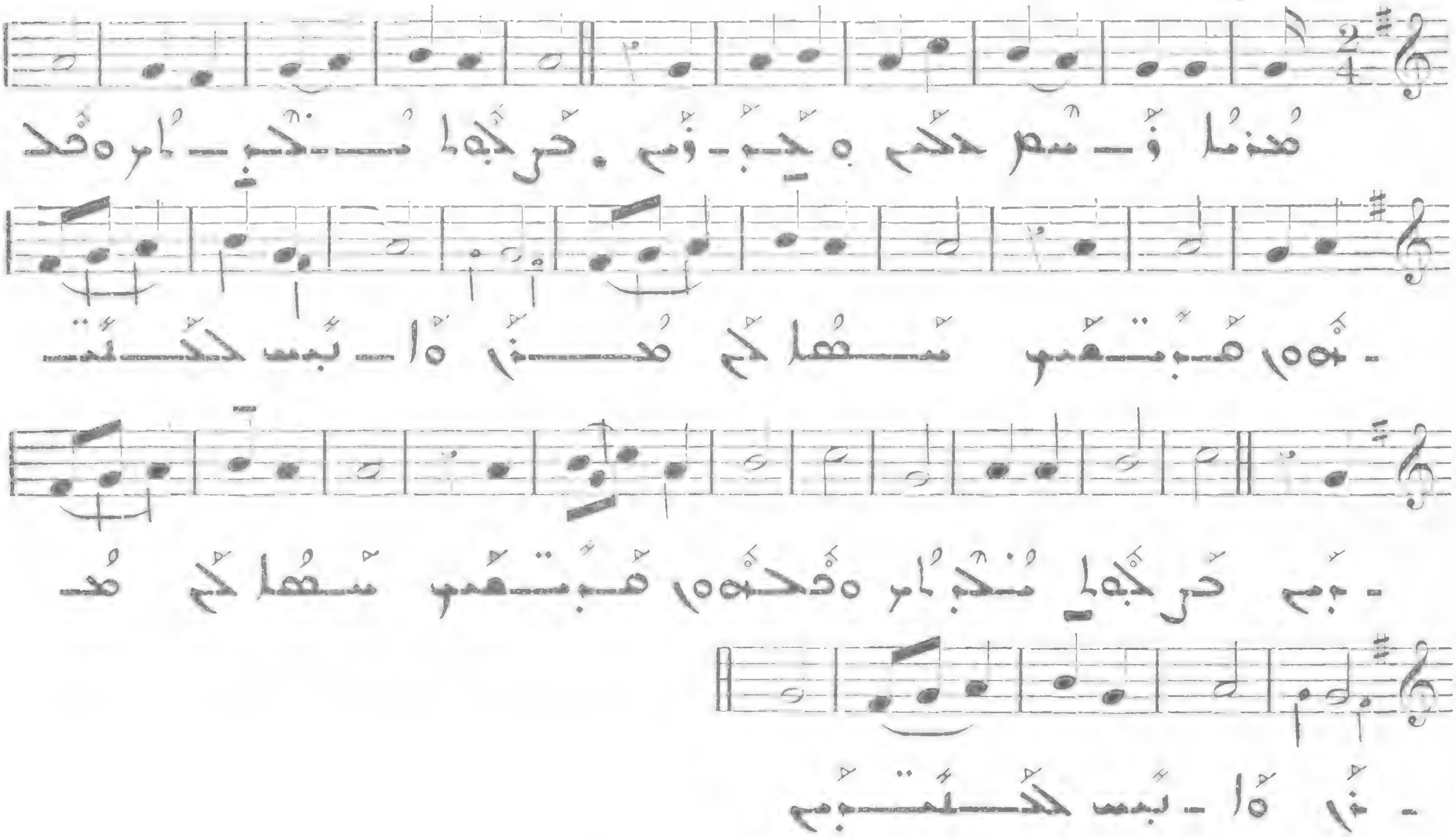
IV



16

Allegro moderato

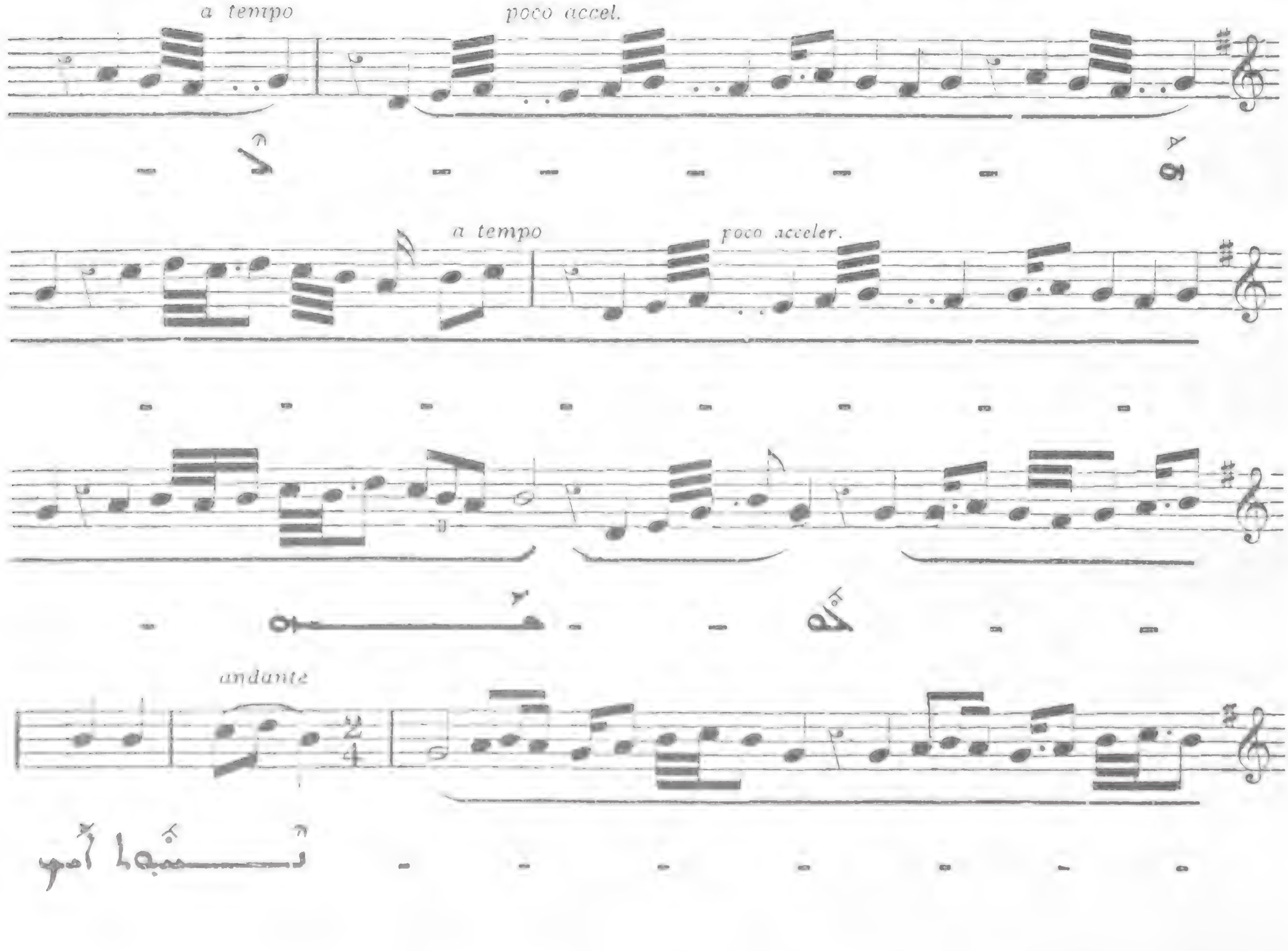
IV

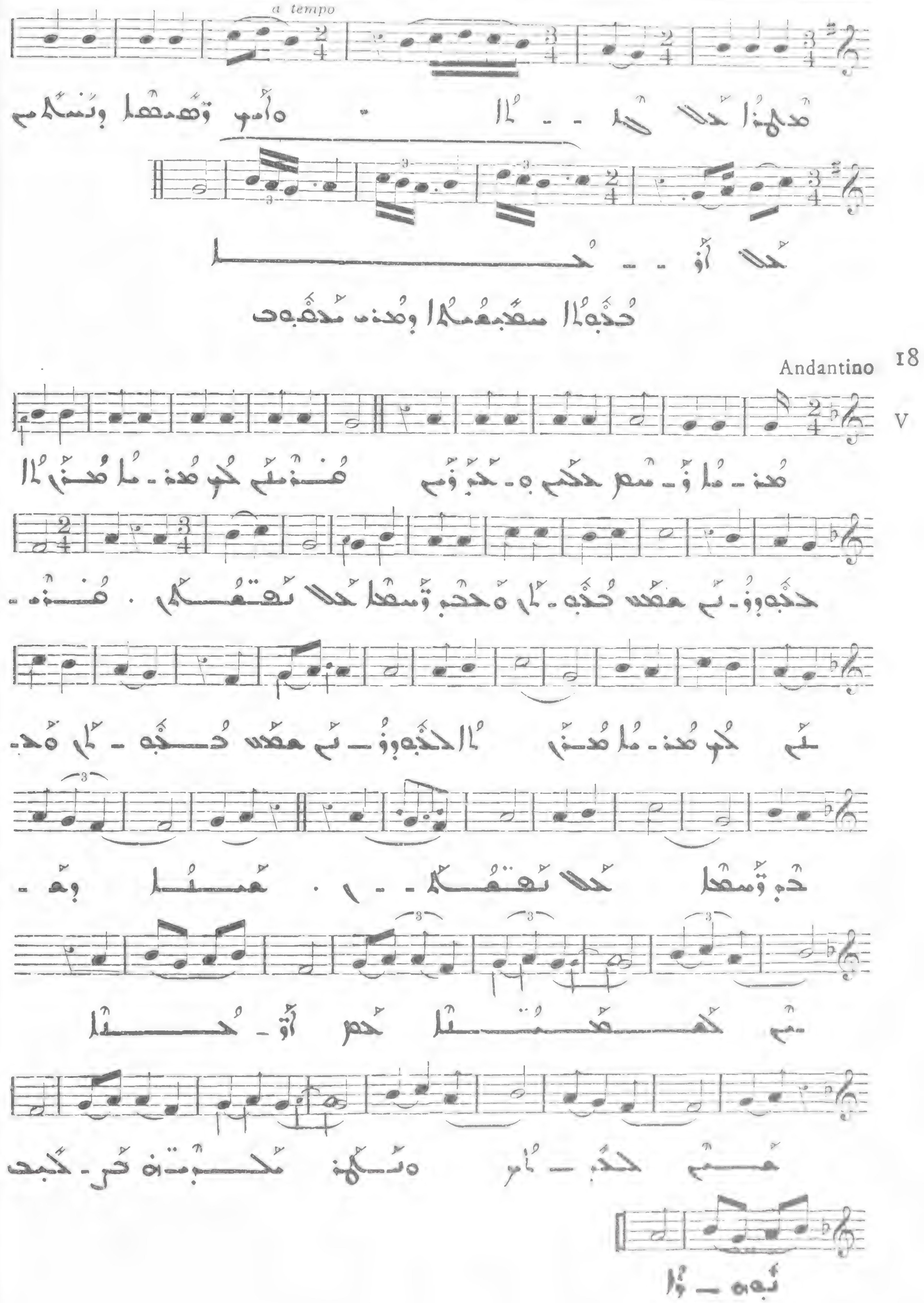


17

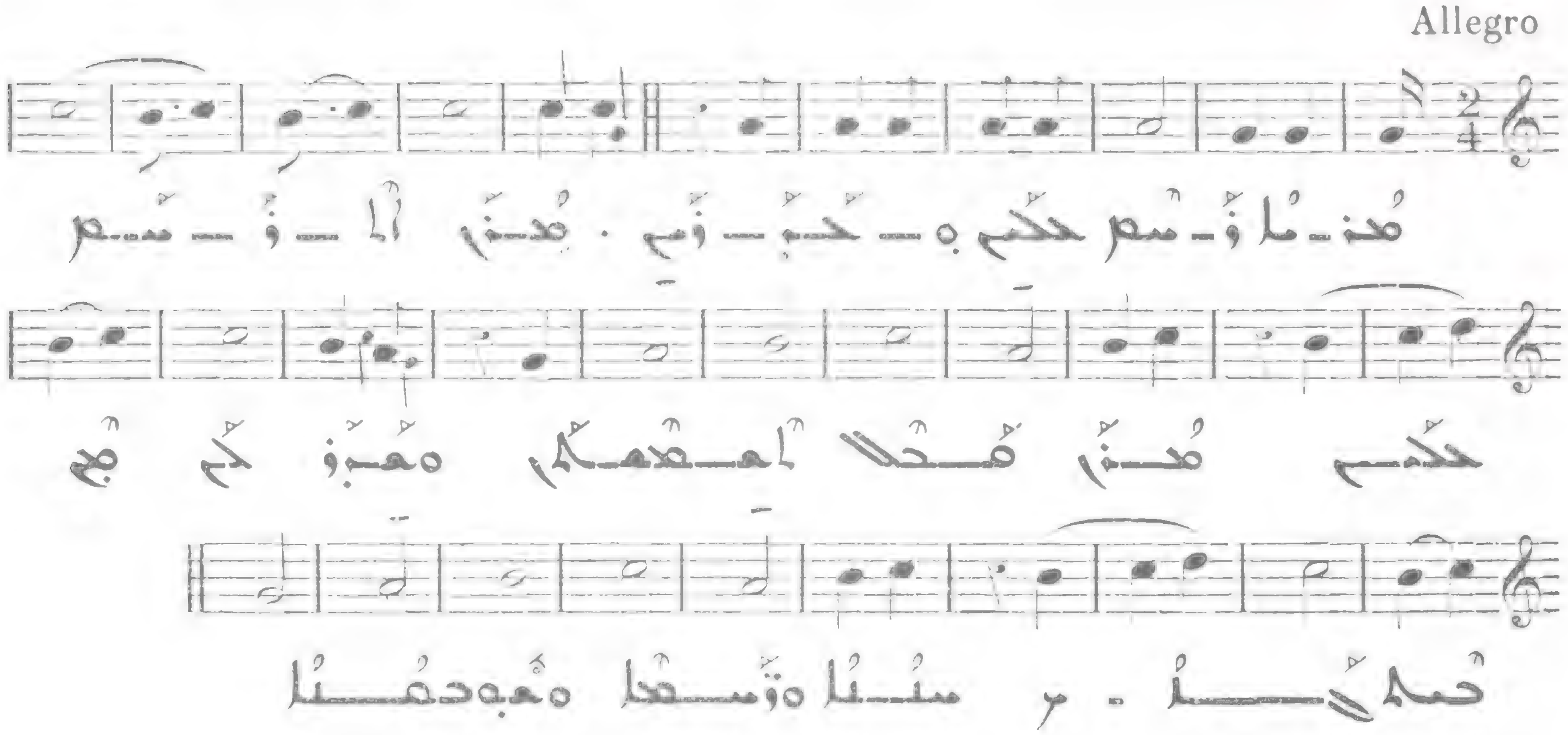
(*un poco ad lib.*) Andante molto

IV




a tempo
Andantino
18
V

ܡܕܒܘܬܐ ܫܒܝܚܬܐ ܕܡܪܝ ܐܦܪܝܡ 19



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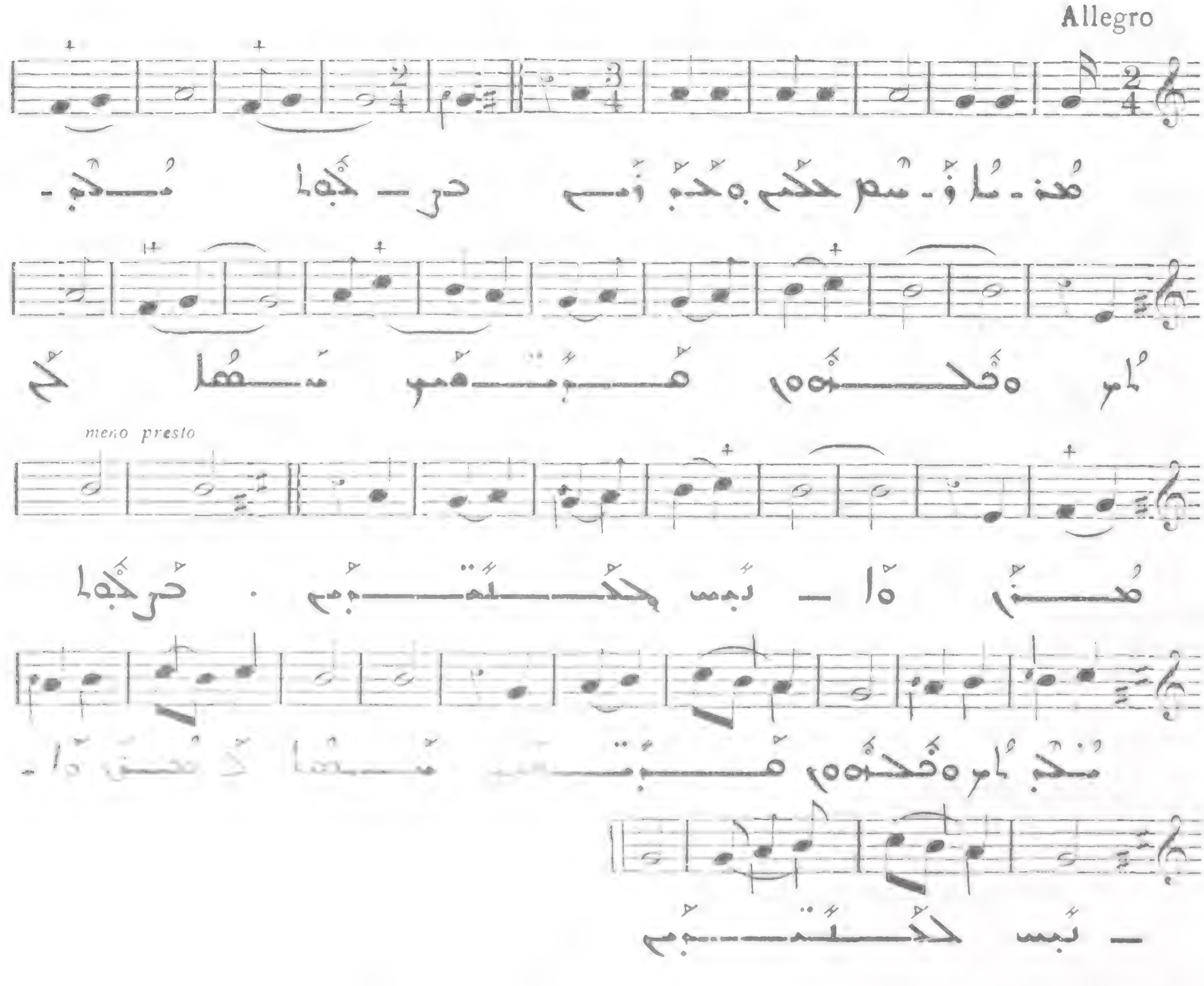
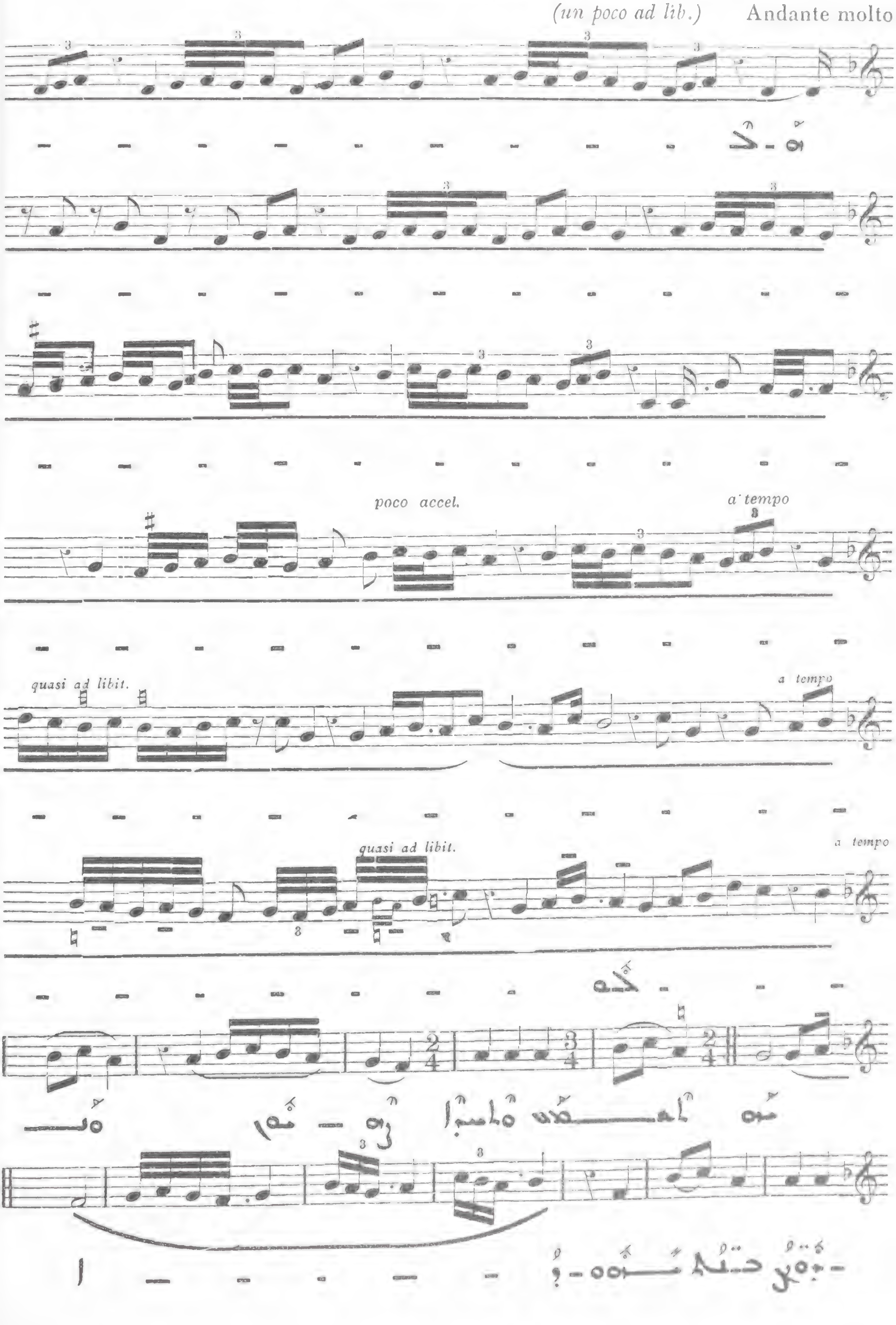
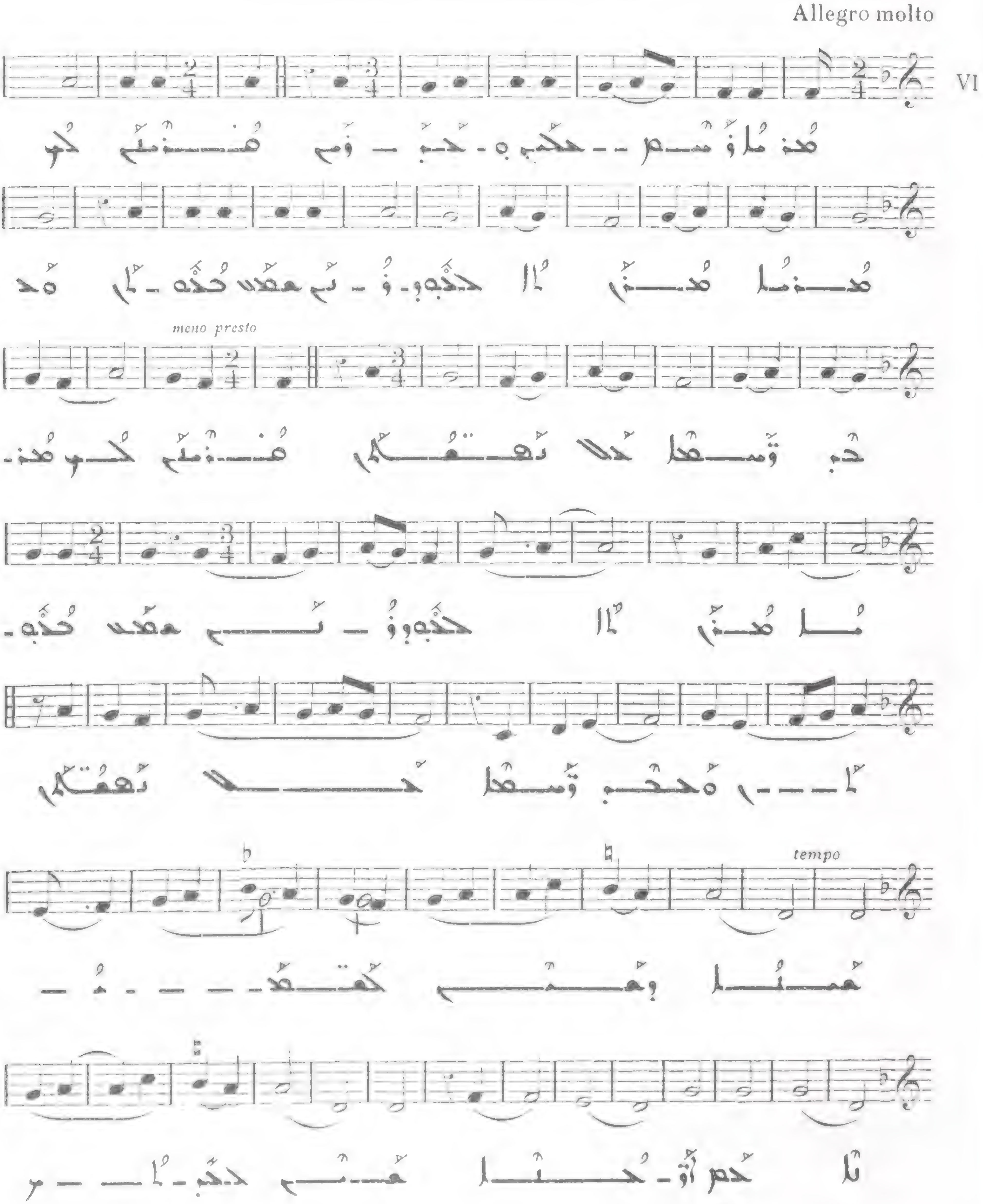


21

V


(un poco ad lib.)
Andante molto
poco accel.
a tempo
quasi ad libit.
a tempo
quasi ad libit.
a tempo

22



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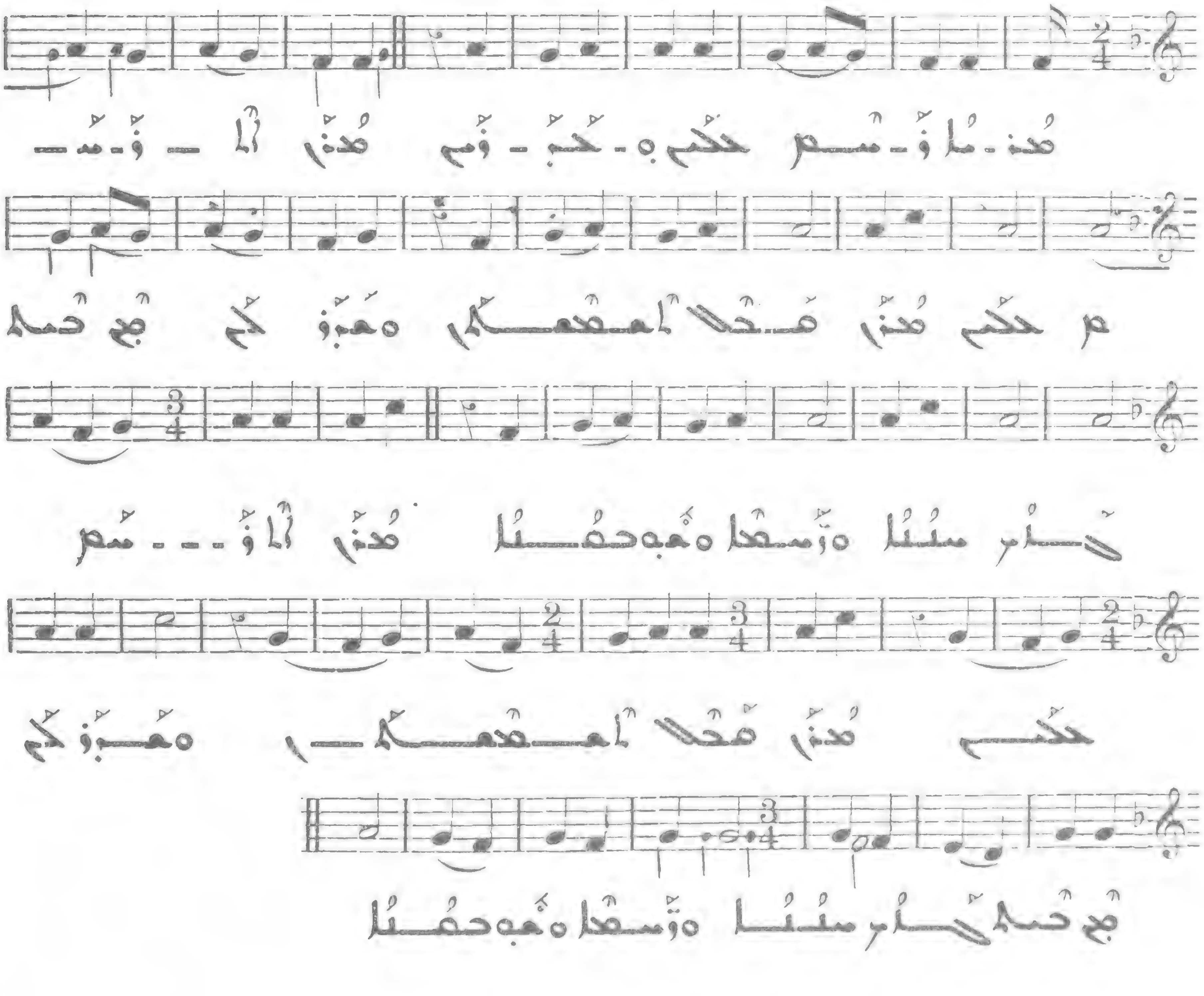
Allegro molto

VI



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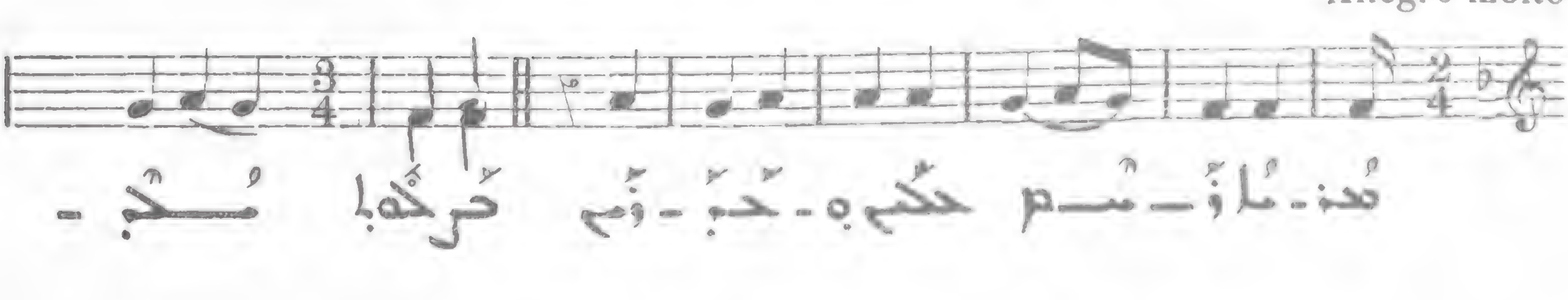
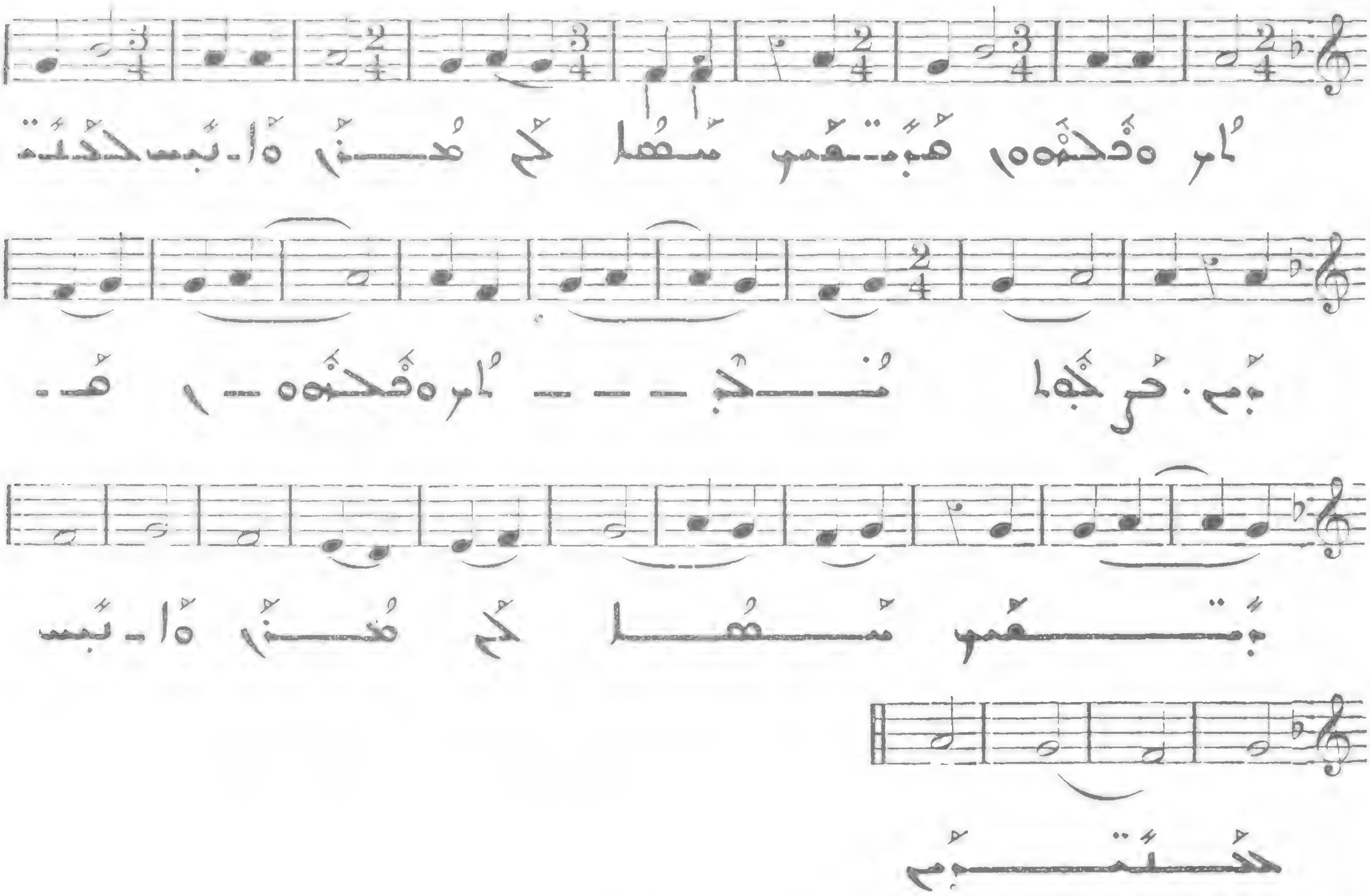
Allegro molto

VI





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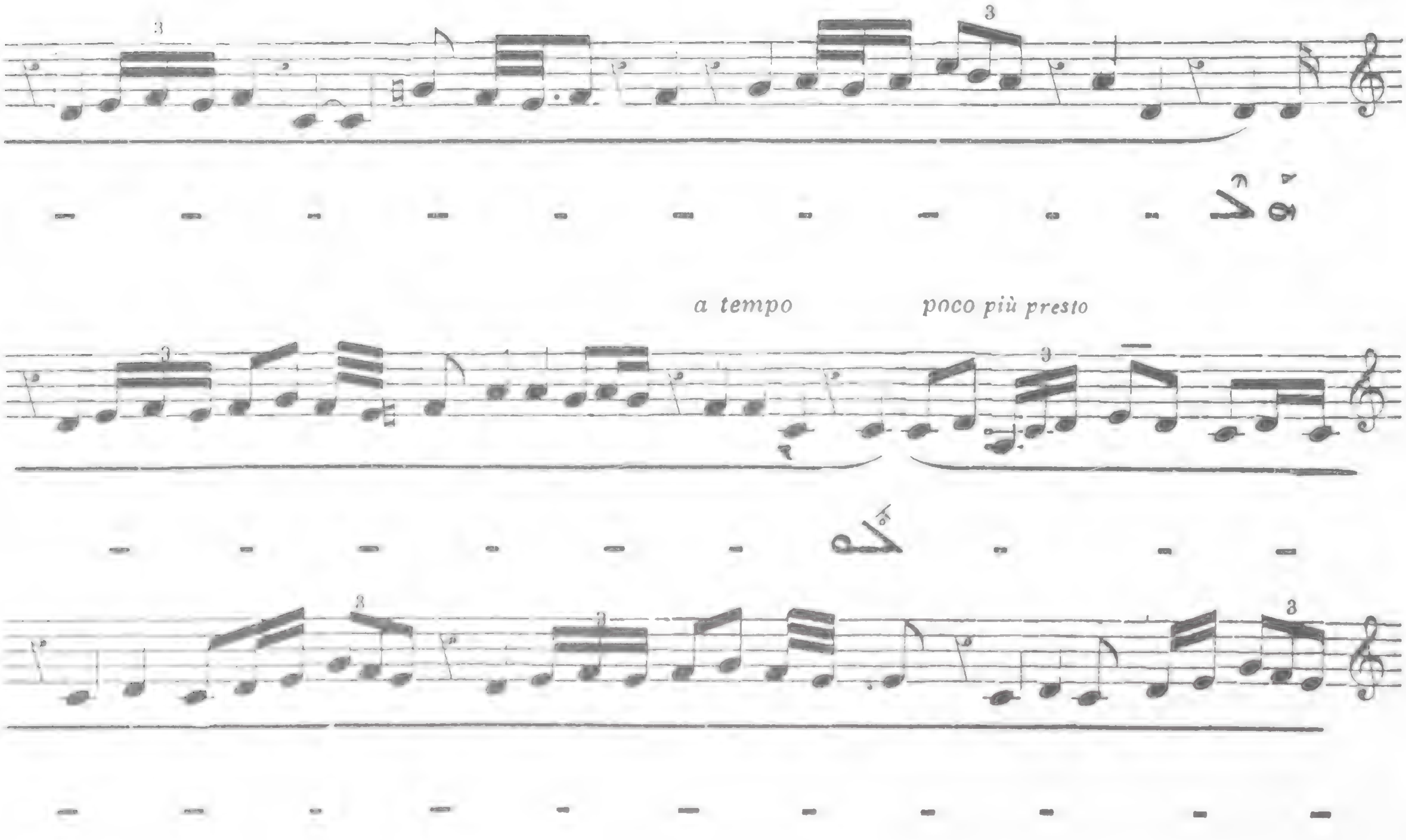
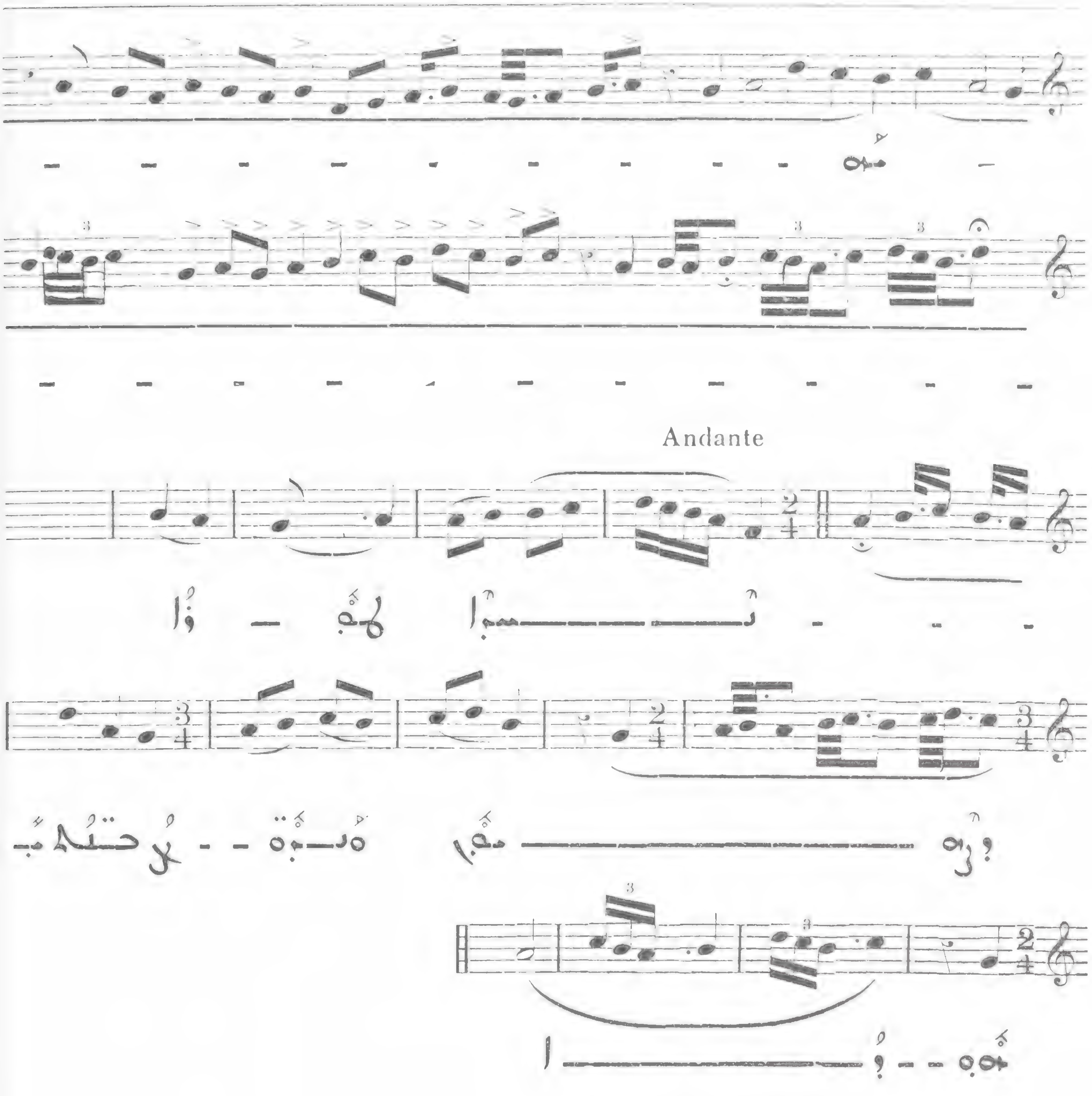
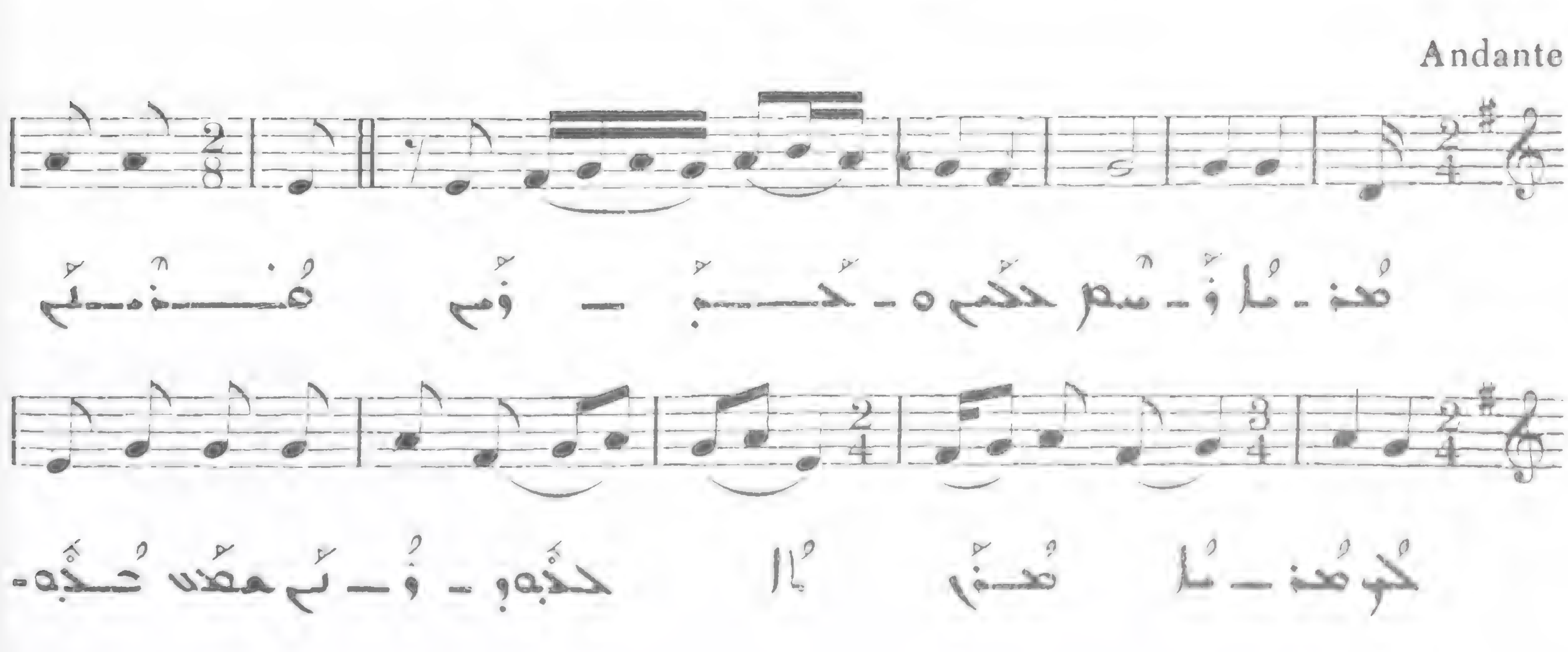


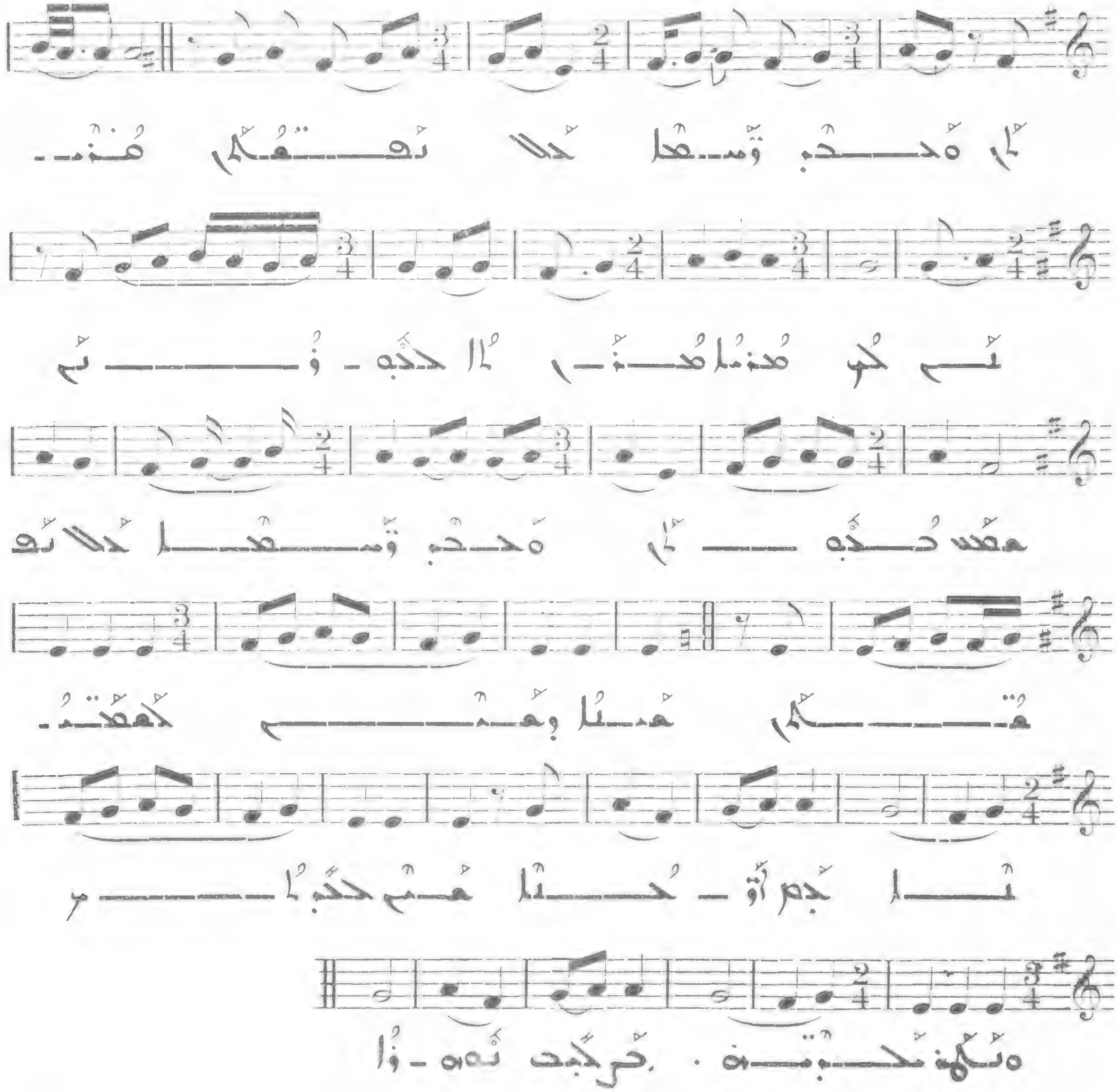


ܩܘܠܐ ܡܫܡܫܢܝܐ ܕܩܕܡ ܩܪܝܢܐ 26

Andante

VII





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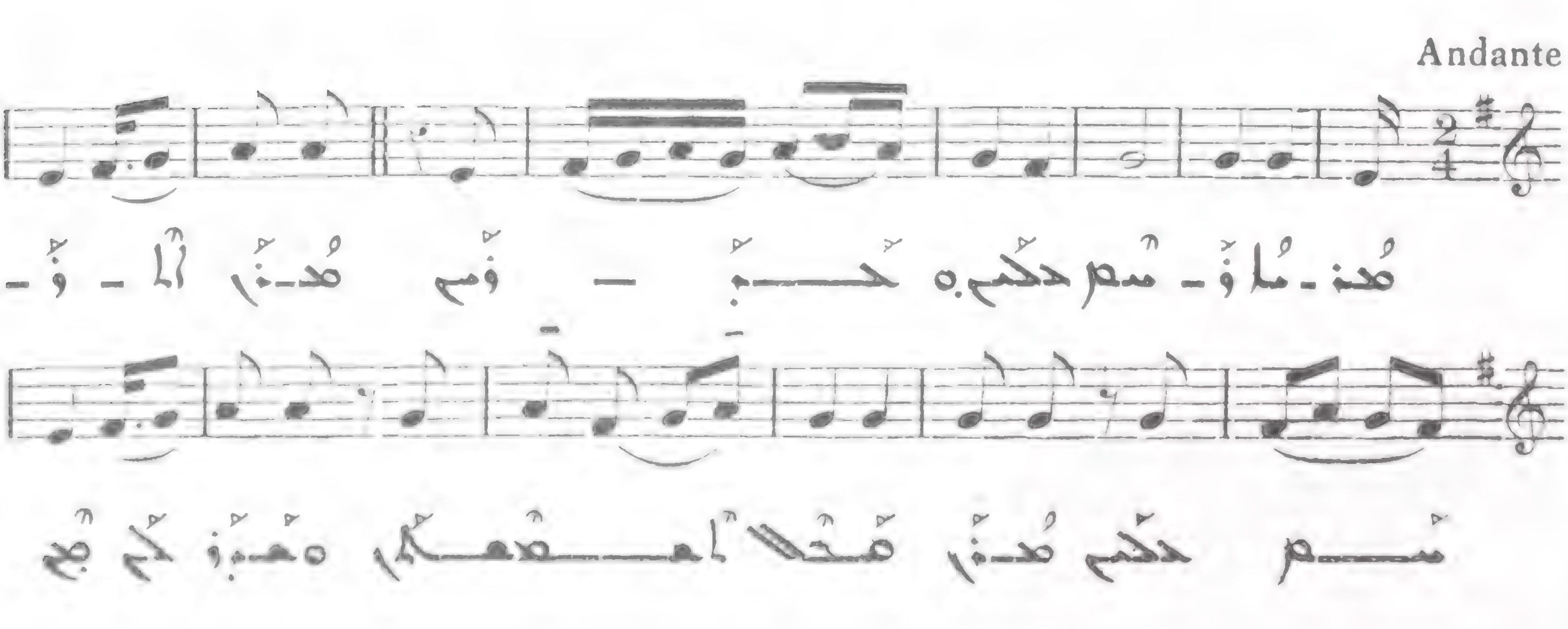
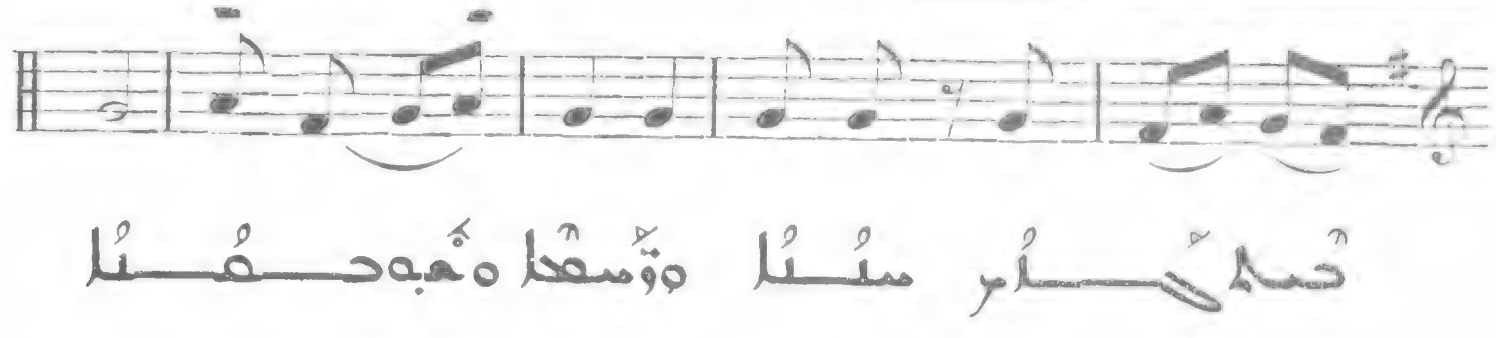
Andante

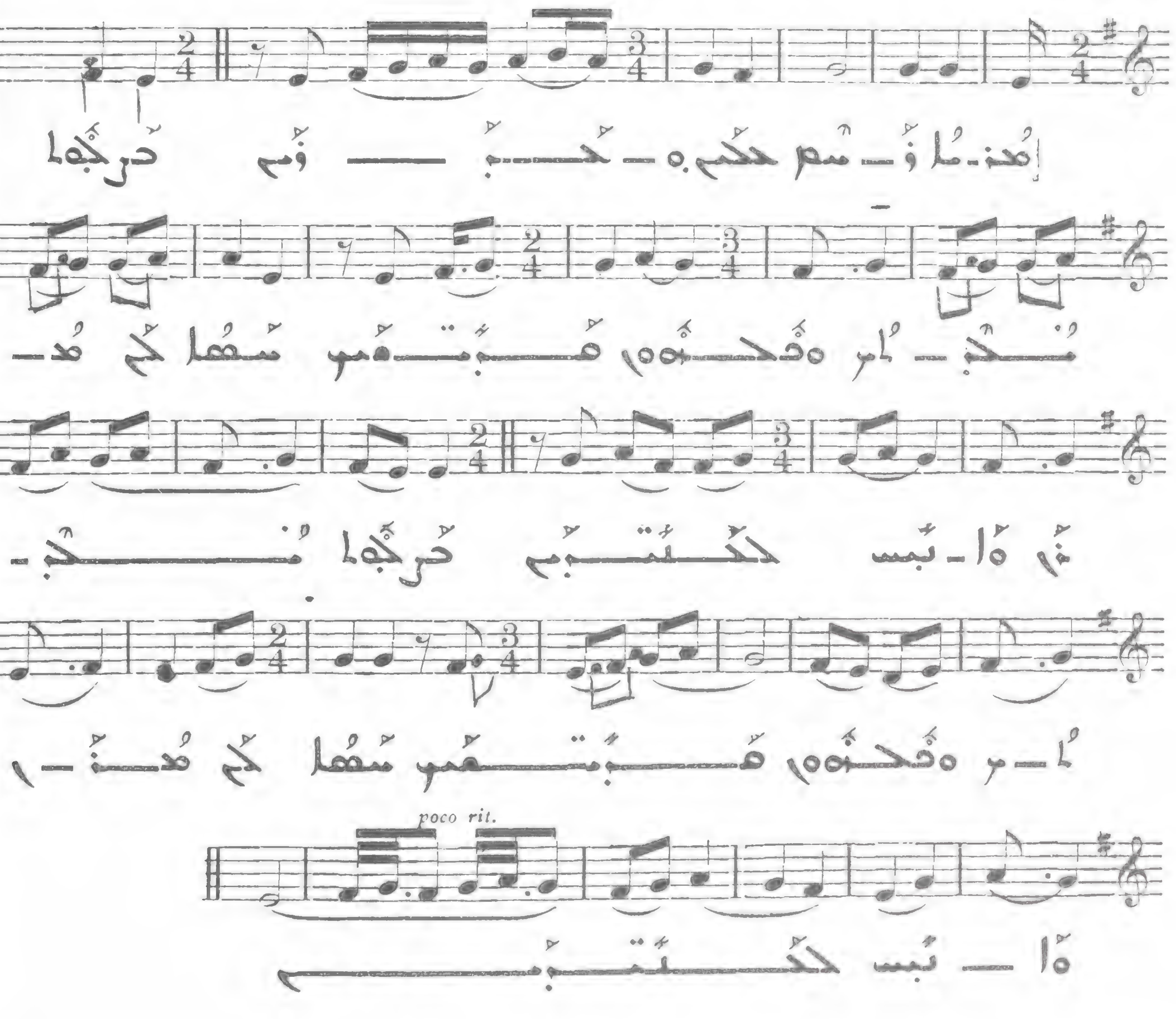




28

Andante

VII

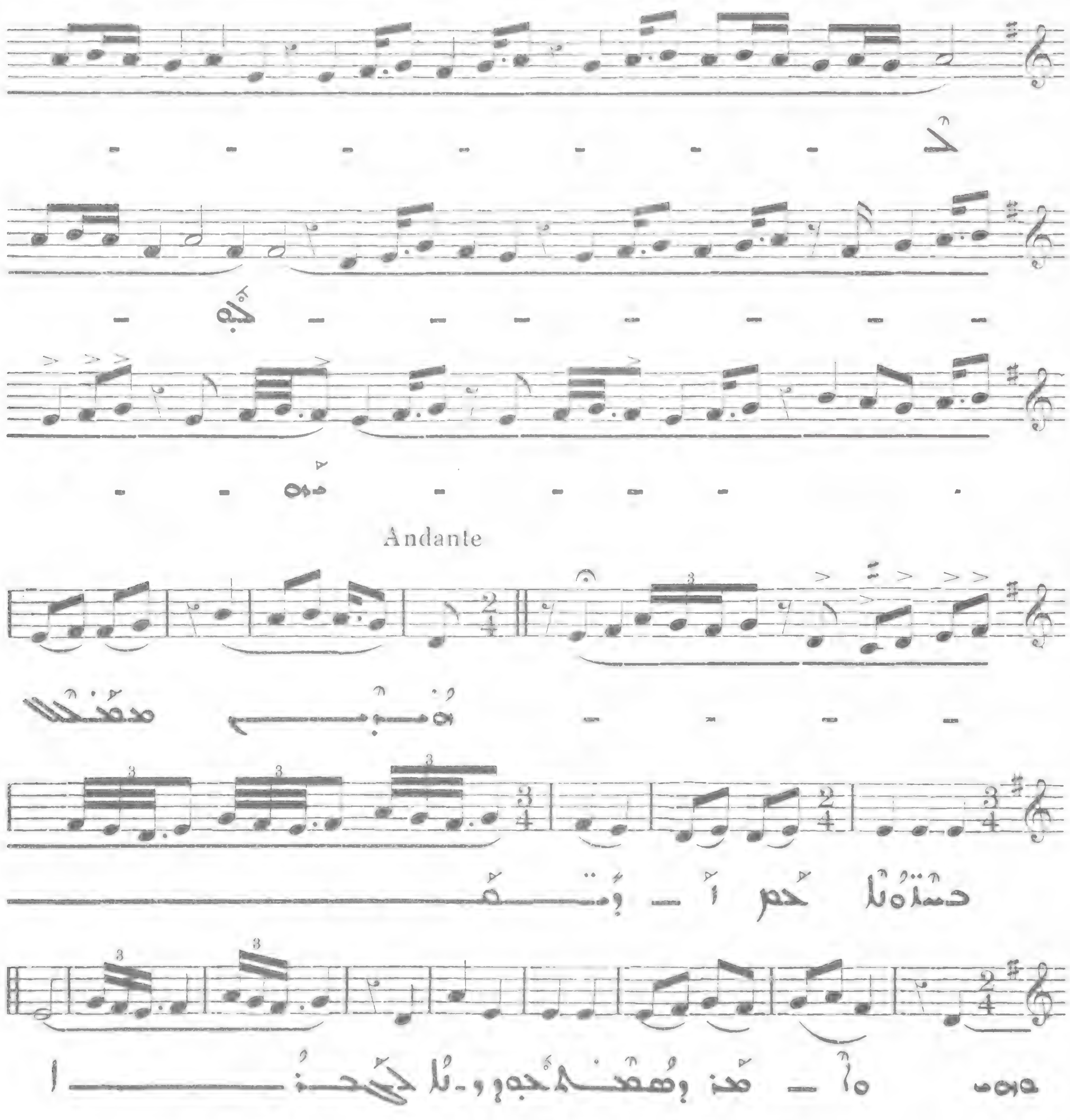


29

(un poco ad lib.) Andante molto

a tempo *poco accel.*

VII



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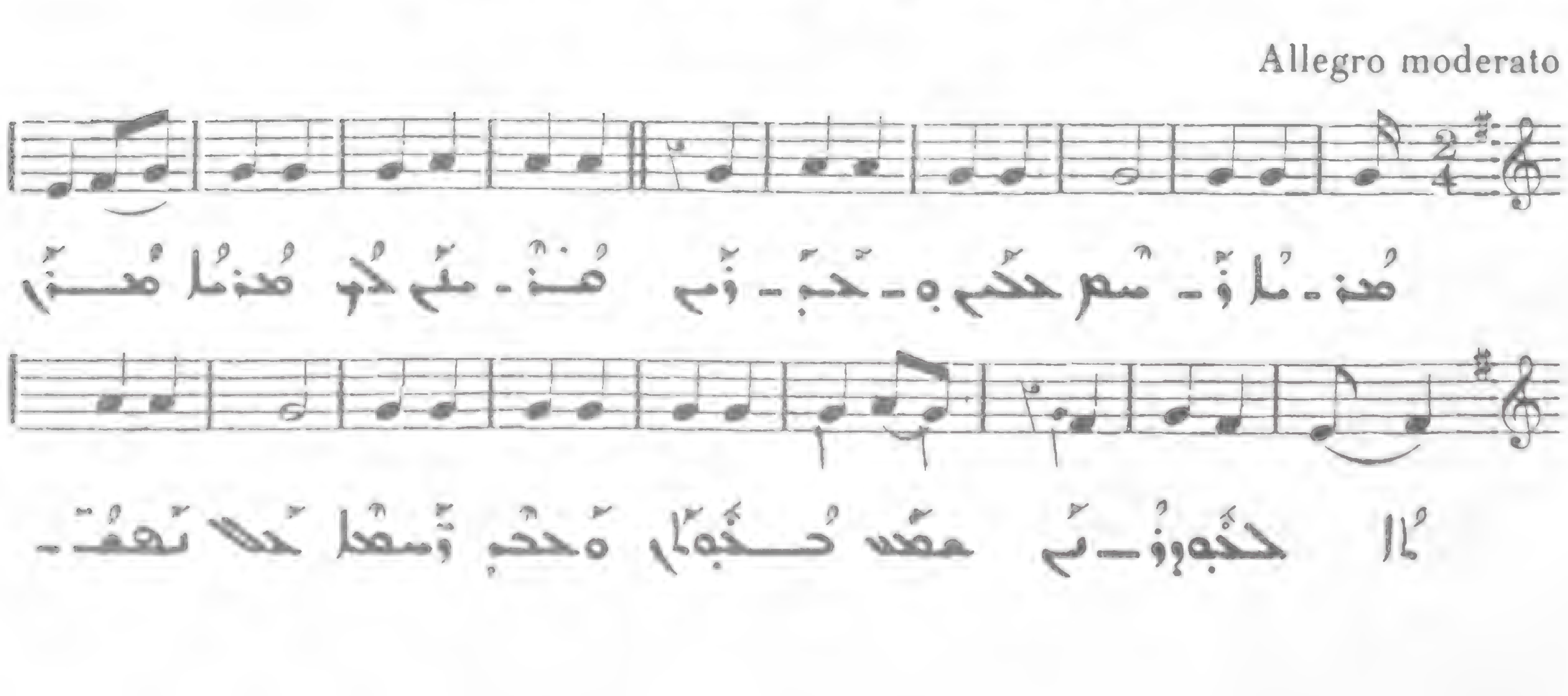
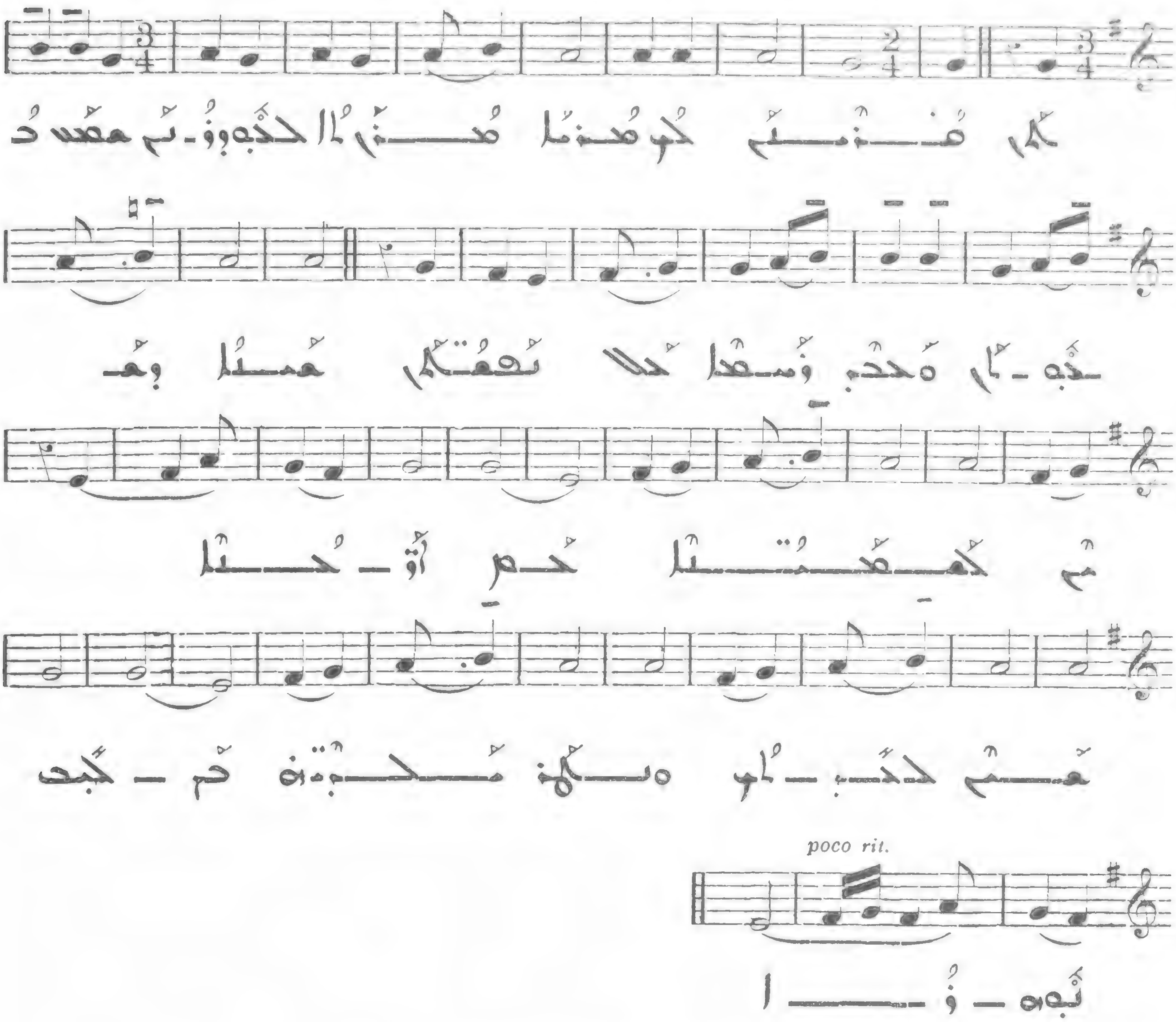
30





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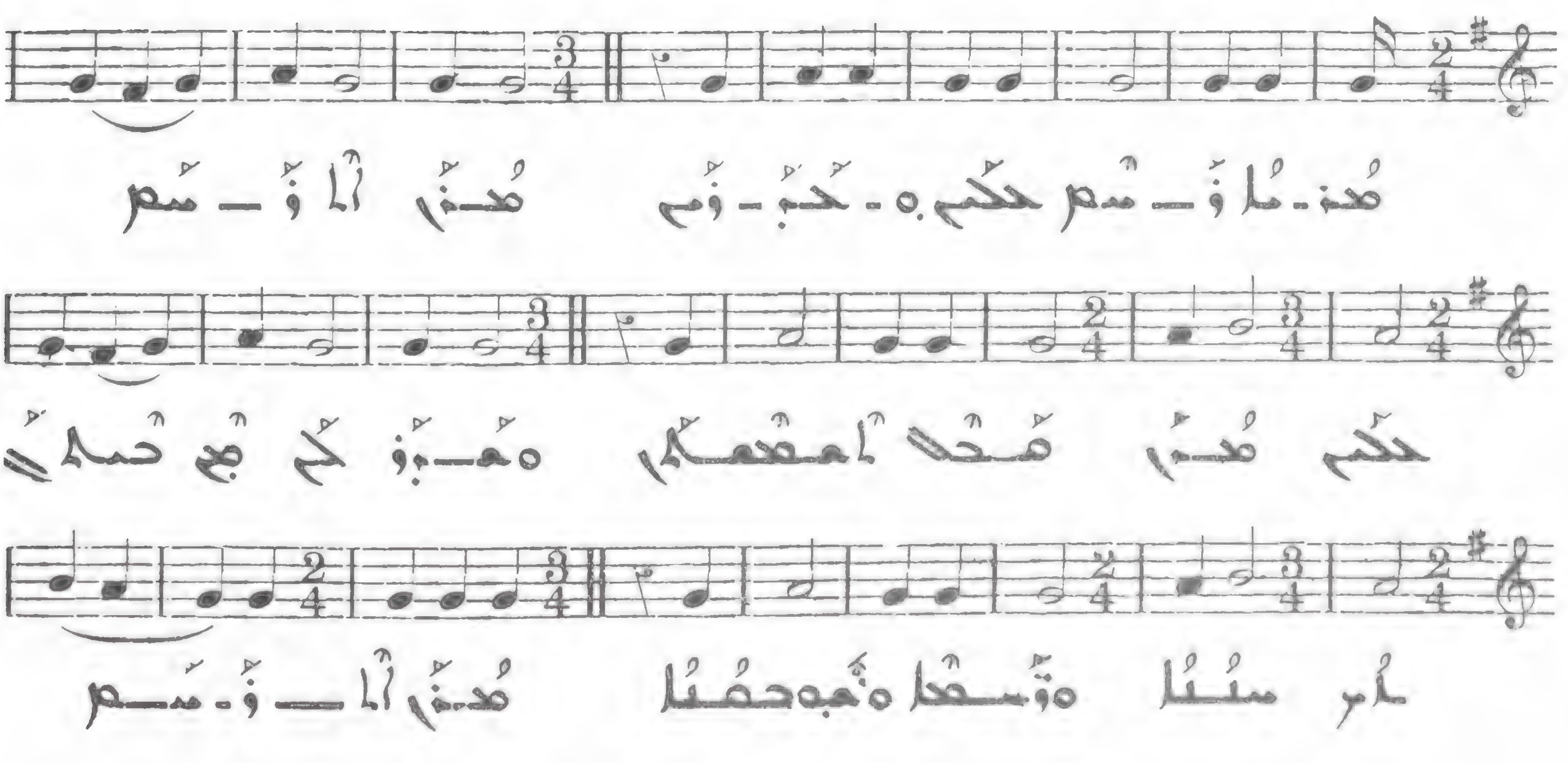
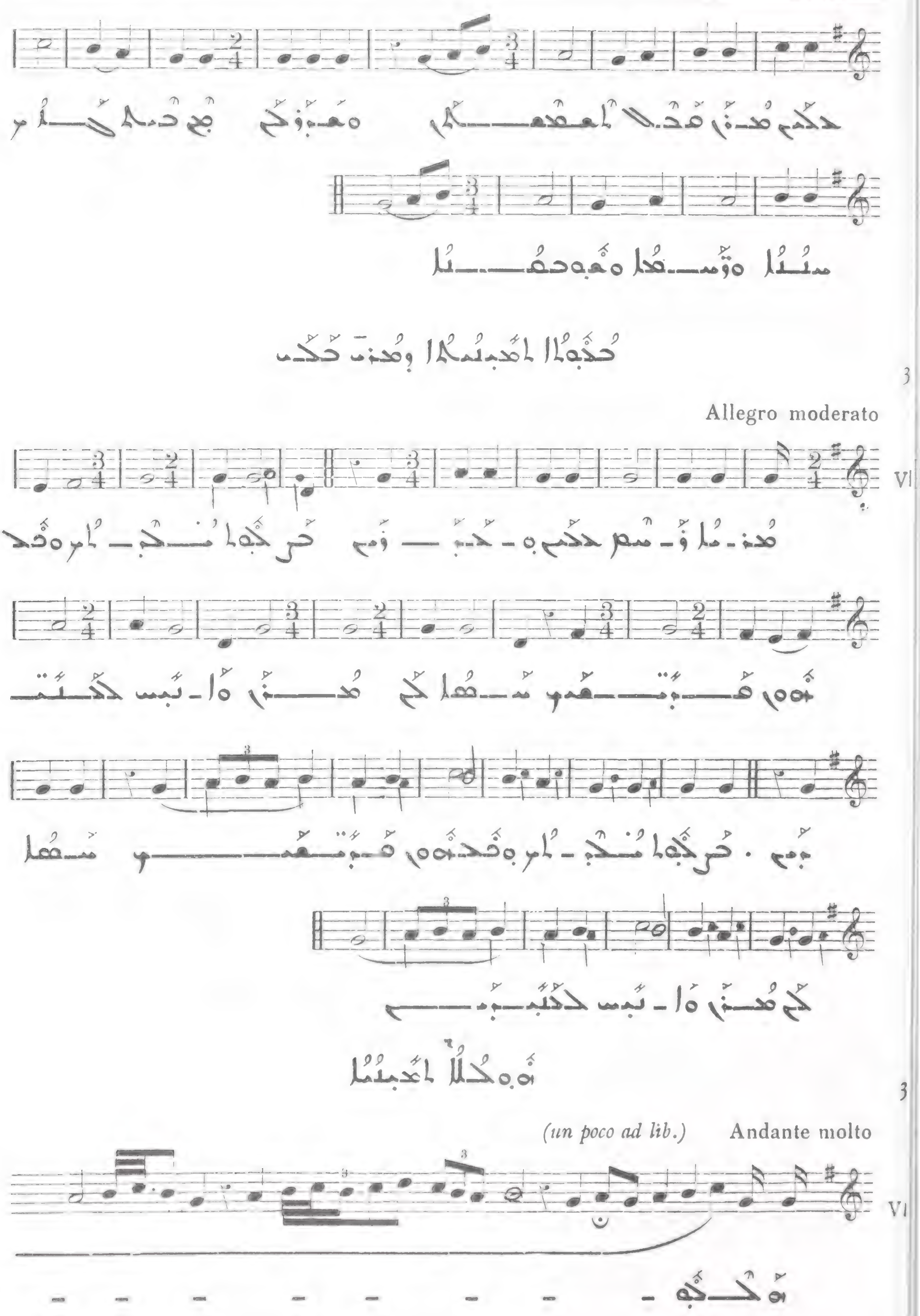
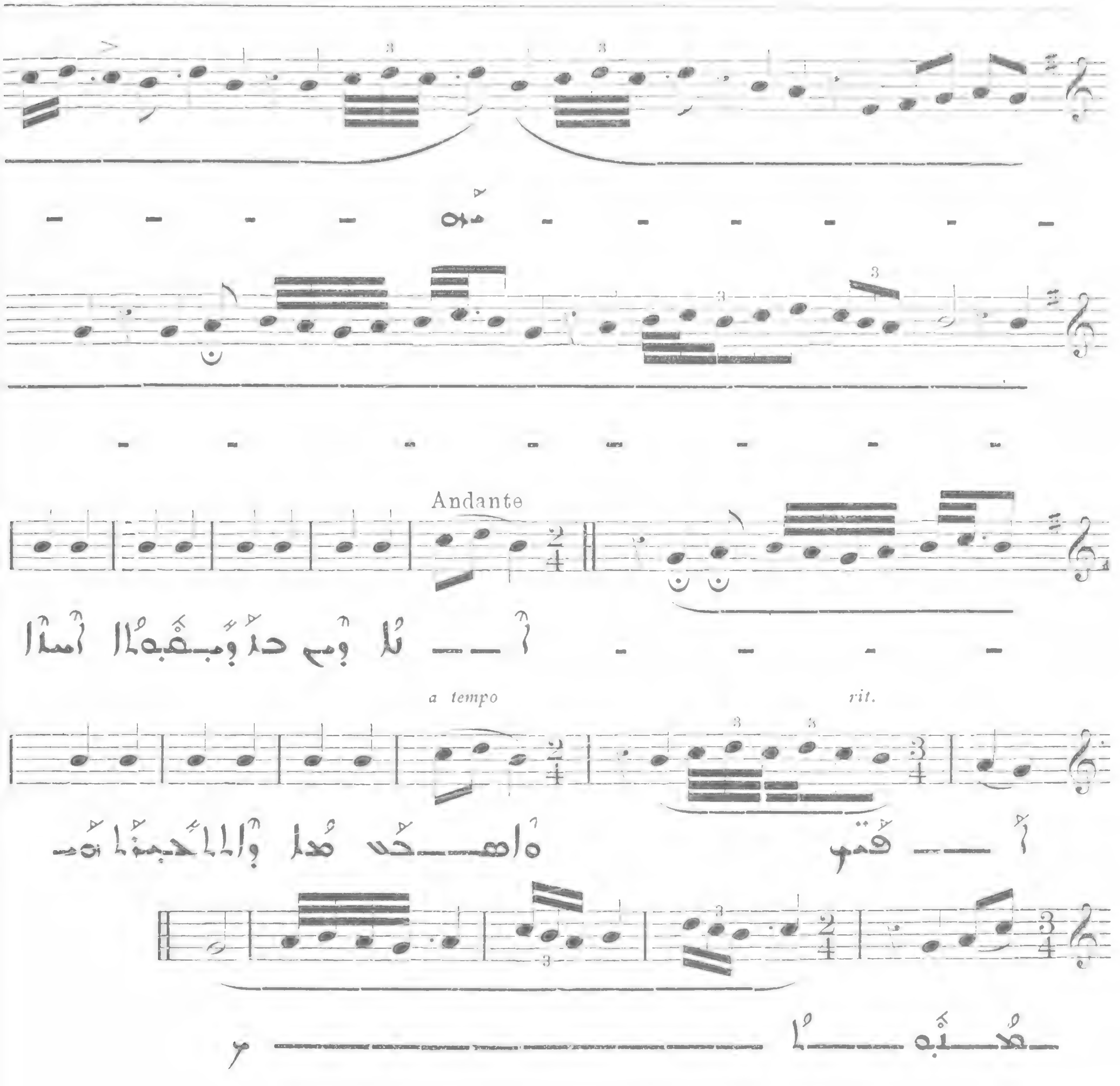
31

Allegro moderato

VIII

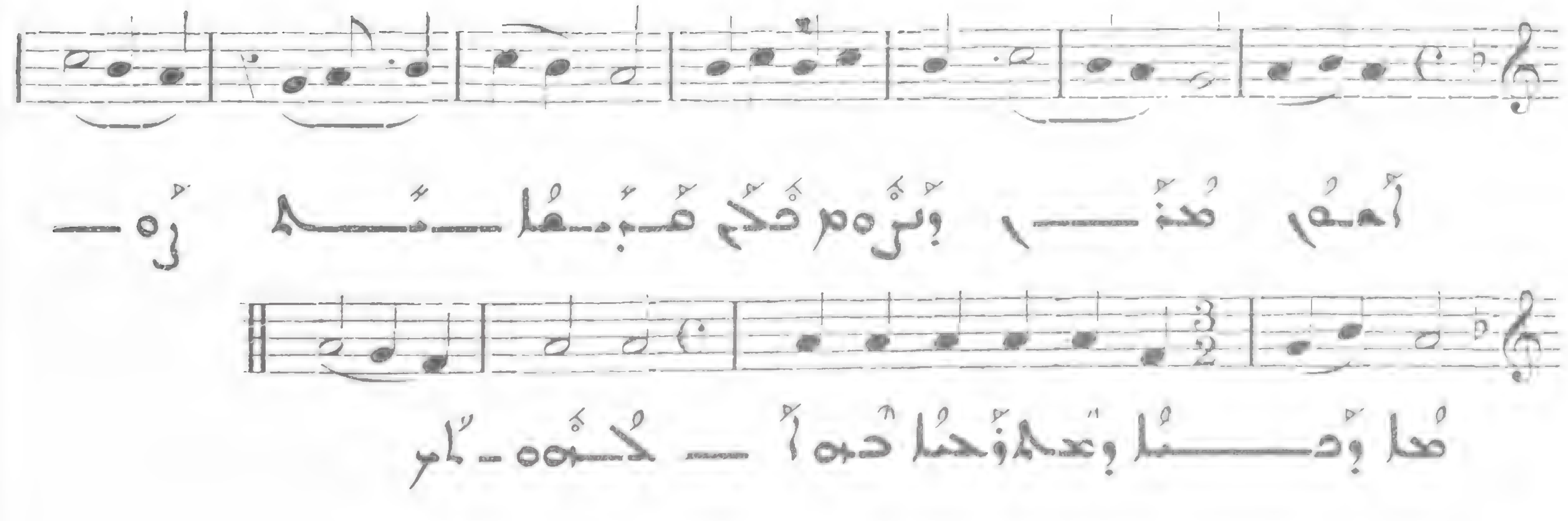



3
Allegro moderato
VI
3
(un poco ad lib.)
Andante molto
VI

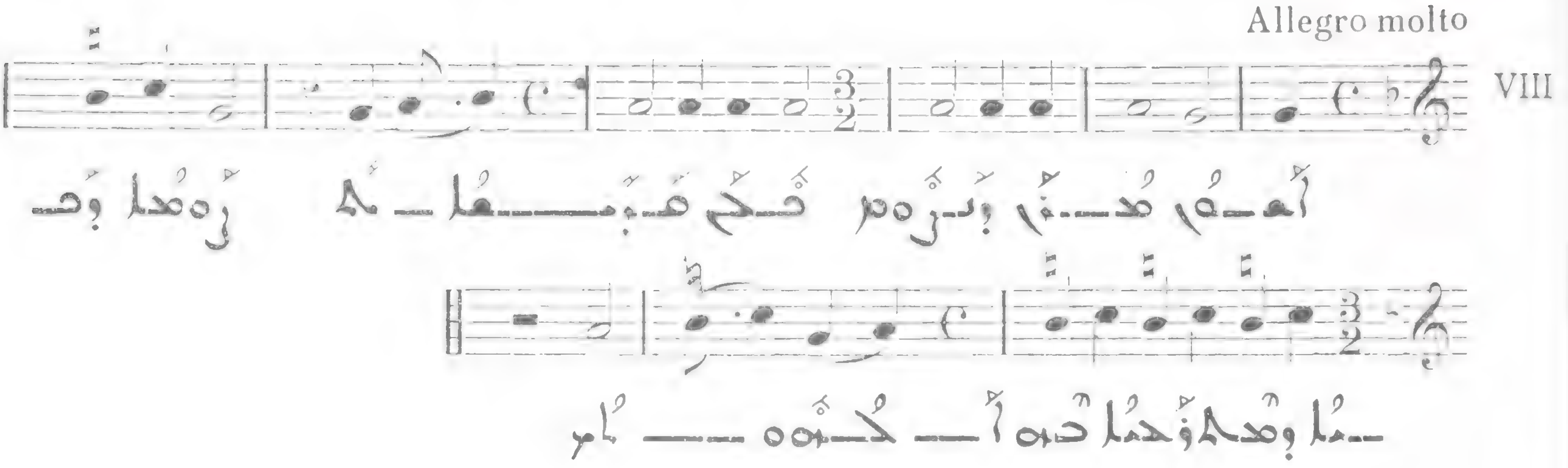


ܟܬ̈ܒܐ ܕܙܘܥܐ ܕܡܪܢ ܡܫܒܚܘ 34

Allegretto



[illegible] 35



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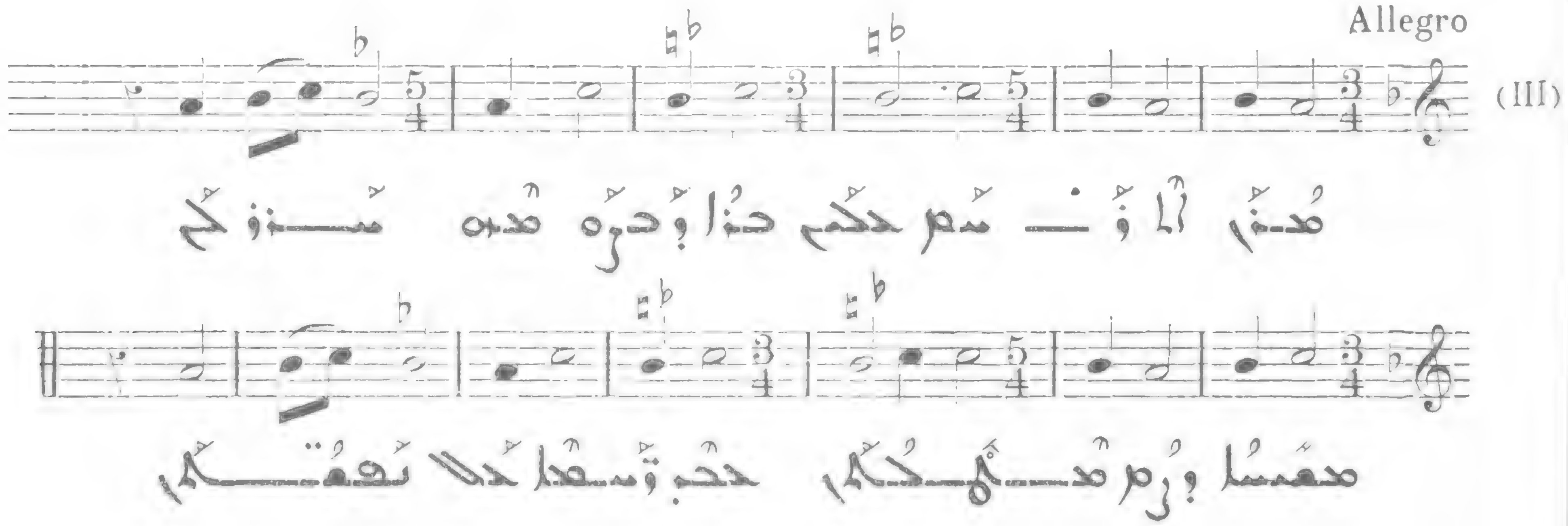

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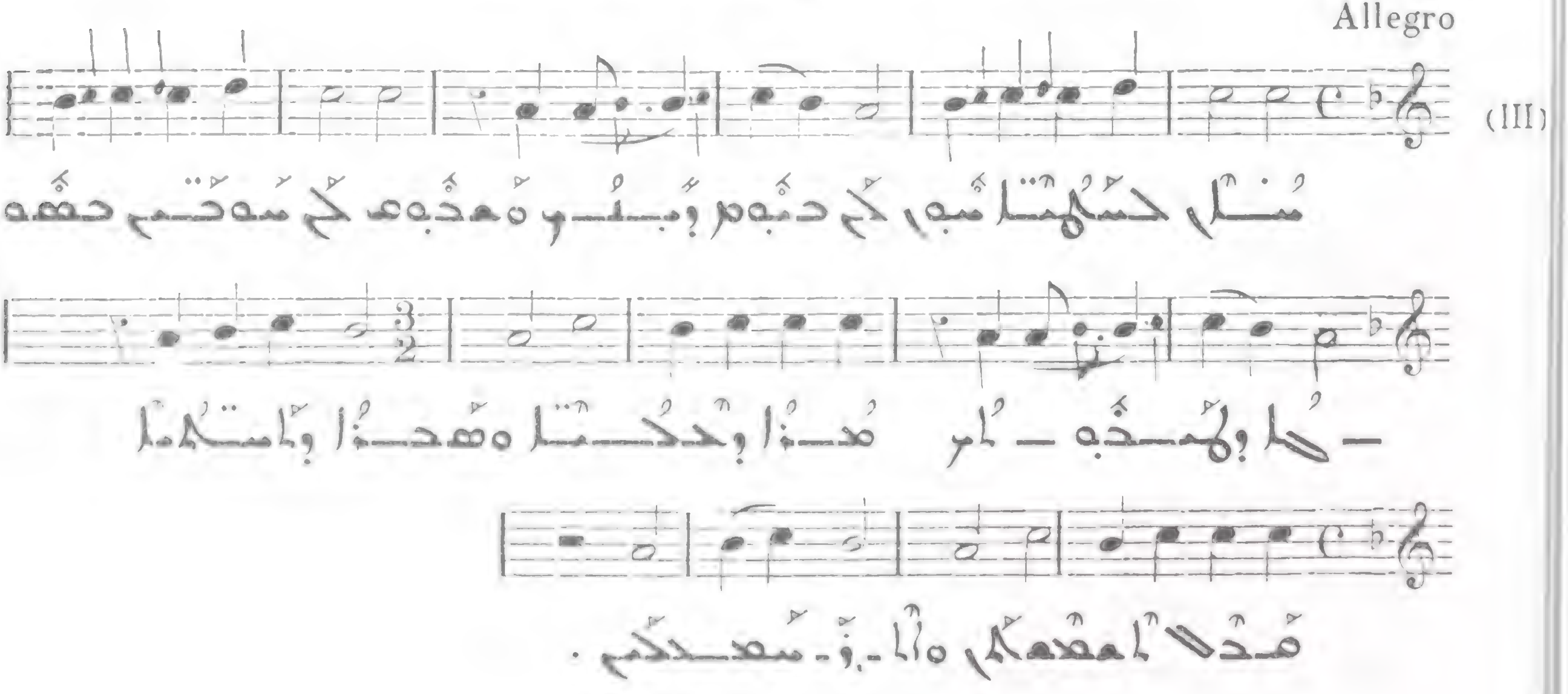

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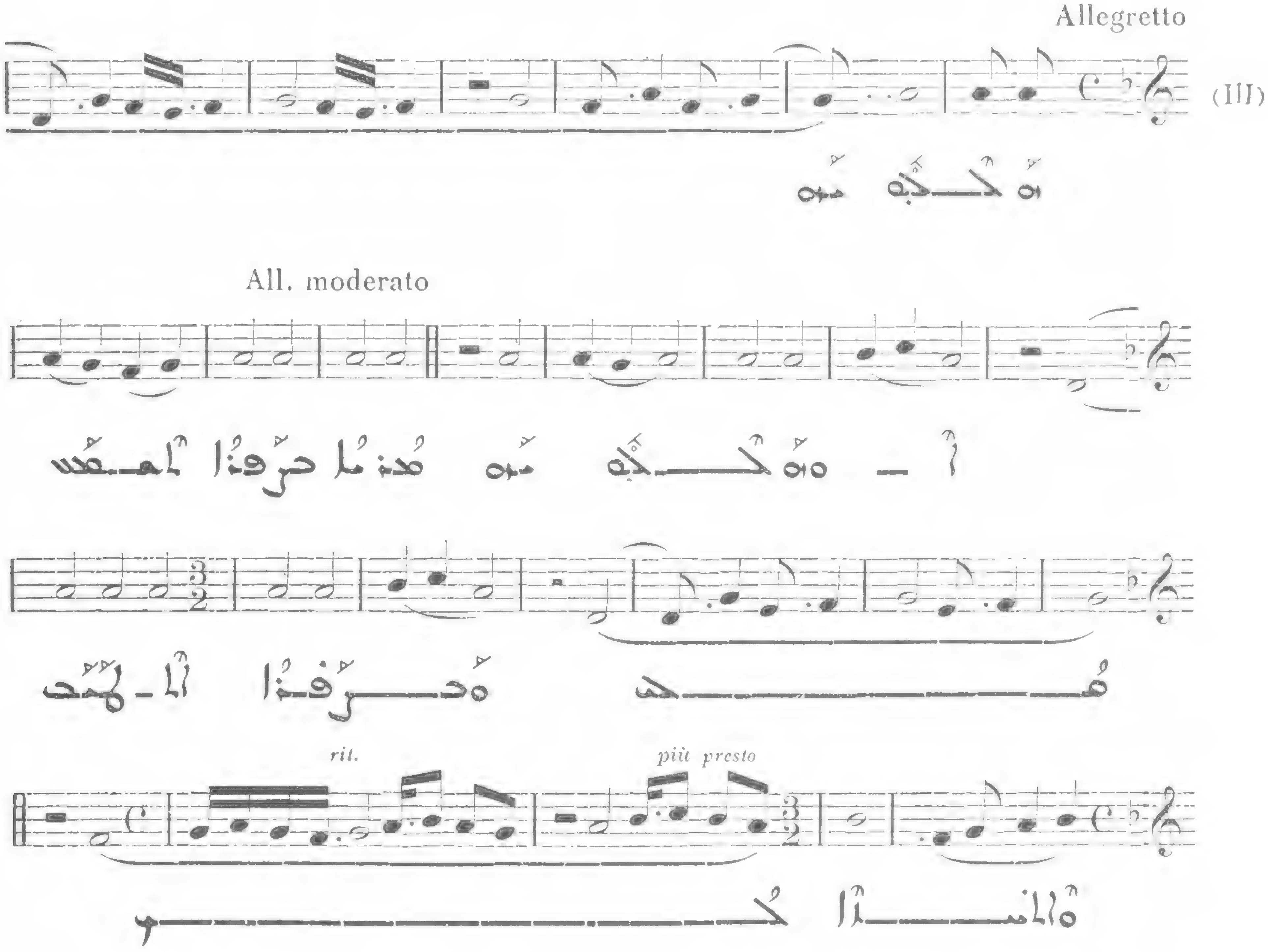

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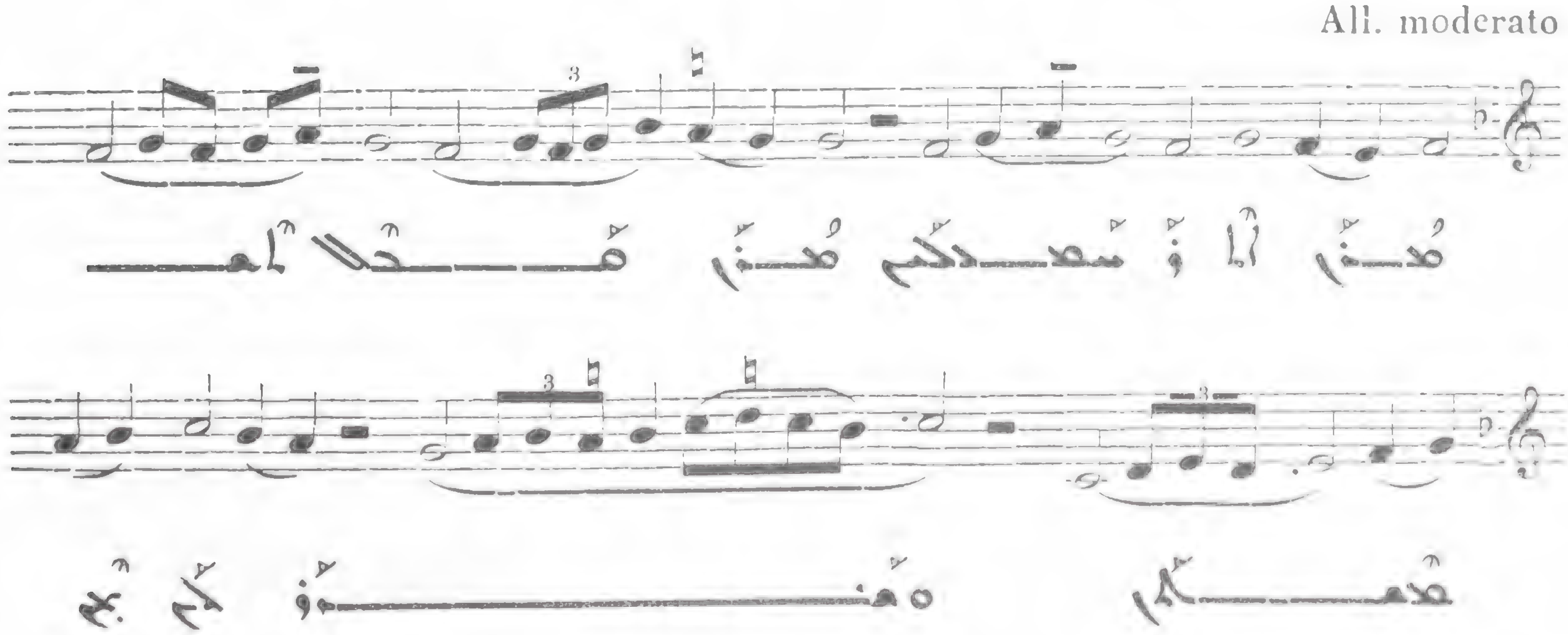
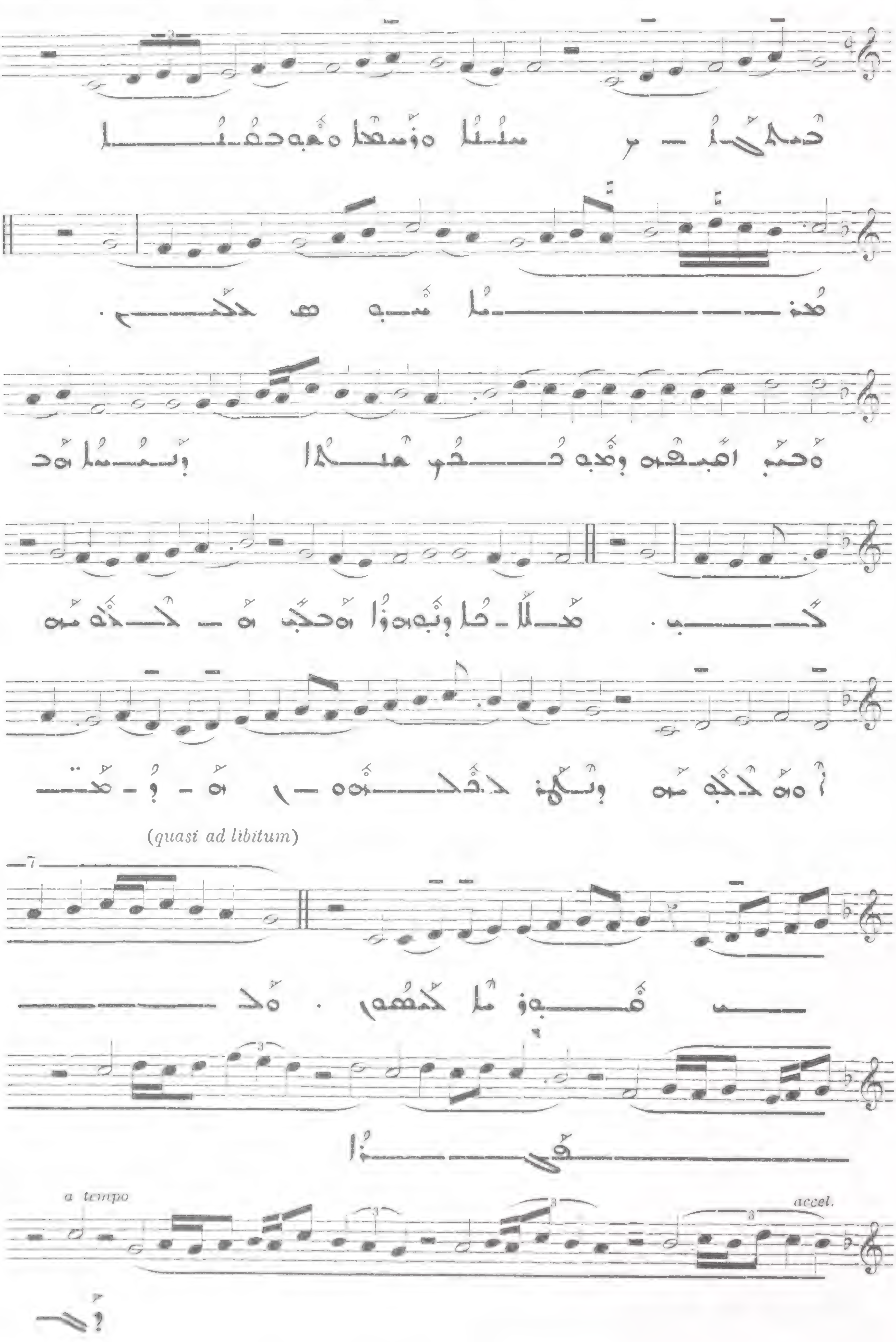
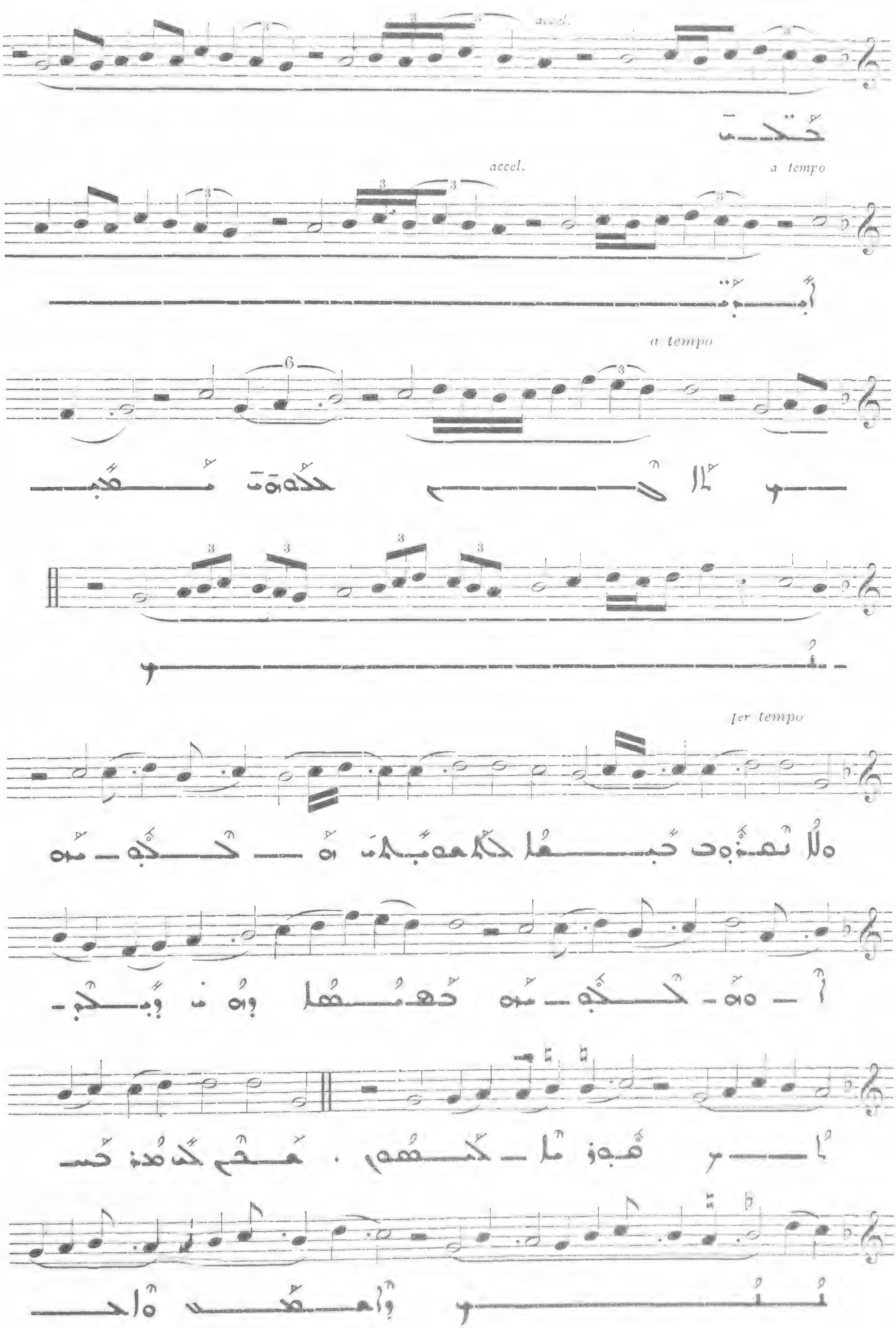
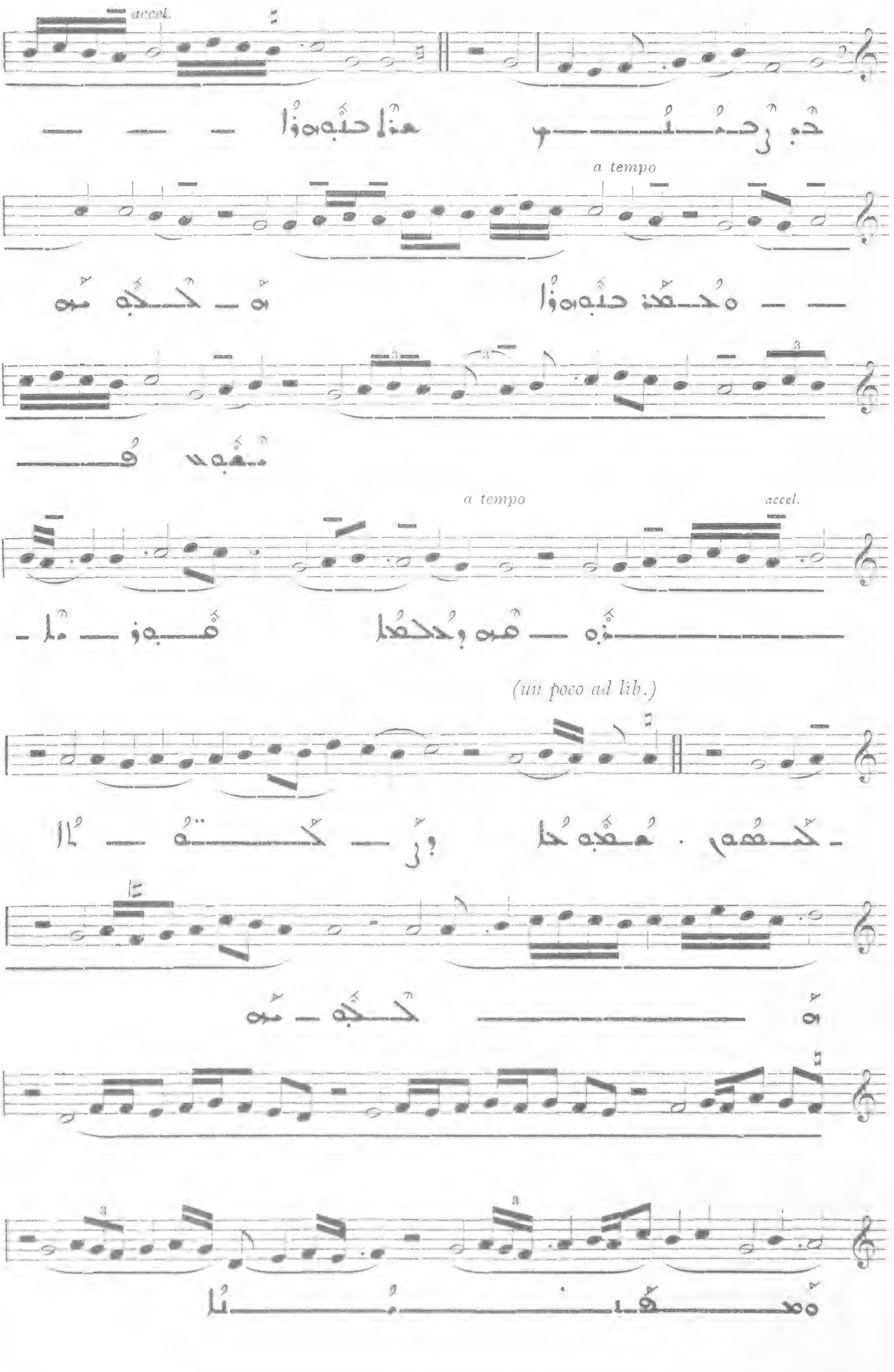
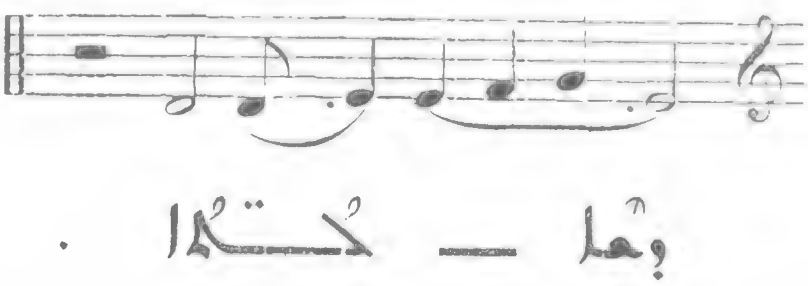



(quasi ad libitum)
a tempo
accel.

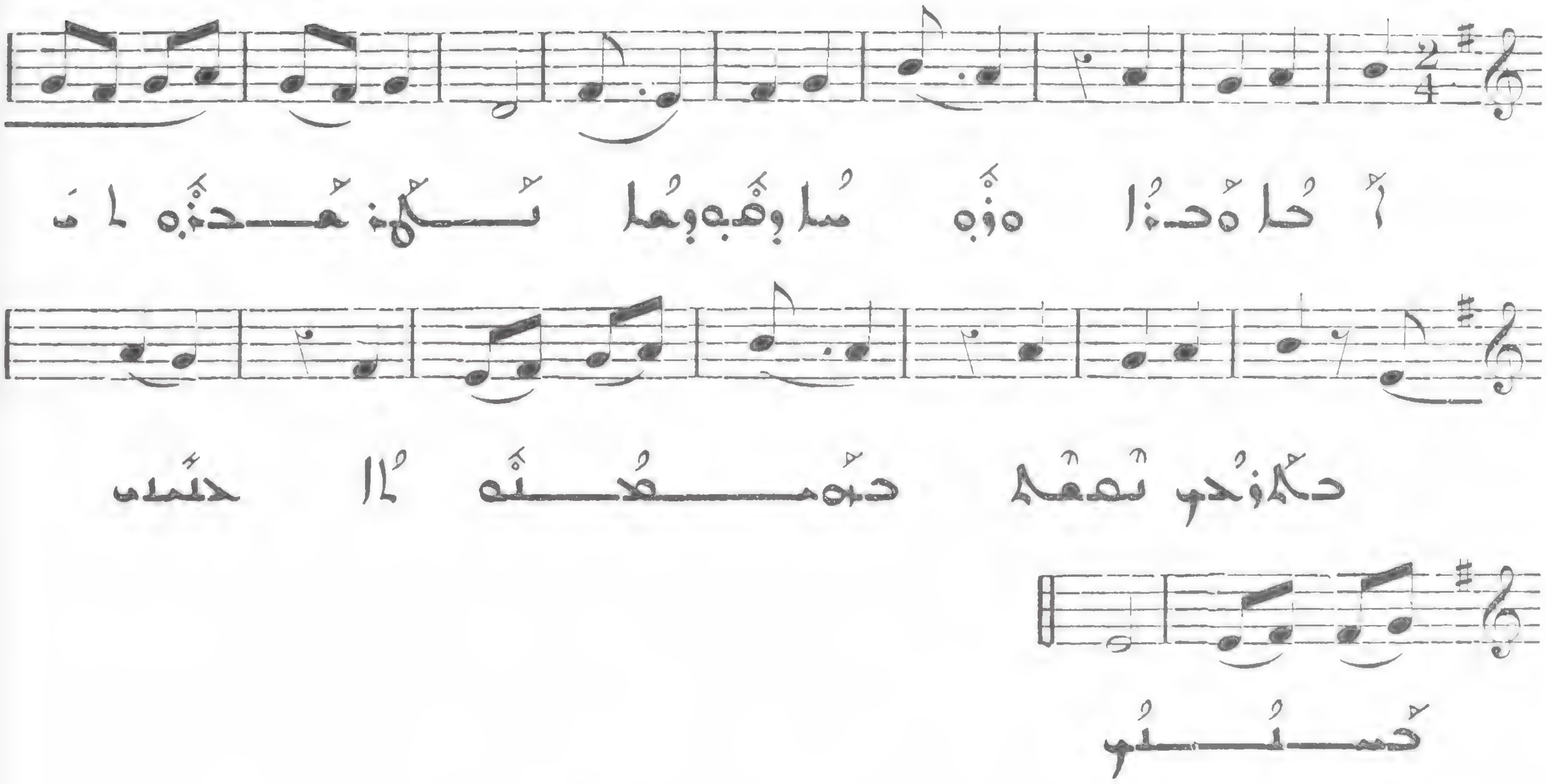

accel.
accel.
a tempo
a tempo
1er tempo


accel.
a tempo
a tempo
accel.
(un poco ad lib.)



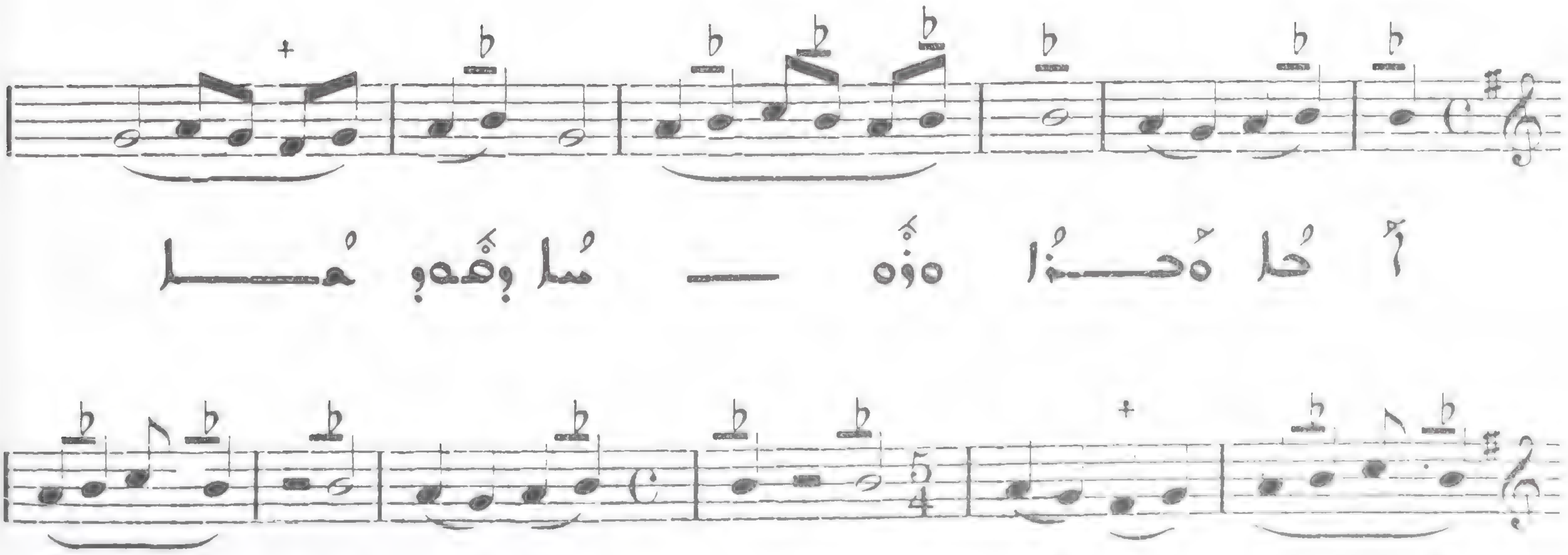
40

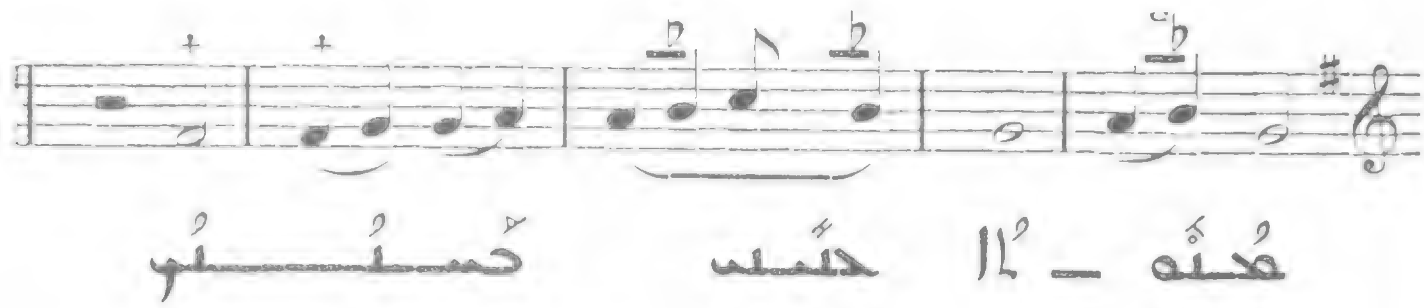
Allegretto



41

Allegro molto





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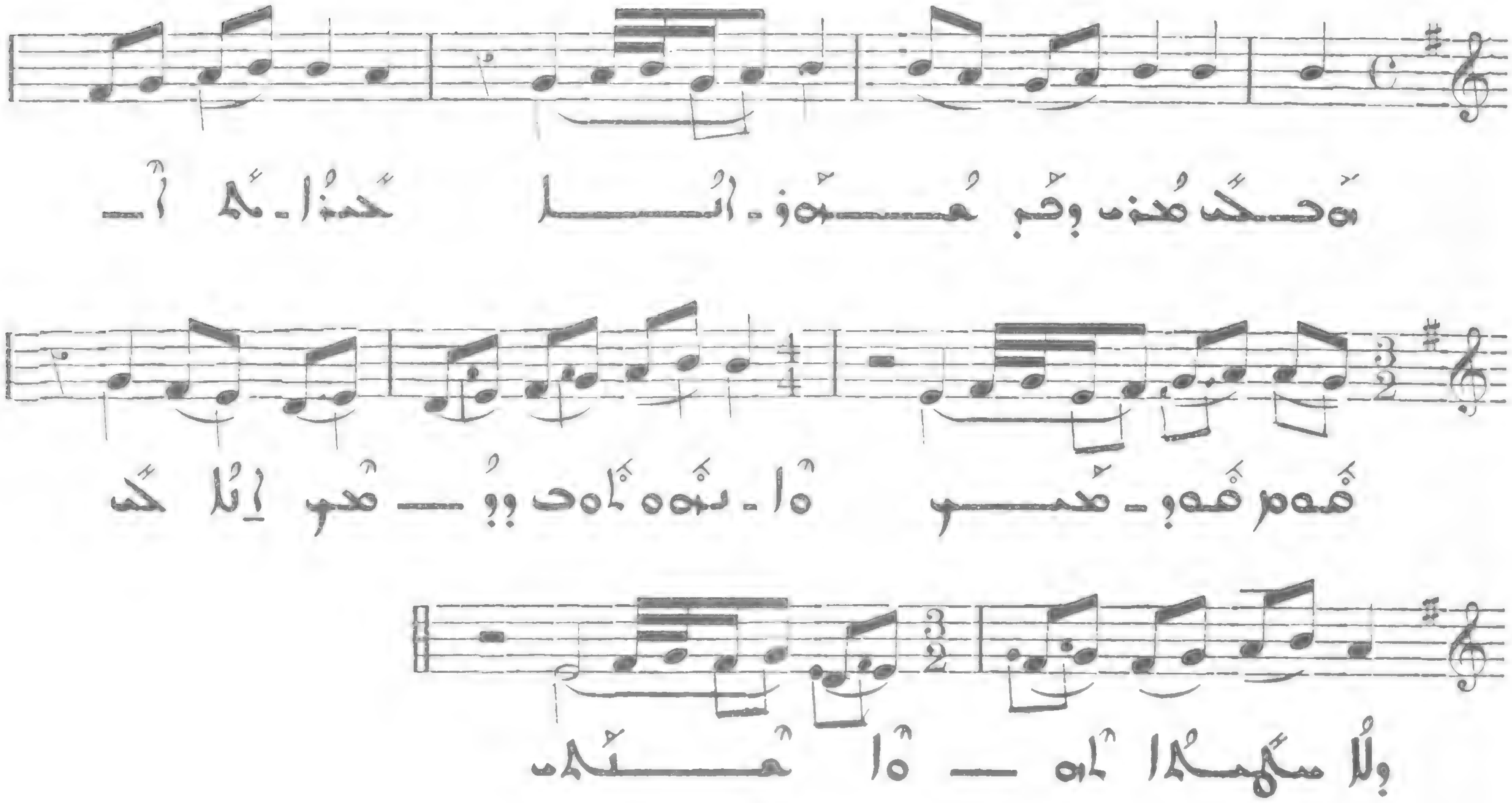
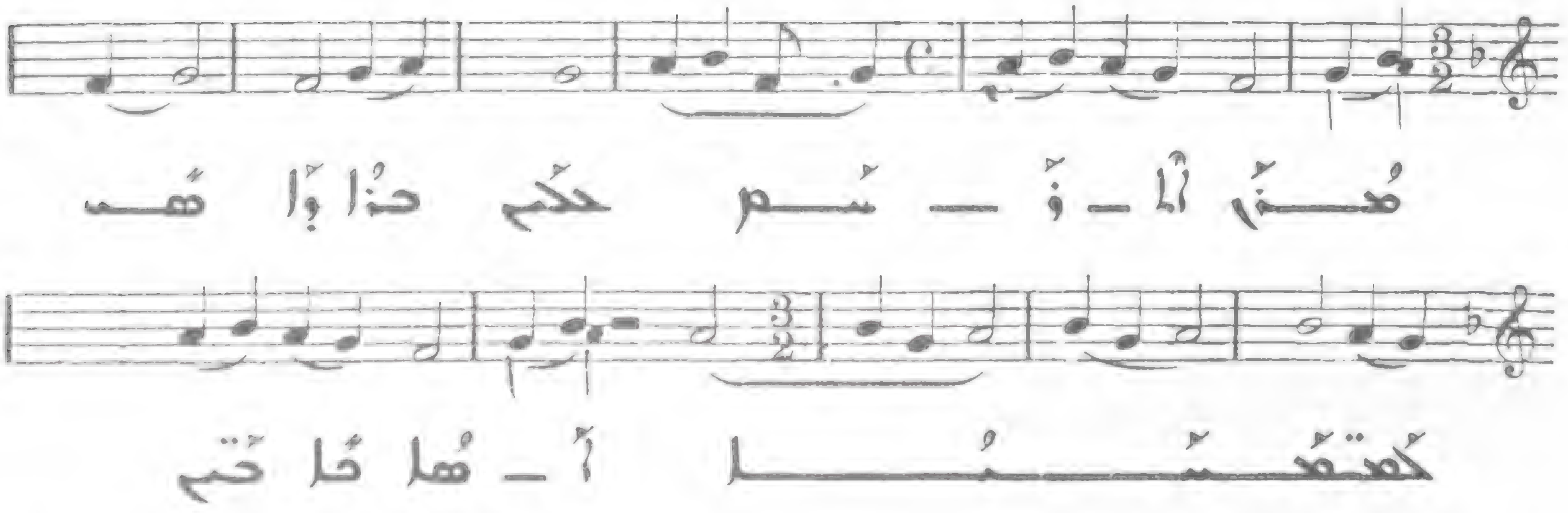
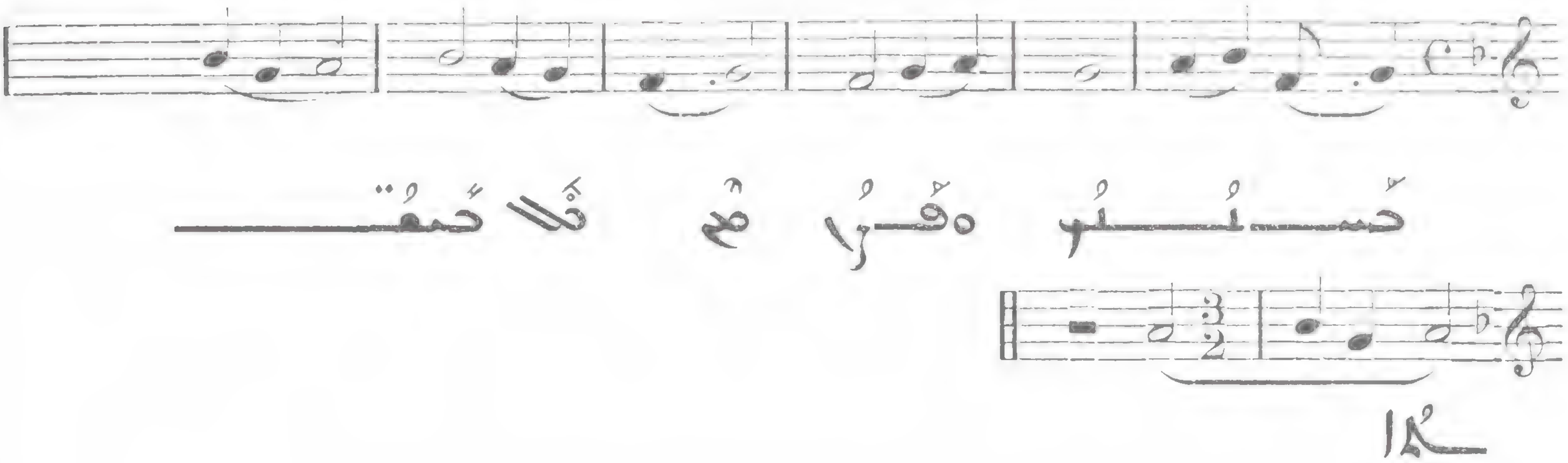
Andante



ܥܢܝܬܐ ܕܡܚܐܪܐ ܒܬܫܥܐ ܕܟܢܘܫܝܐ ܠܟܗܢܐ ܕܩܒܘܪܐ ܕܟܗܢܘ

Allegro molto

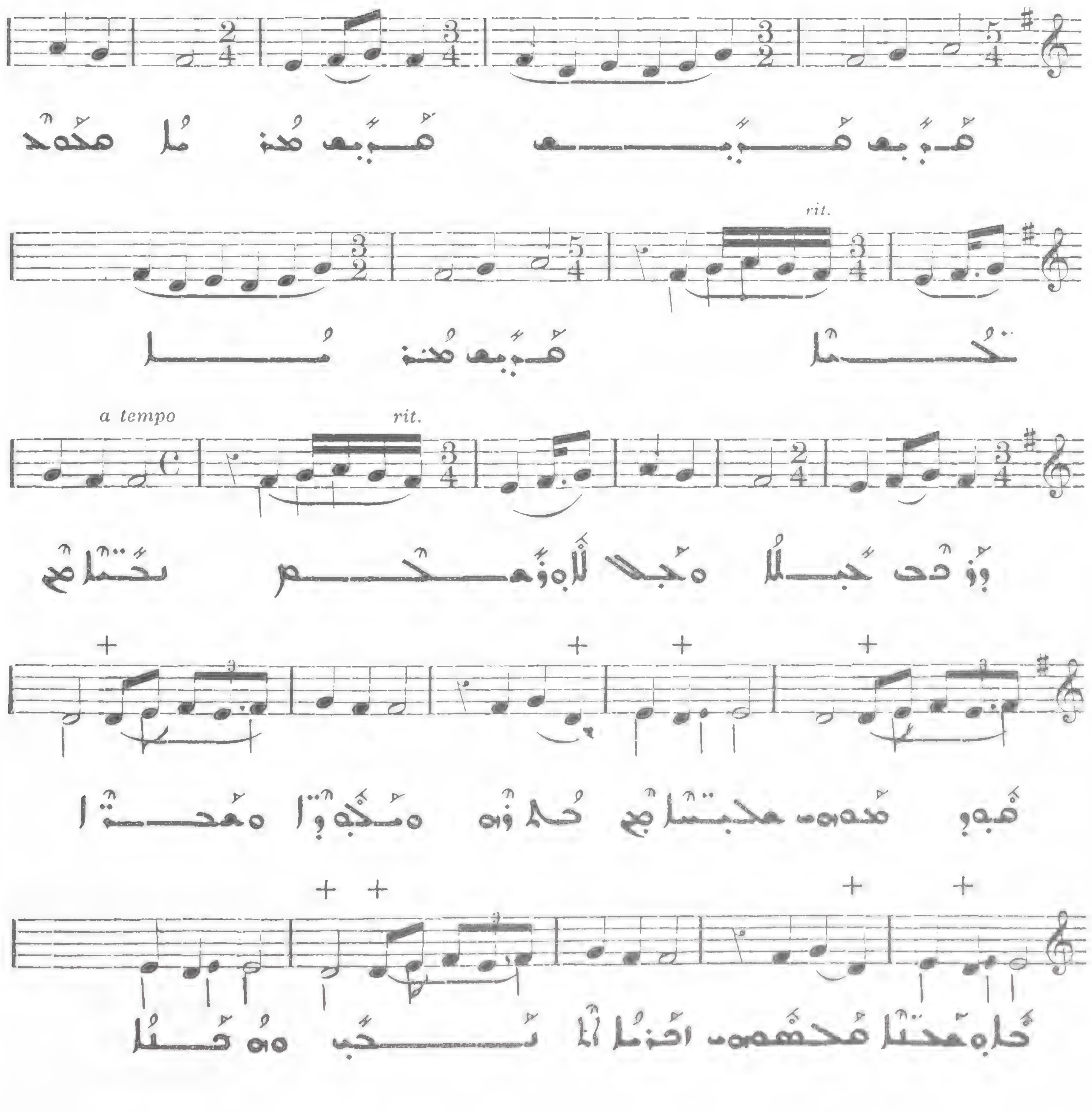


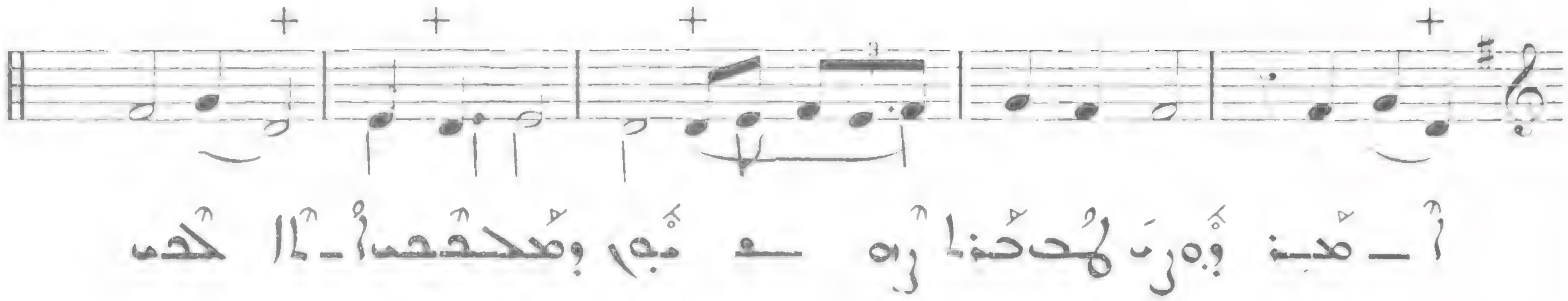


44

All. moderato

III
V

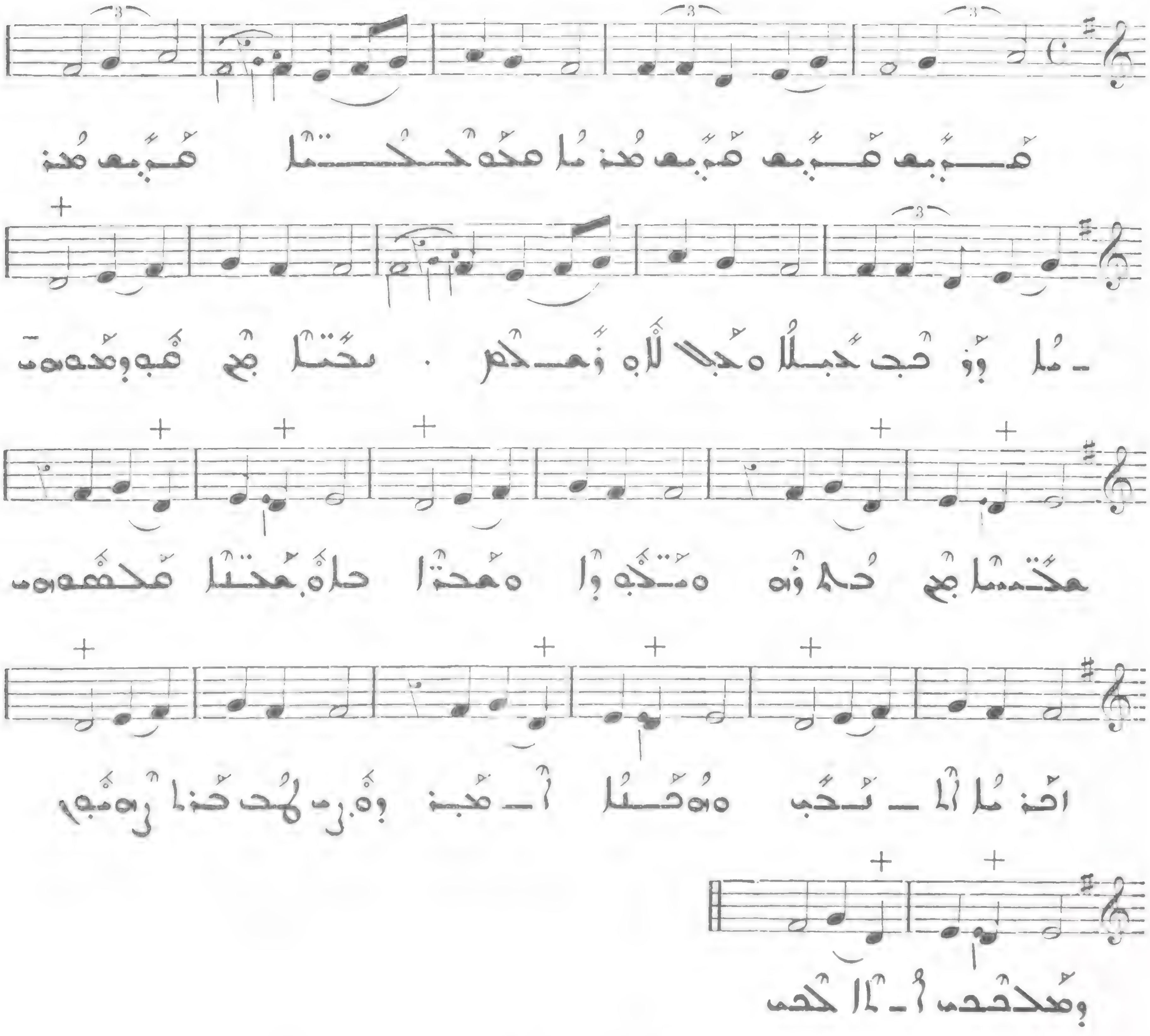




ܘܐܘܡܢܐ ܩܕܝܫܬܐ 45

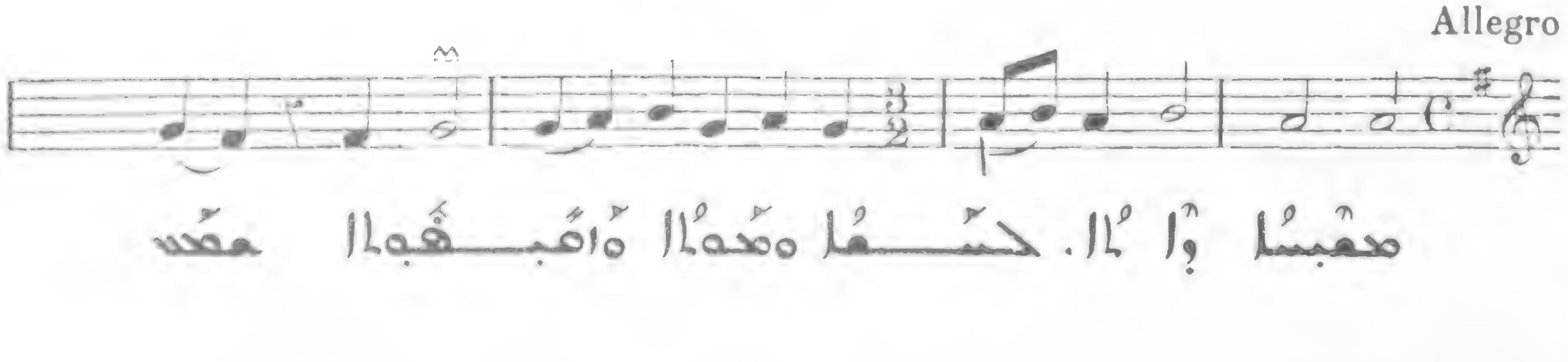
All. molto

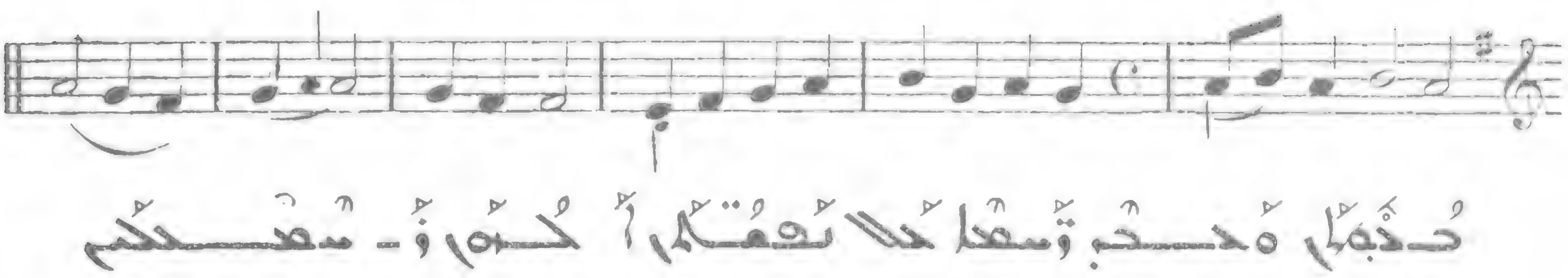
III
V



ܒܥܘܬܐ ܕܡܫܚܐ 46

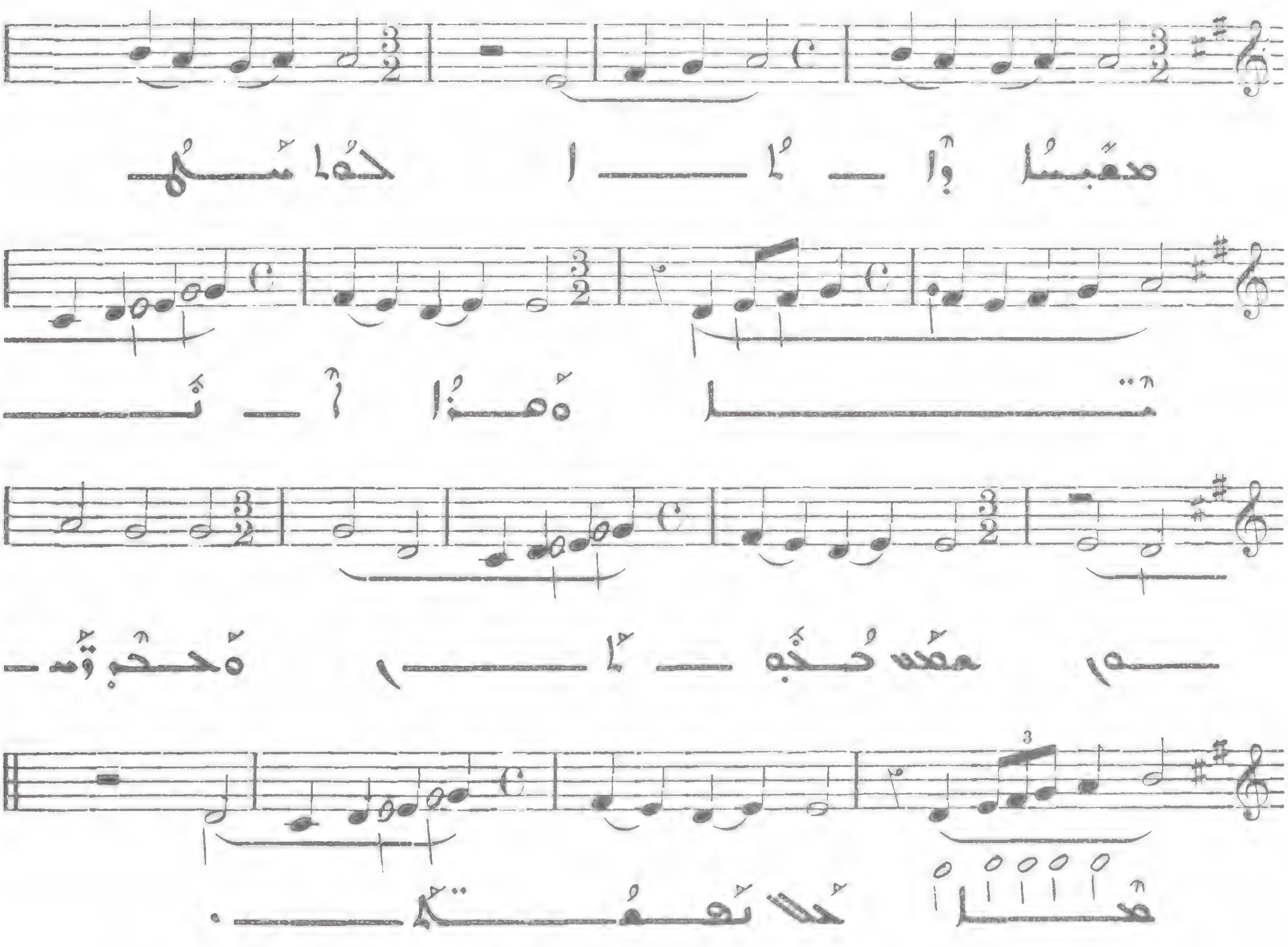
Allegro





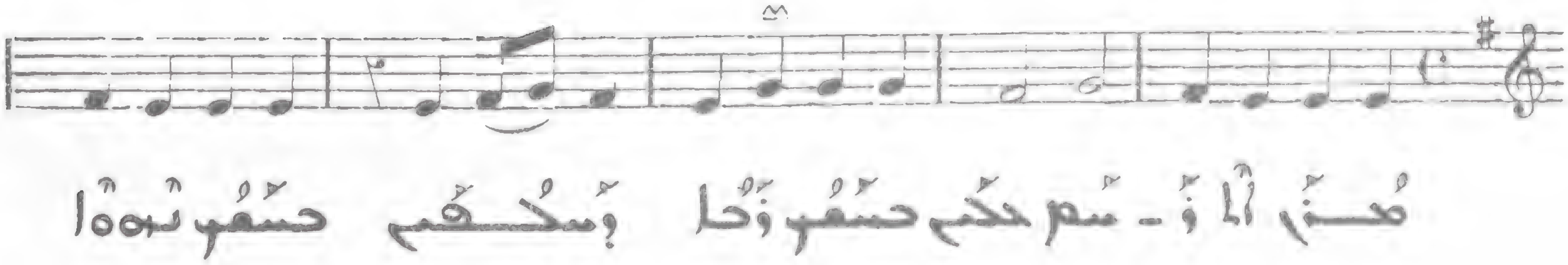
ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ ܒܨܘܡܐ ܕܢܝܢܘܝܐ 47

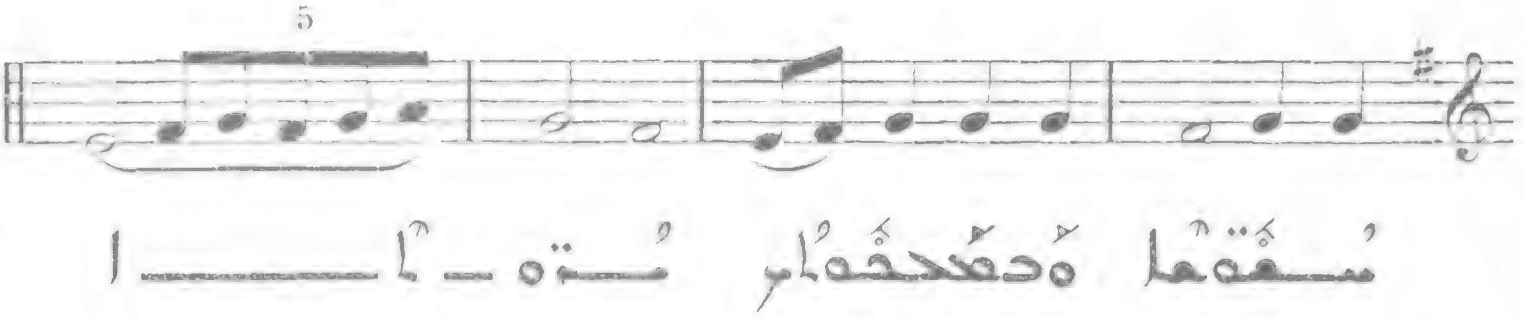
Allegro



ܒܥܘܬܐ ܕܫܬܐ ܕܡܪܝ ܐܦܪܝܡ 48

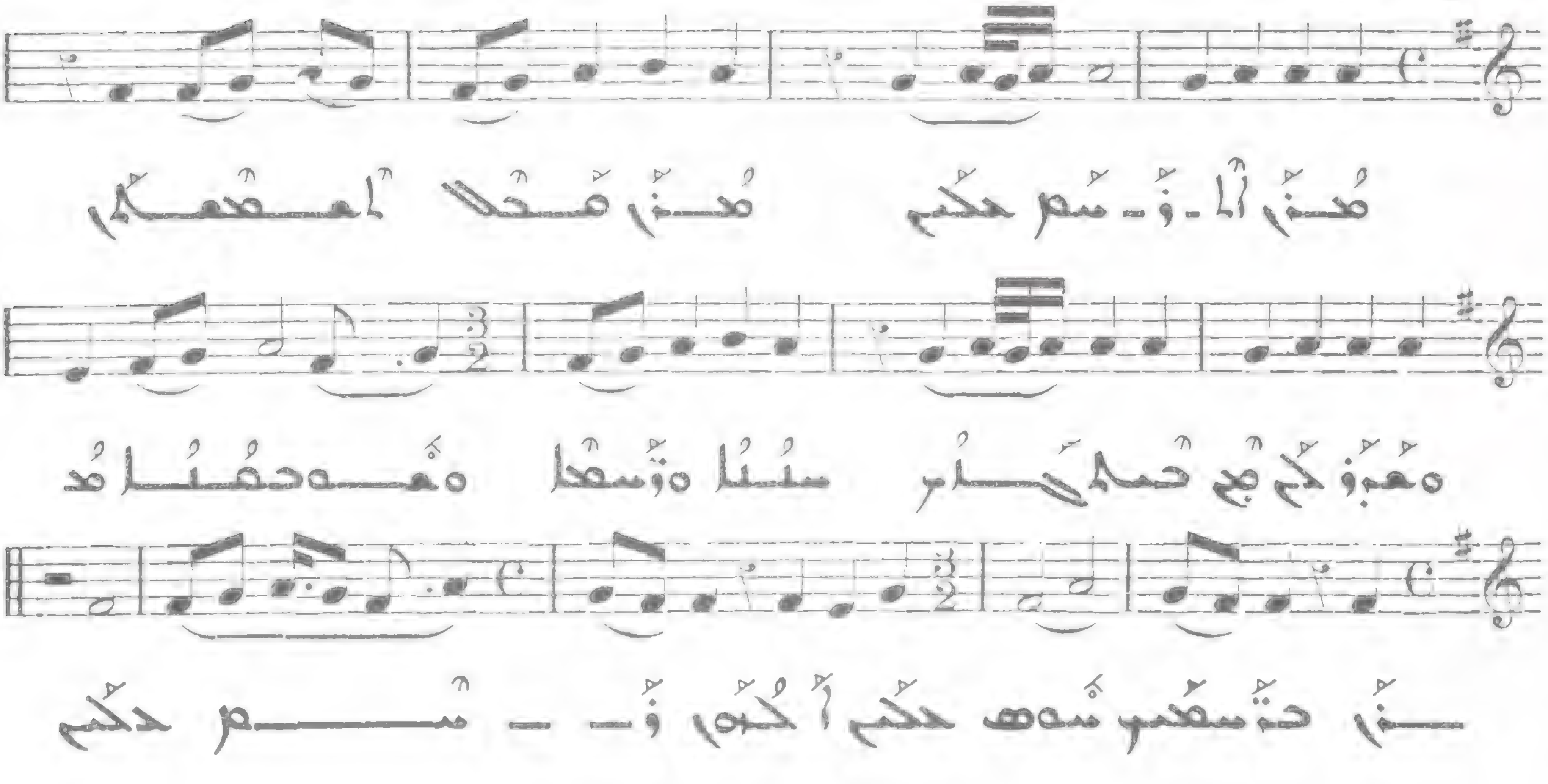
Allegro





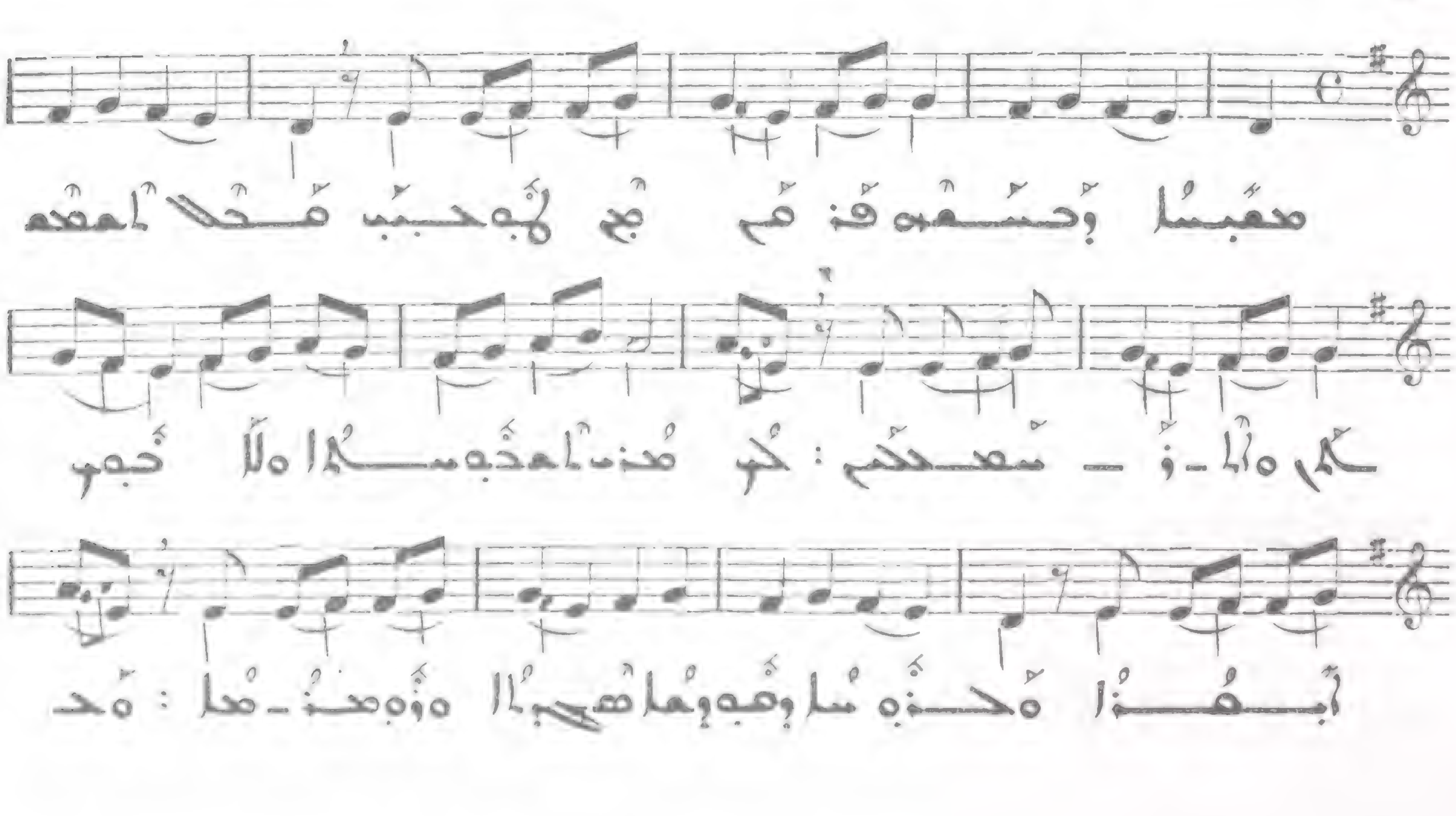
49 ܒܳܥܽܘܬܳܐ ܕܫܠܐ ܡܰܘܪܒܳܢܺܝܬܳܐ

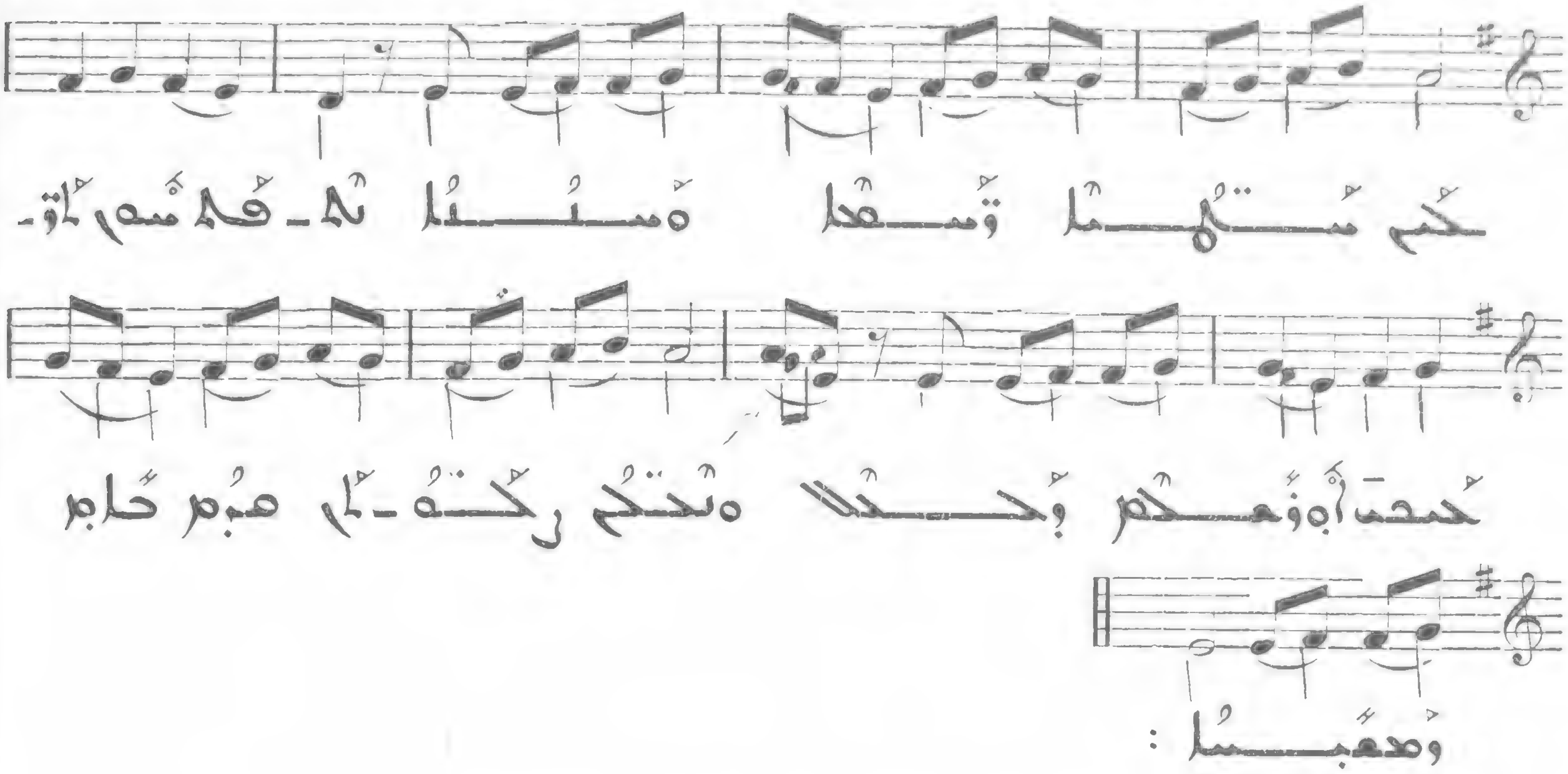
Allegretto



50 ܡܫܺܝܚܳܐ ܕܚܰܫܶܗ ܦܰܪܩܰܢ

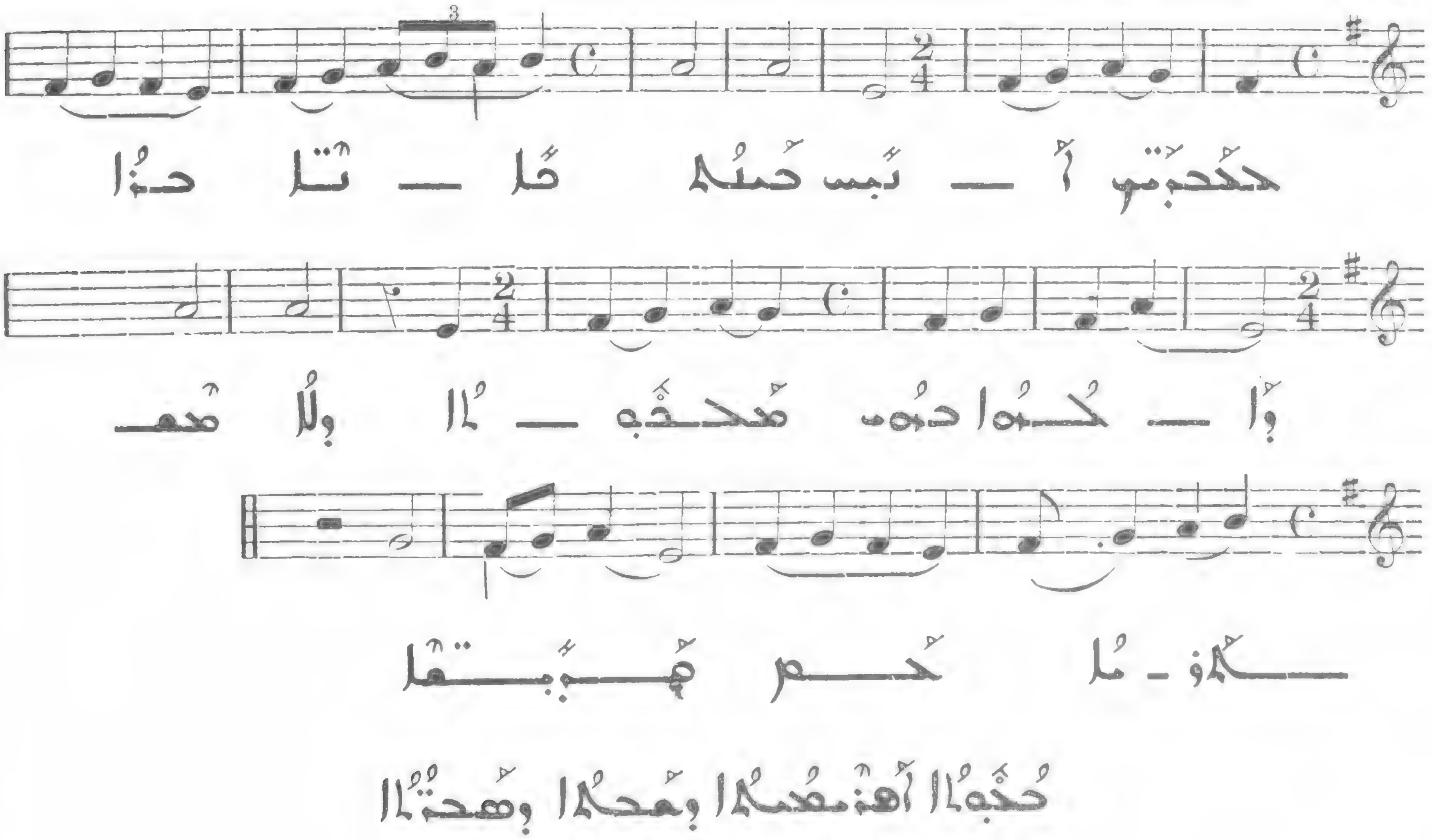
Allegro





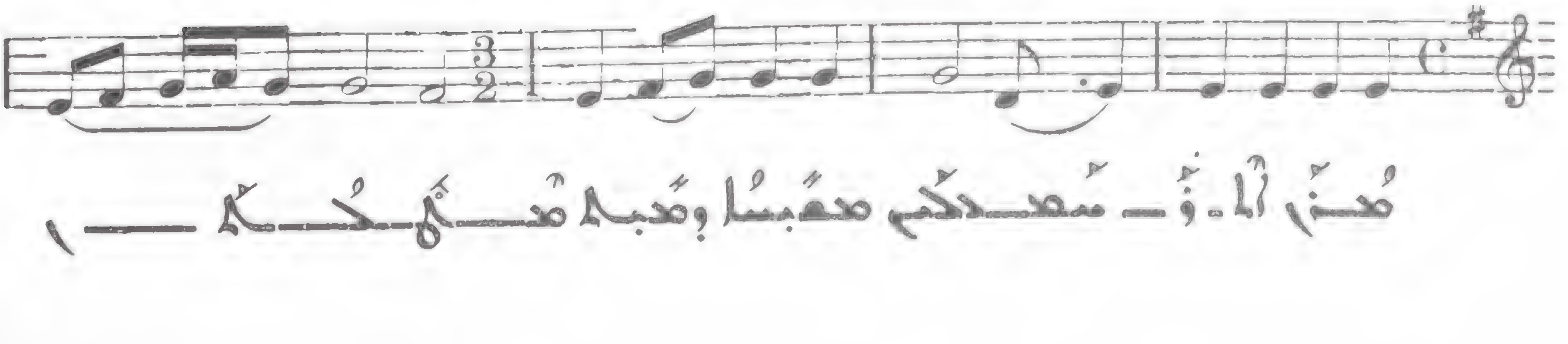
ܩܘܠܐ ܕܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ 51

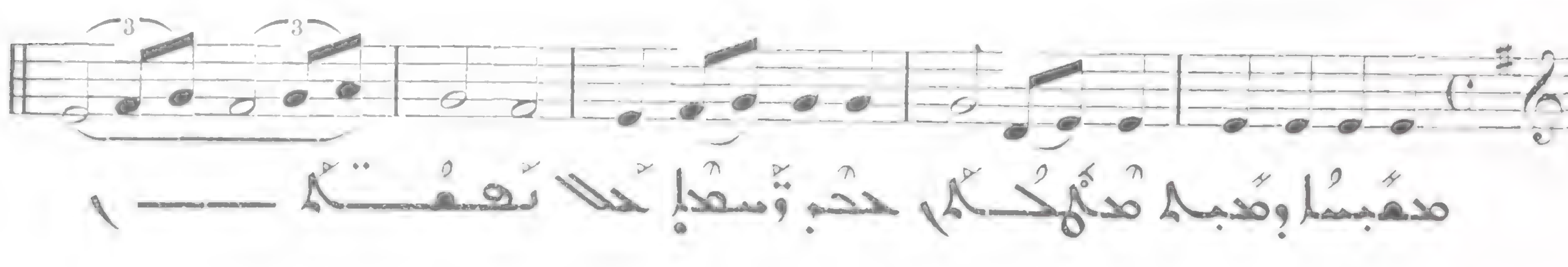
All° molto



ܩܘܠܐ ܐܚܪܢܝܐ ܕܒܥܘܬܐ ܕܫܒܬܐ 52

Allegro



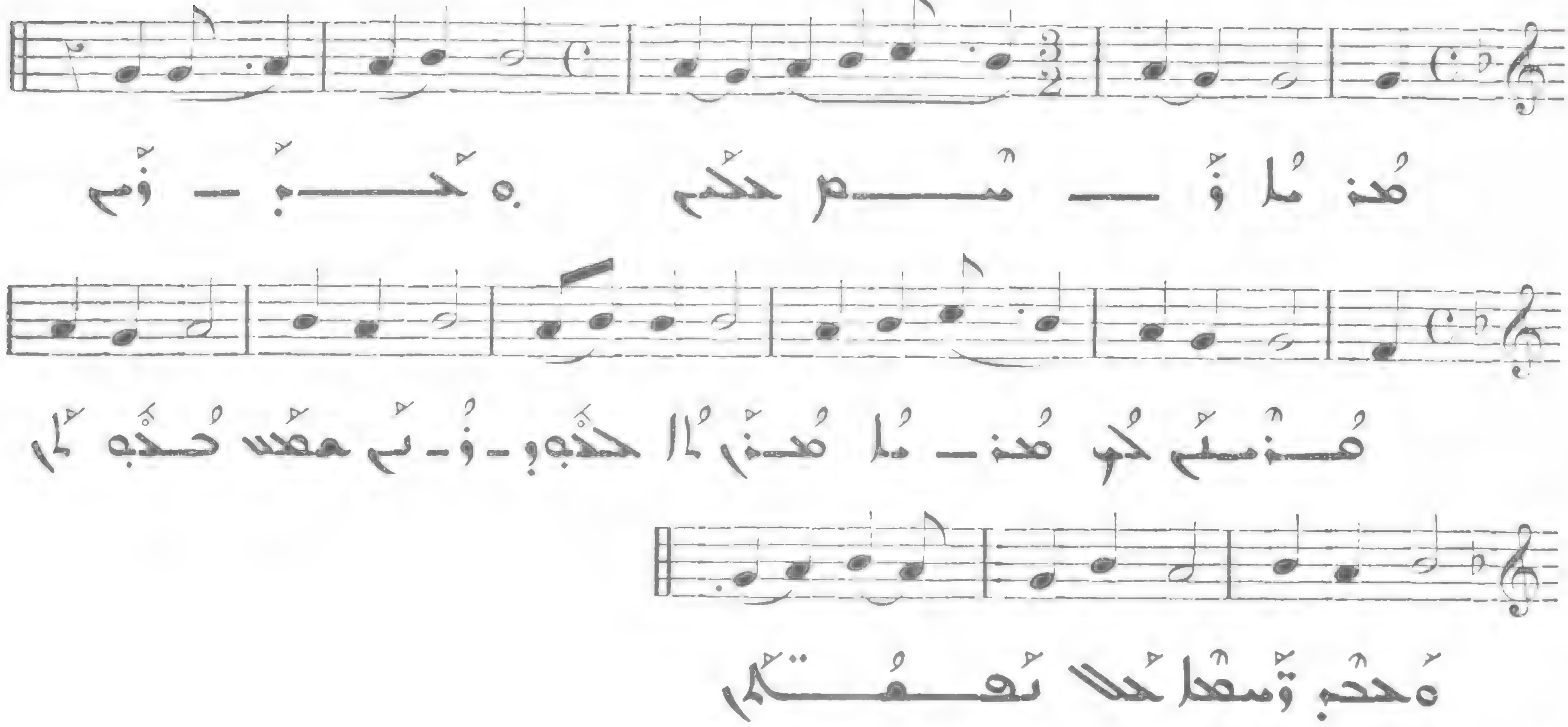


ܒܪܝܬܐ ܡܫܘܒܚܬܐ ܕܡܪܘܡܐ ܒܫܘܡܠܝܬܐ ܦܬܝܚܬܐ 53

ܟܠ ܐܡܝܢ ܕܚܝܘܬܐ ܥܡܝܩܬܐ ܦܪܘܫܝܬܐ ܡܫܡܠܝܬܐ

Allegro molto

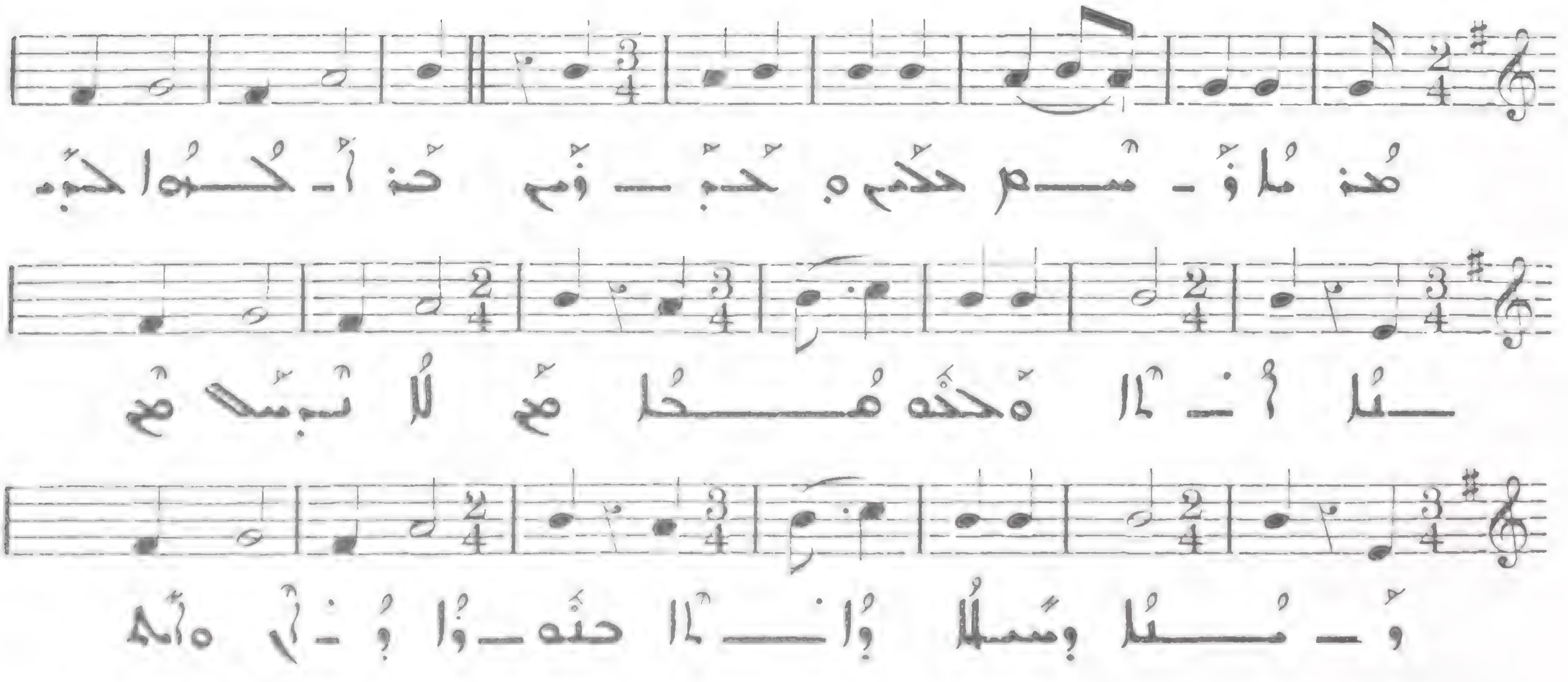
I

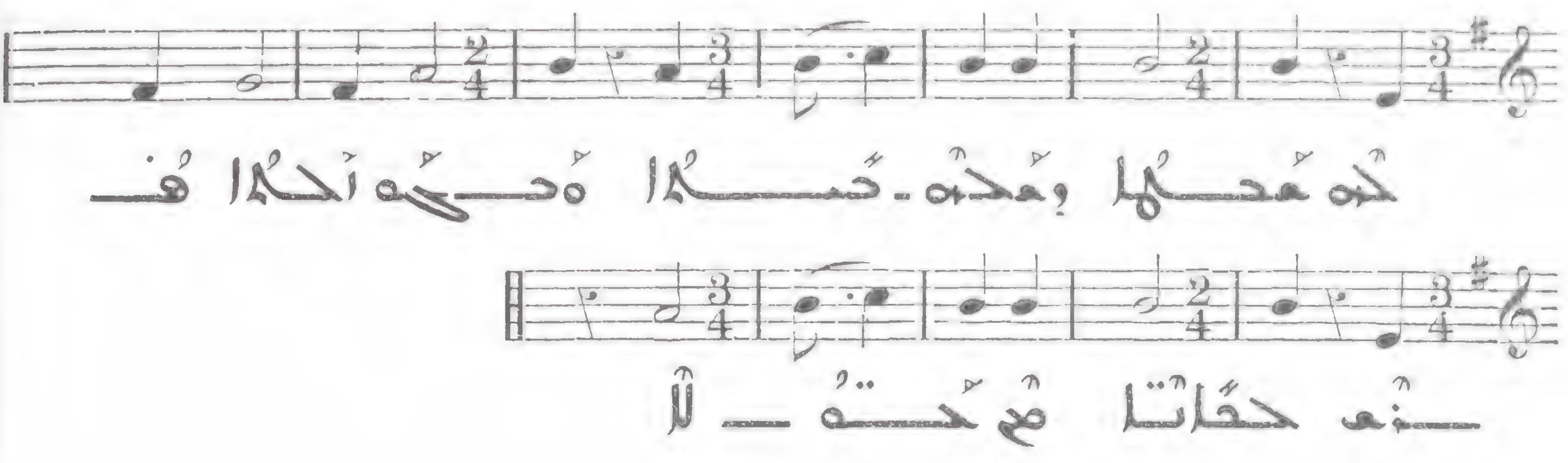


ܒܪܝܬܐ ܡܫܘܒܚܬܐ ܕܪܡܐ ܘܐܠܗܝܬܐ ܦܫܝܛܬܐ

Presto 54

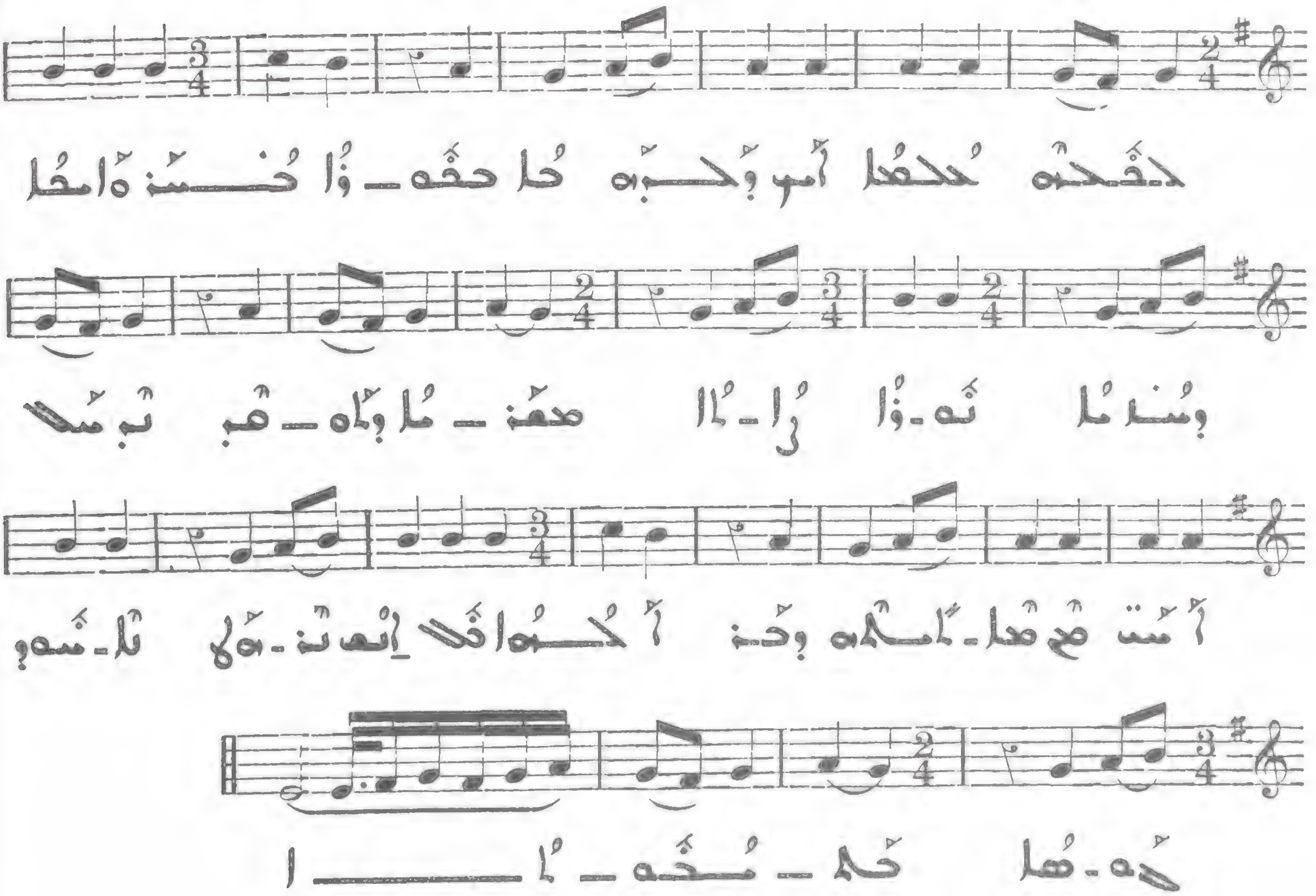
VI





ܡܫܝܚܐ ܕܡܪܗ 55

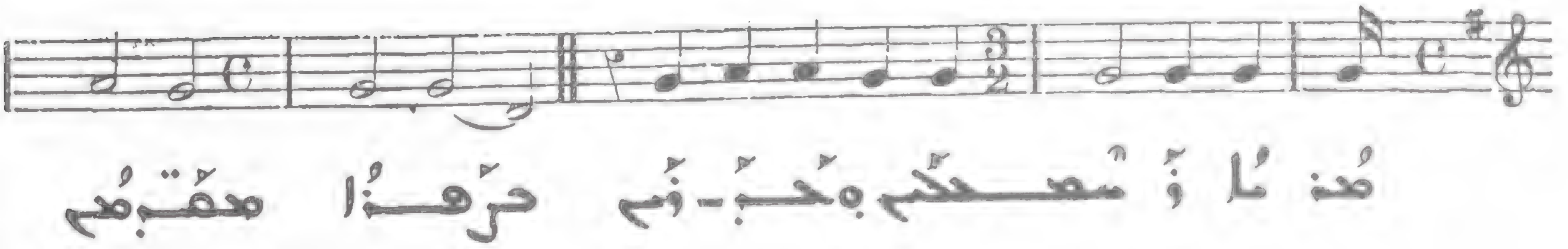
Allegro moderato

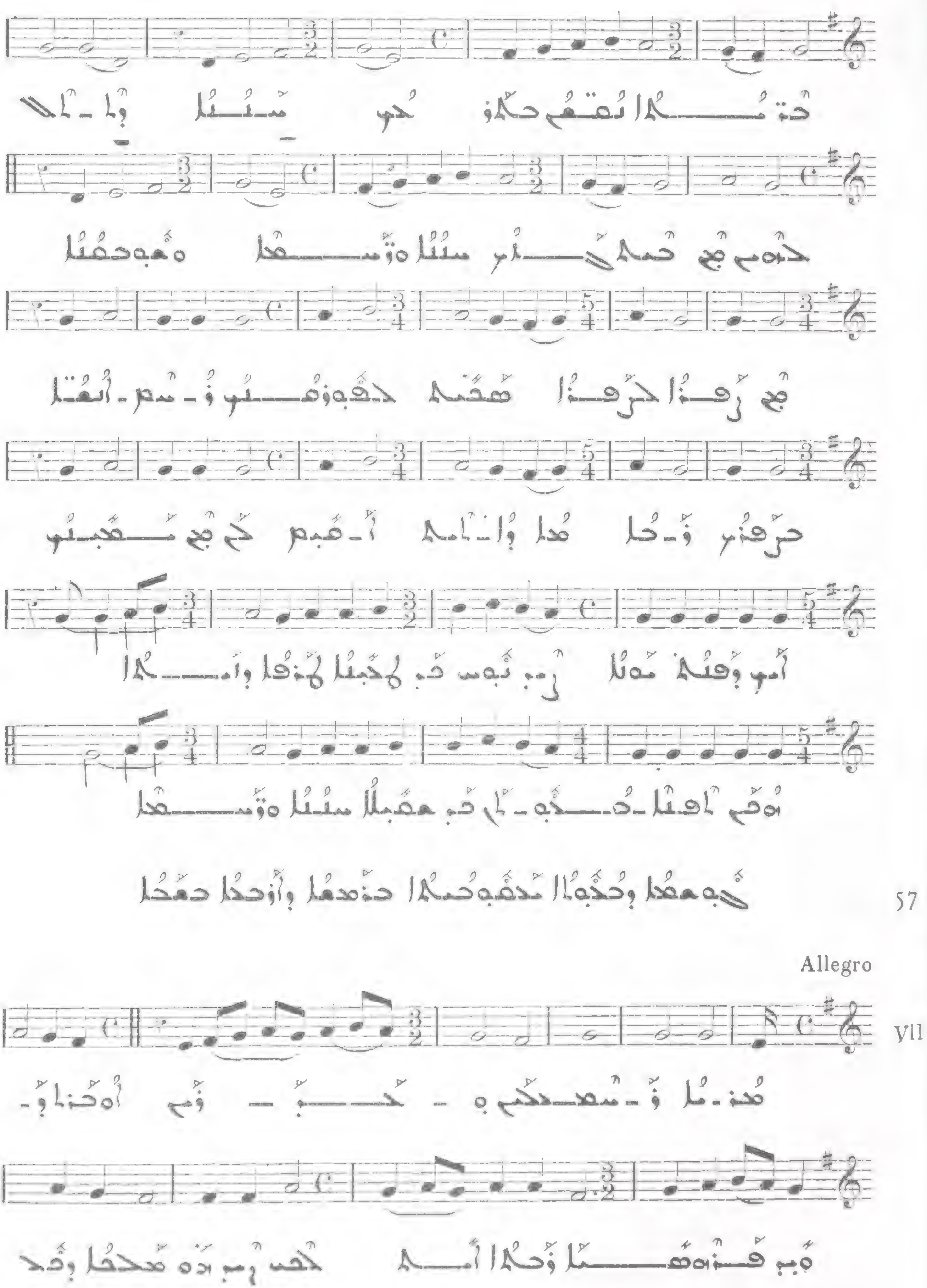


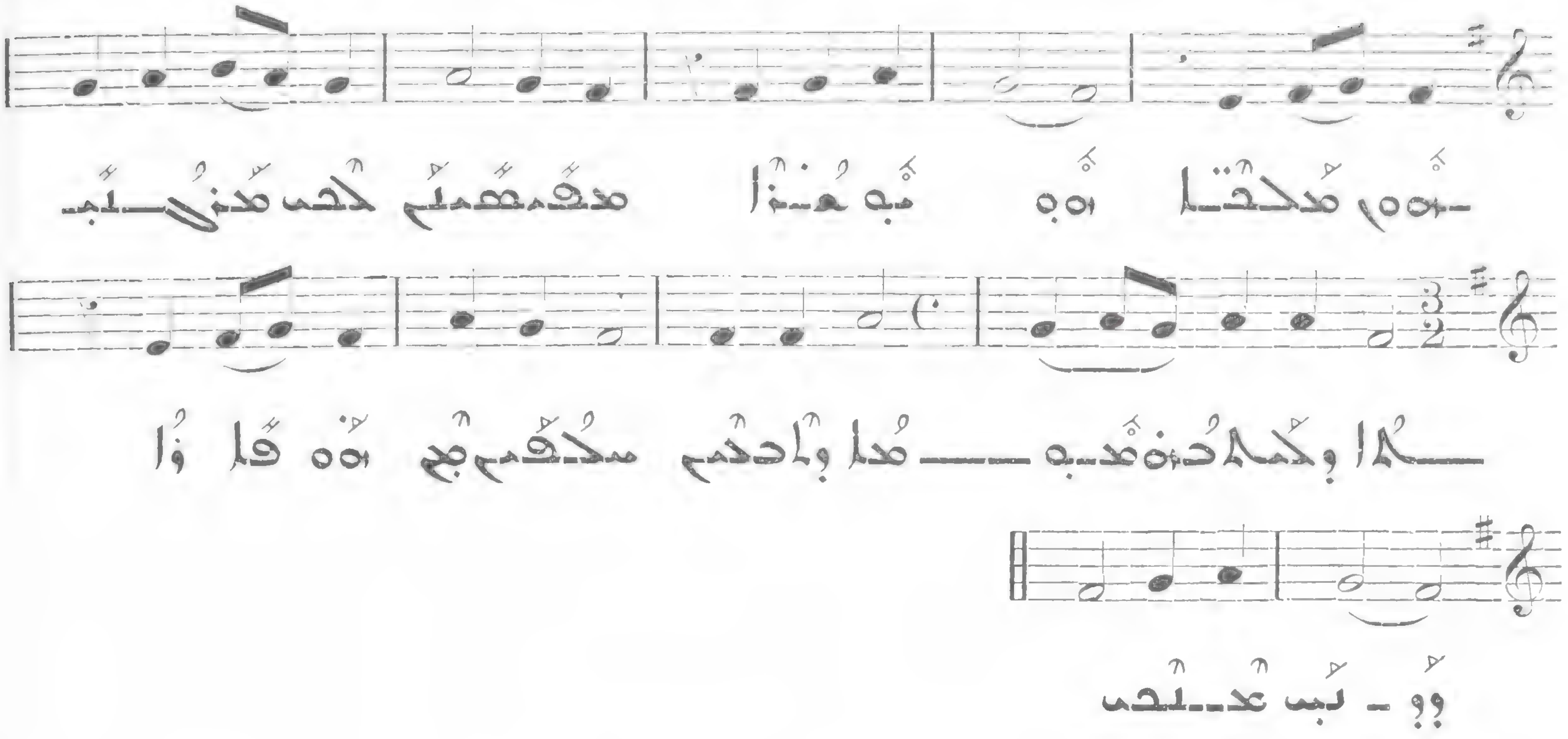
ܚܒܝܒܐ ܐܦܝܣܩܘܦܐ ܕܪܘܚܐ ܕܐܠܗܐ ܒܥܠܡܐ 56

Allegro

VIII



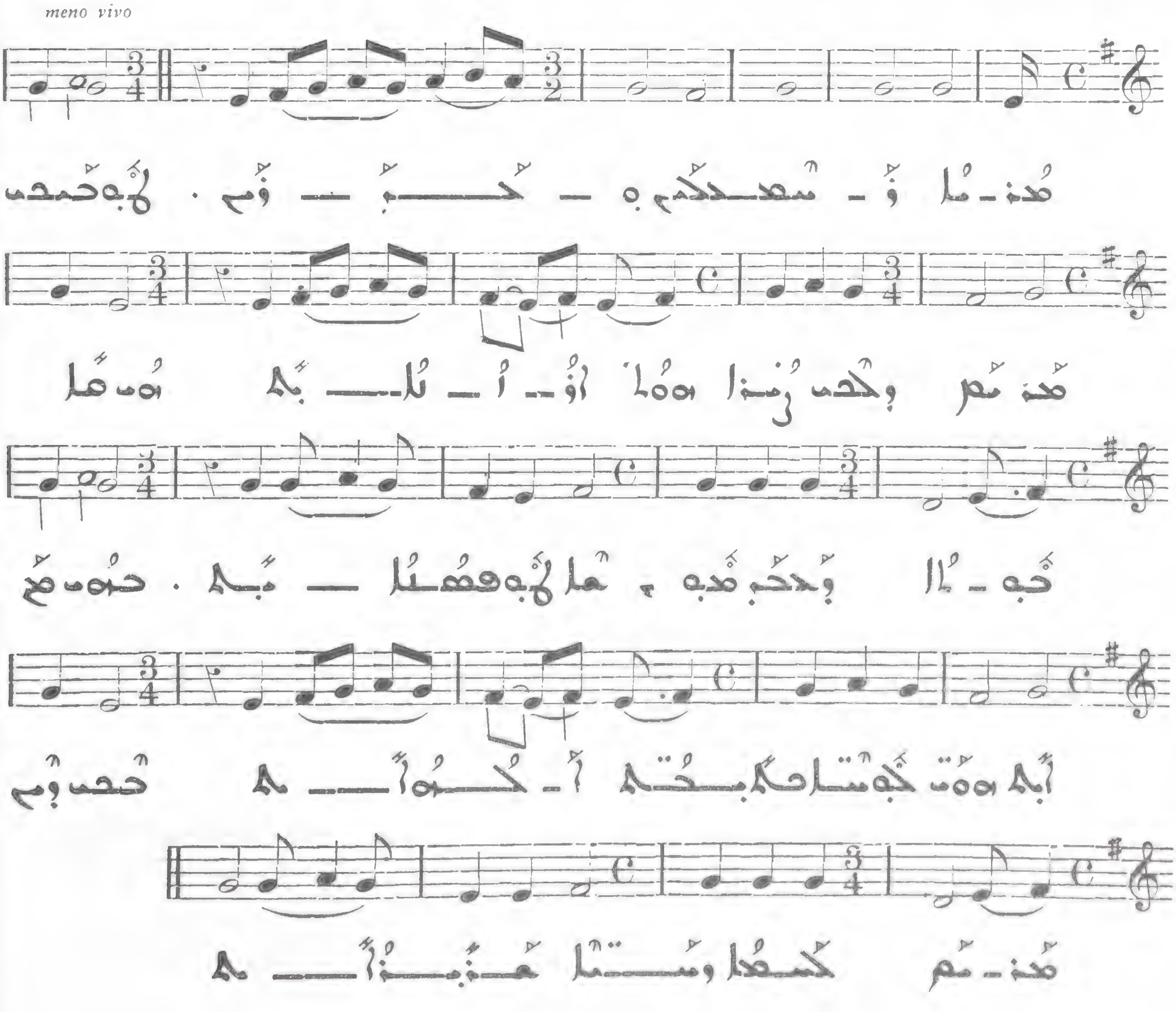

57
Allegro
VII



58 ܥܘܢܝܬܐ ܡܫܒܚܬܐ ܕܪܡܫܐ ܕܐܘܪܚܐ ܕܫܒܬܐ

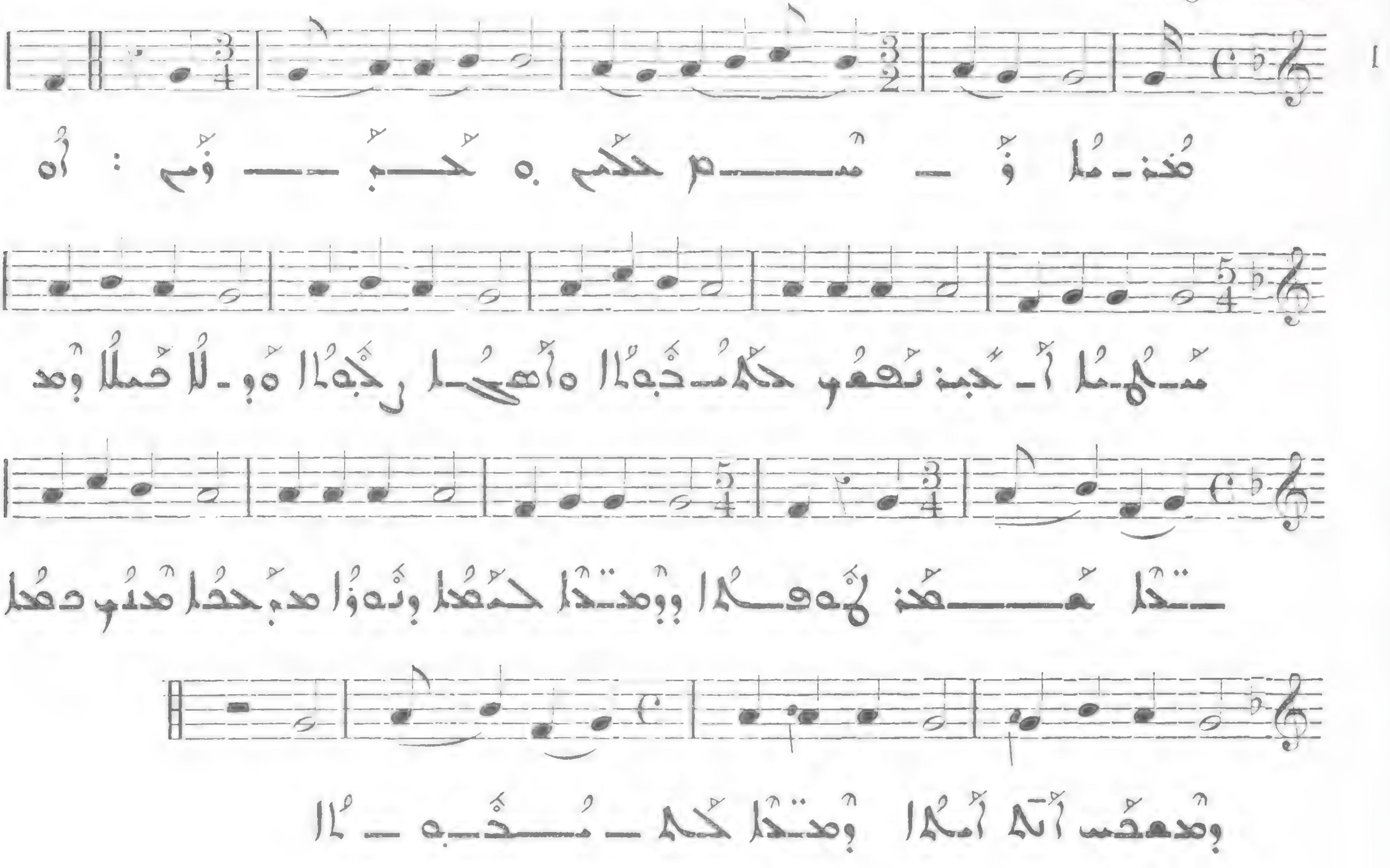
Allegro molto

VII



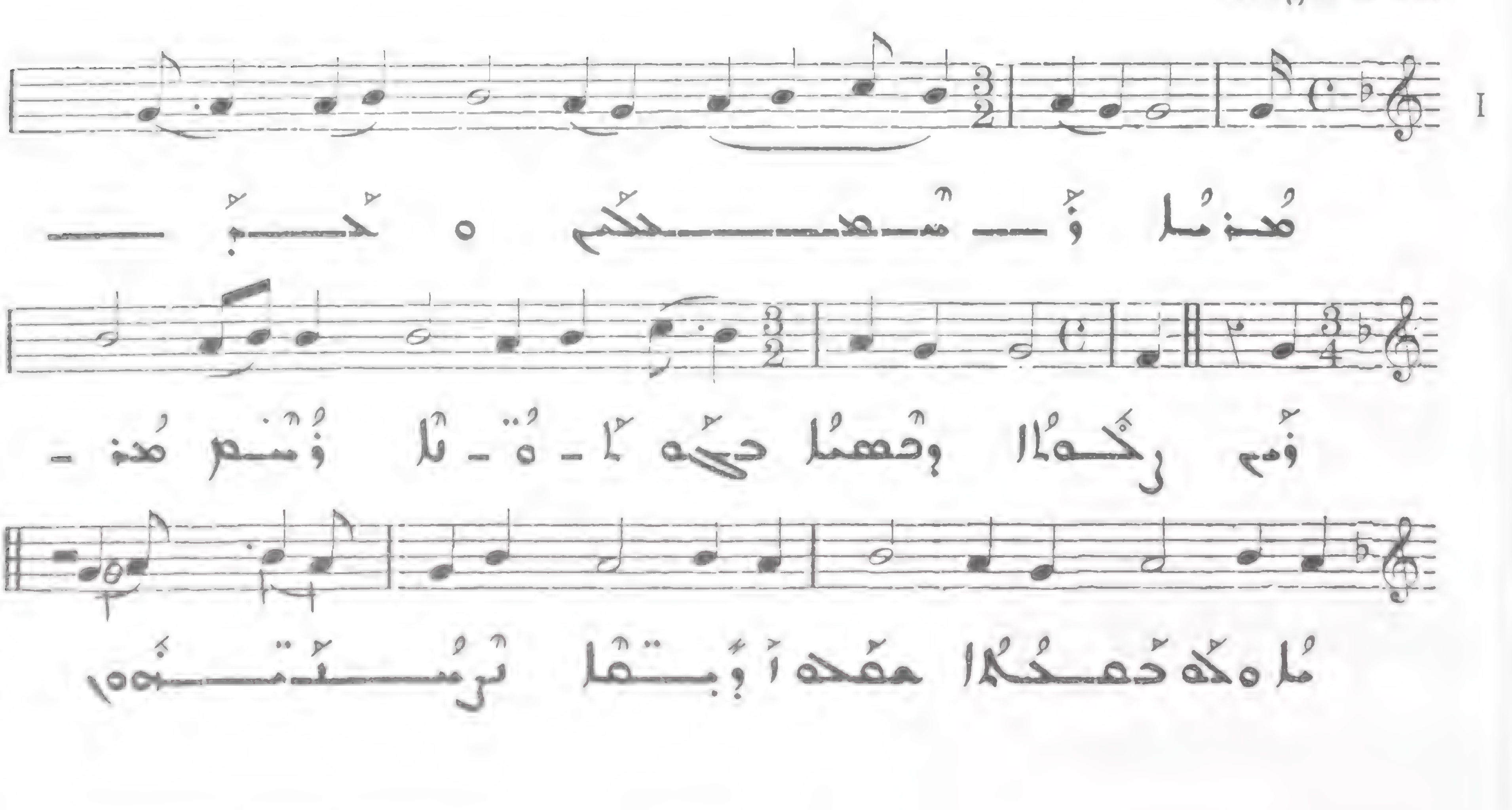
ܩܽܘܒܳܠܳܐ ܡܰܥܡܽܘܕܺܝܬܳܐ ܕܙܽܘܡܳܪܳܐ ܘܰܫܡܳܫܳܐ ܕܡܰܫܚܳܐ 59

Allegro molto



ܩܽܘܒܳܠܳܐ ܡܰܥܡܽܘܕܺܝܬܳܐ ܕܪܰܥܙܳܐ ܘܰܫܡܳܫܳܐ ܕܡܰܫܚܳܐ 60

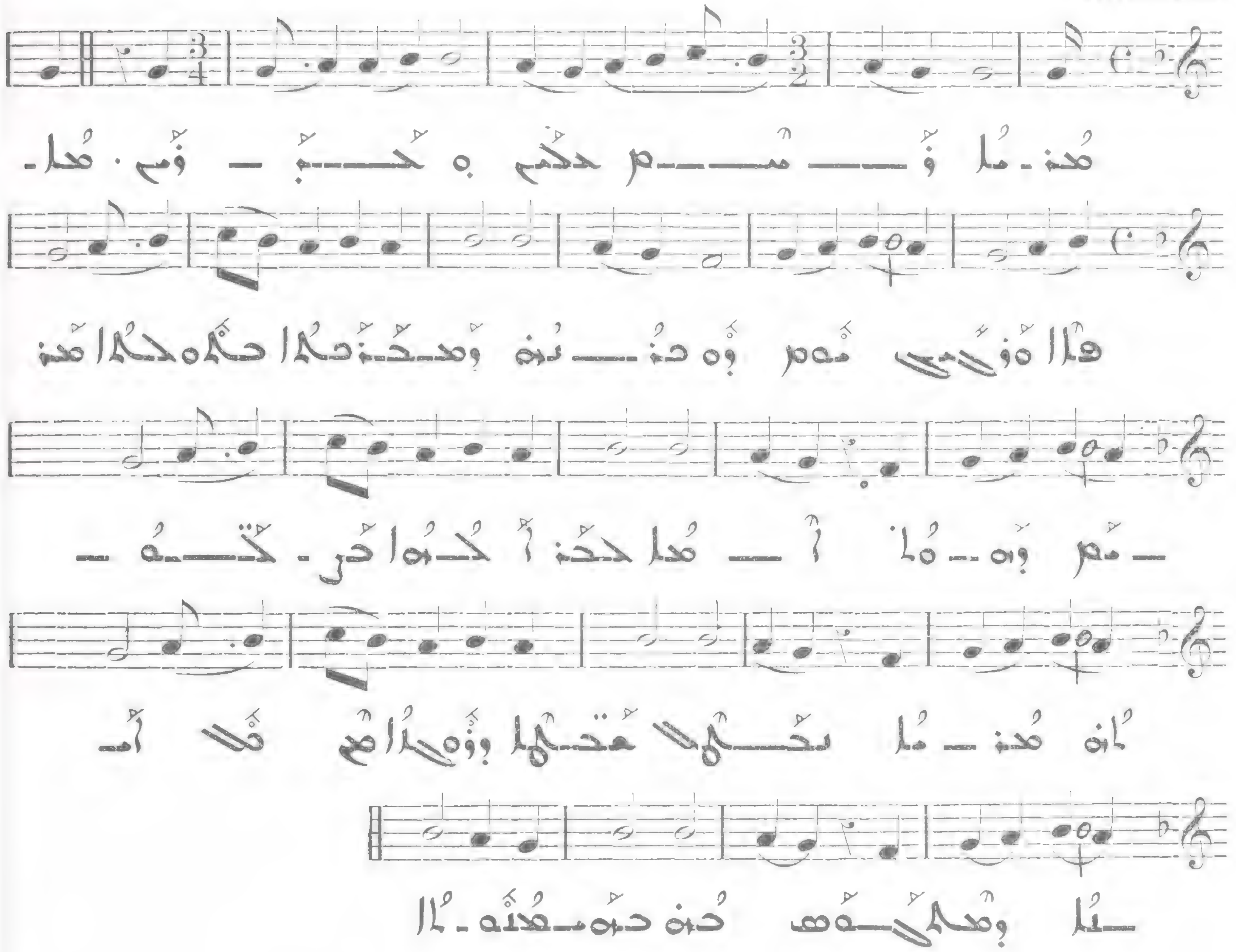
Allegro molto



ܒܥܘܬܐ ܕܡܦܩܘܒܠܬܐ ܕܨܘܡܐ ܕܒܪܘܟܬܐ 61

All. molto

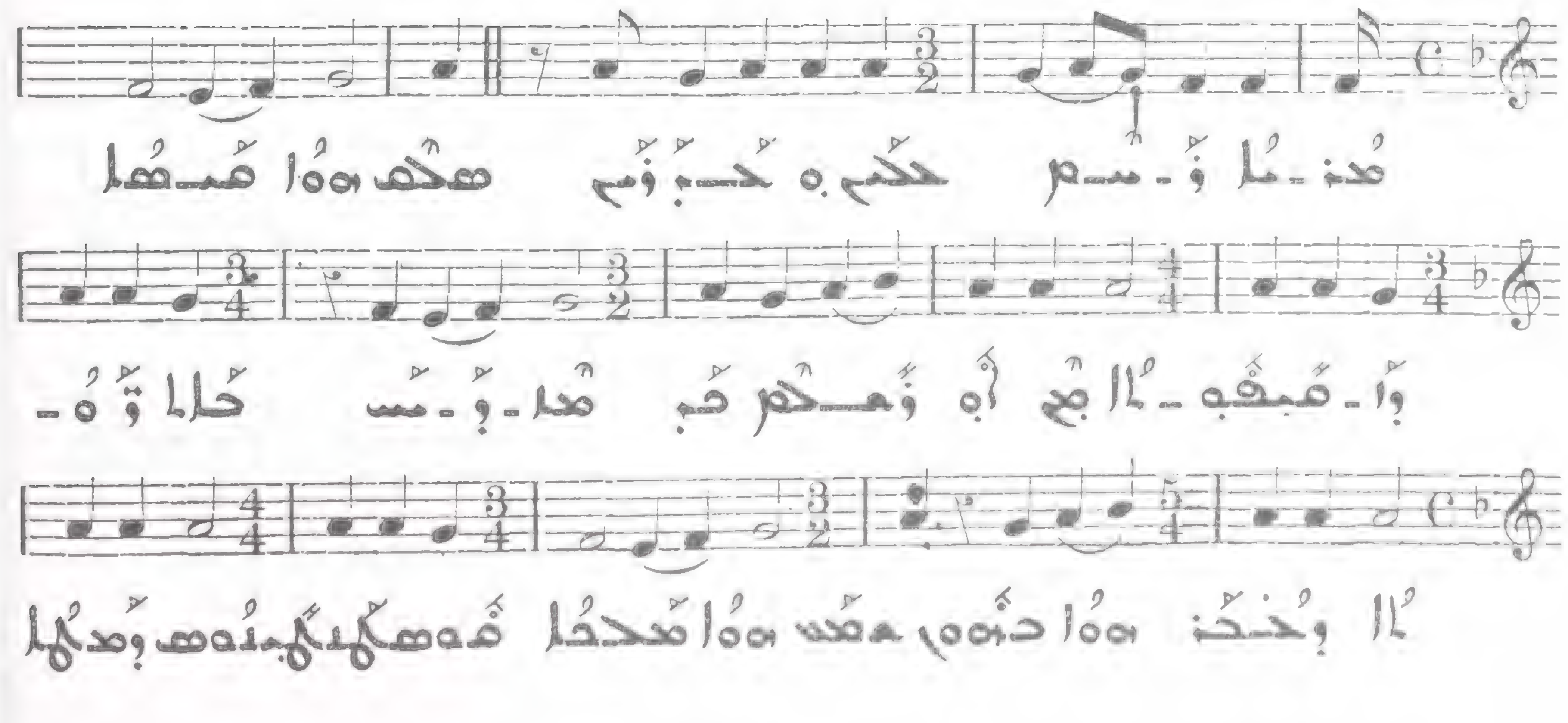
I

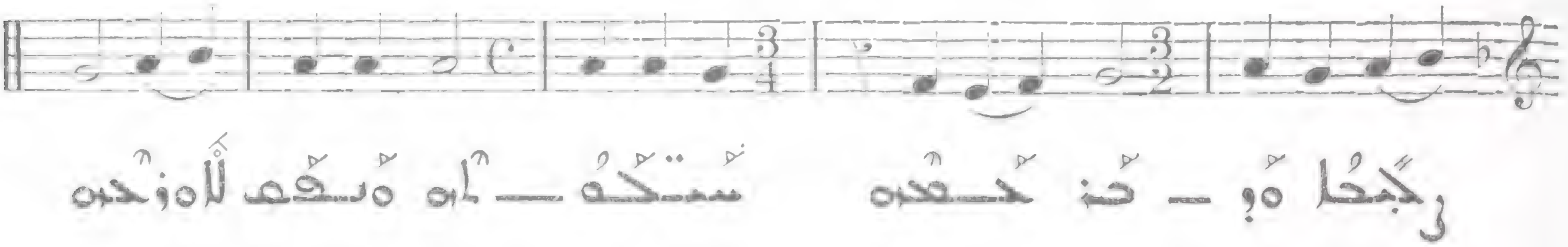


ܒܥܘܬܐ ܕܡܦܩܘܒܠܬܐ ܕܥܐܕܐ ܕܒܪܘܟܬܐ 62

All. molto

VI

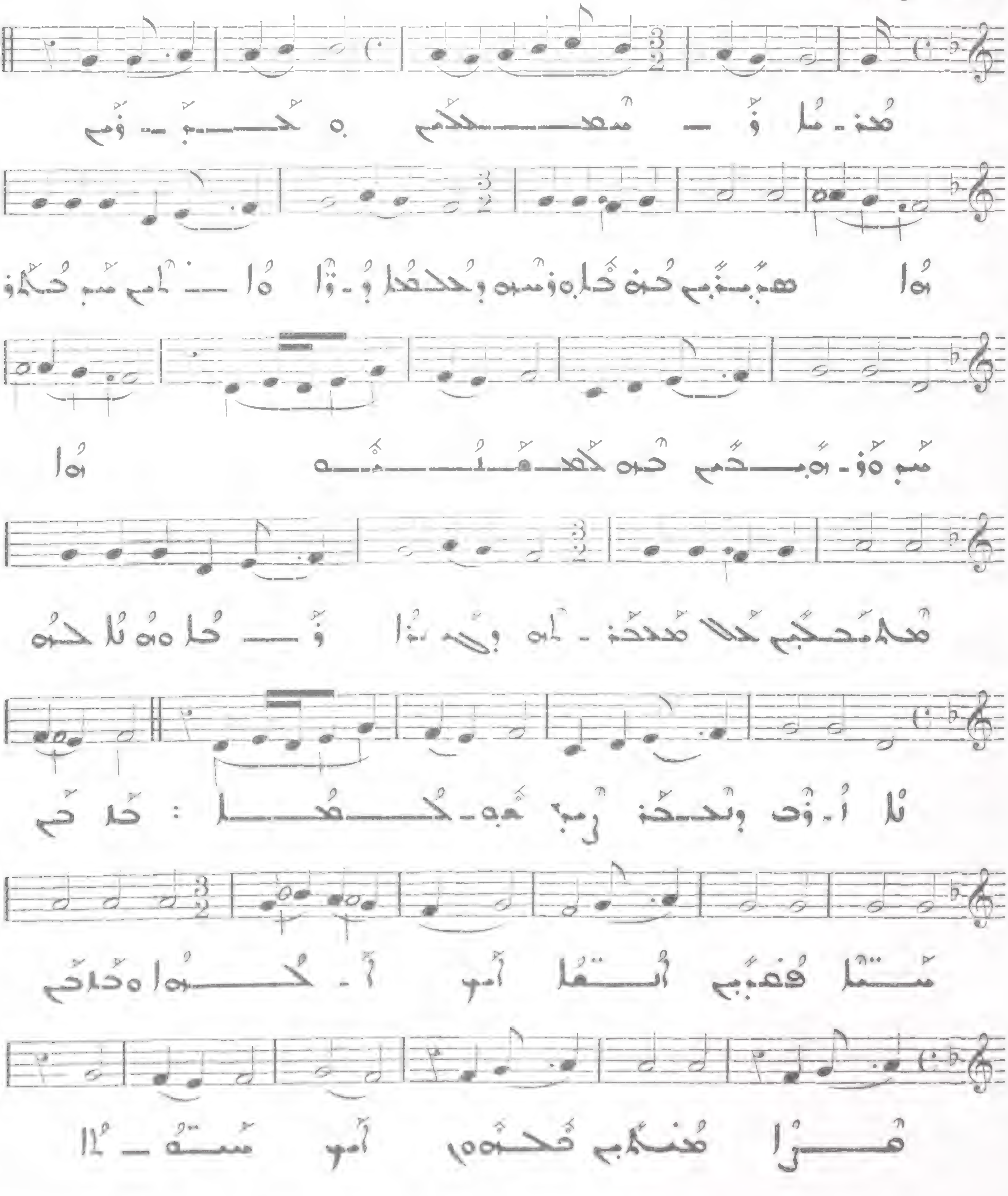


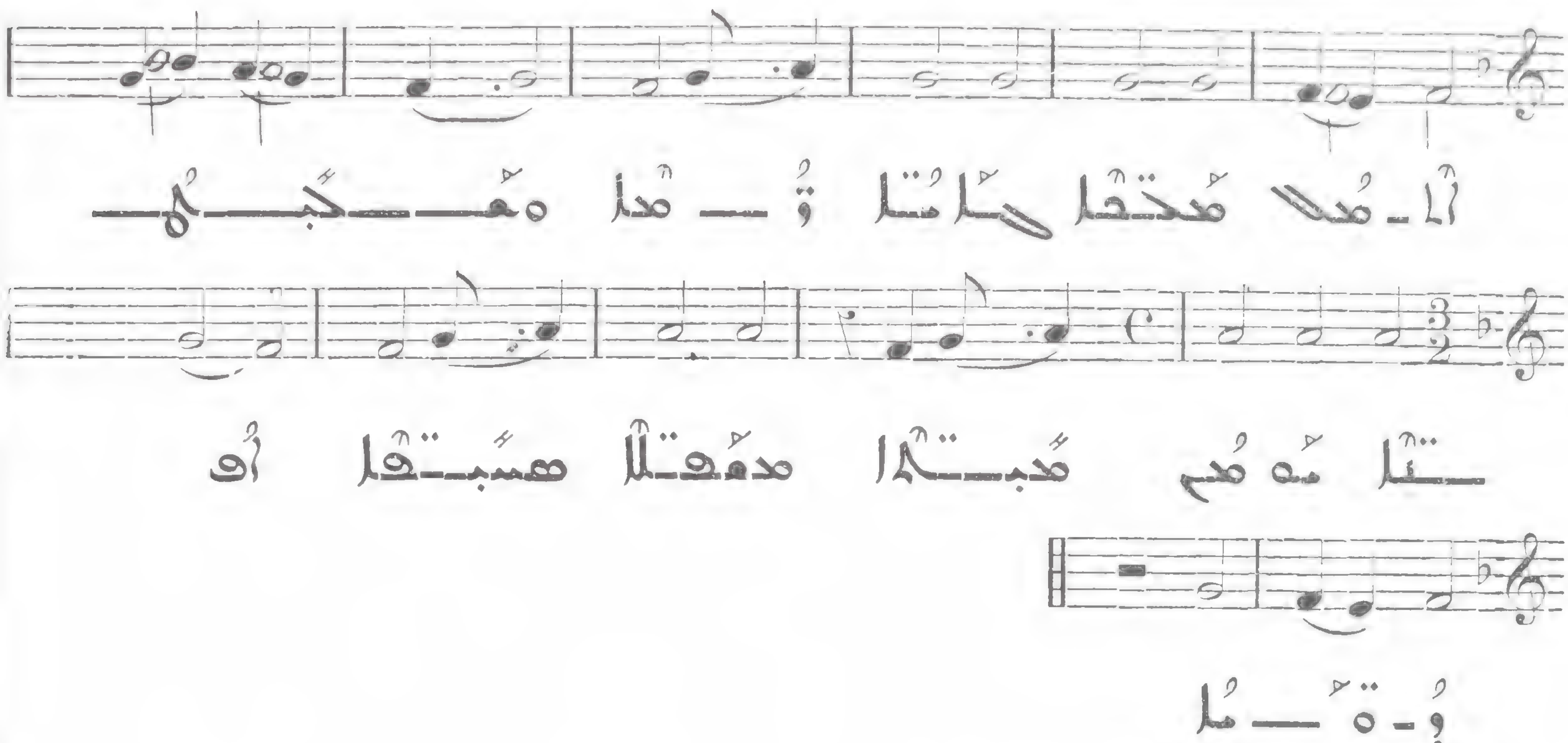


ܒܥܘܬܐ ܡܫܘܒܚܬܐ ܕܪܘܡܐ ܕܫܒܬܐ 63

Allegro molto

I

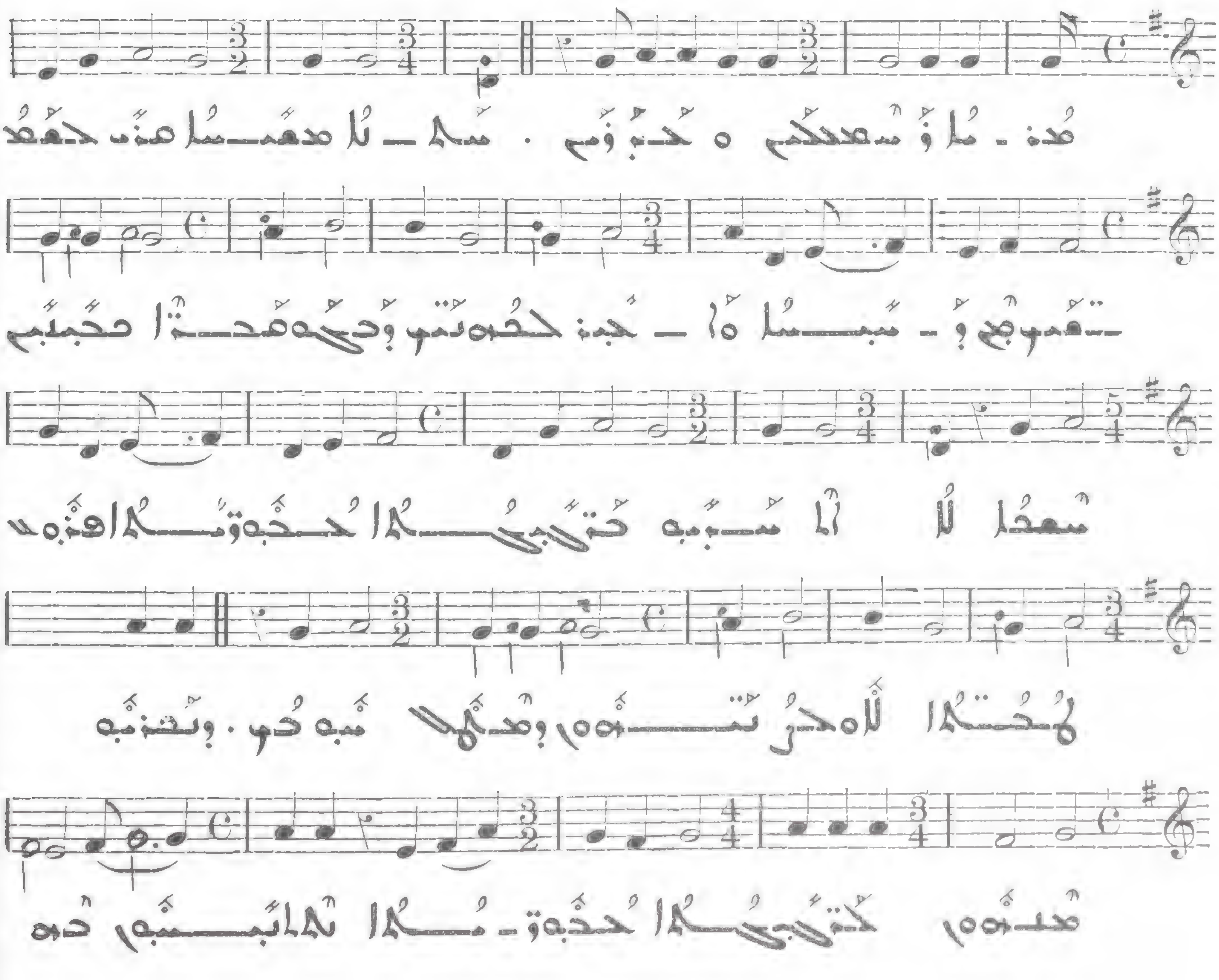




64

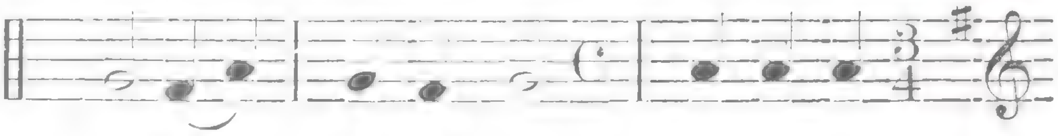
All. moderato

VIII



ܟ̈ܝܢܘܗܝ ܢܘܗ-ܪܐ ܡܠܐܟ-ܐ-ܗ̈-ܐܐ ܡܫܠܐ ܦ-ܐܐ

ܘܡܫܡܫܢ-ܐܐ ܡܫܒܚܝܢ ܘܡܙܡܪܝܢ ܘܐܡܪܝܢ ܠܩܘܕ-ܫܘܗܝ



ܟܢ̈ܪܝܢ-ܠܐ ܘܡܫܒܚܝܢ ܐ-ܡܪܝܐ

II

ܩ̈ܠܐ

DEUXIÈME CATEGORIE D'HYMNES : LES "QOLÈ,,

ܩ̈ܠܐ ܫܗܪ̈ܝܐ

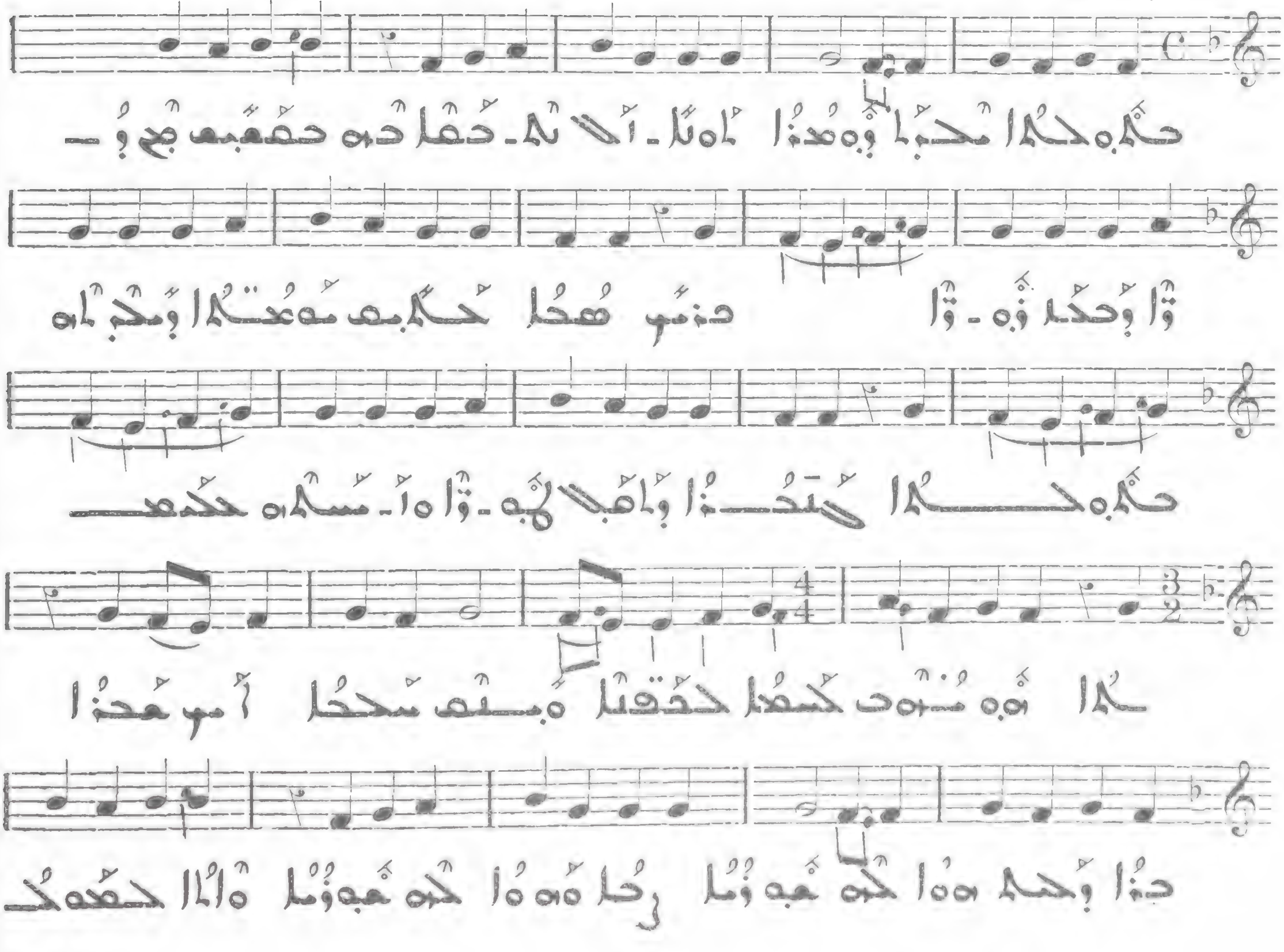
1° « LES QOLÉ CHAHROYÉ »

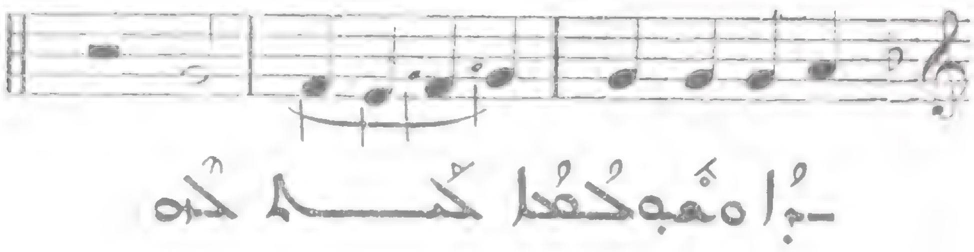
ܩܠܐ ܕܒܥܘ̈ܬܗ ܐܦܪܝܡ

ܐ

Allegro molto

I





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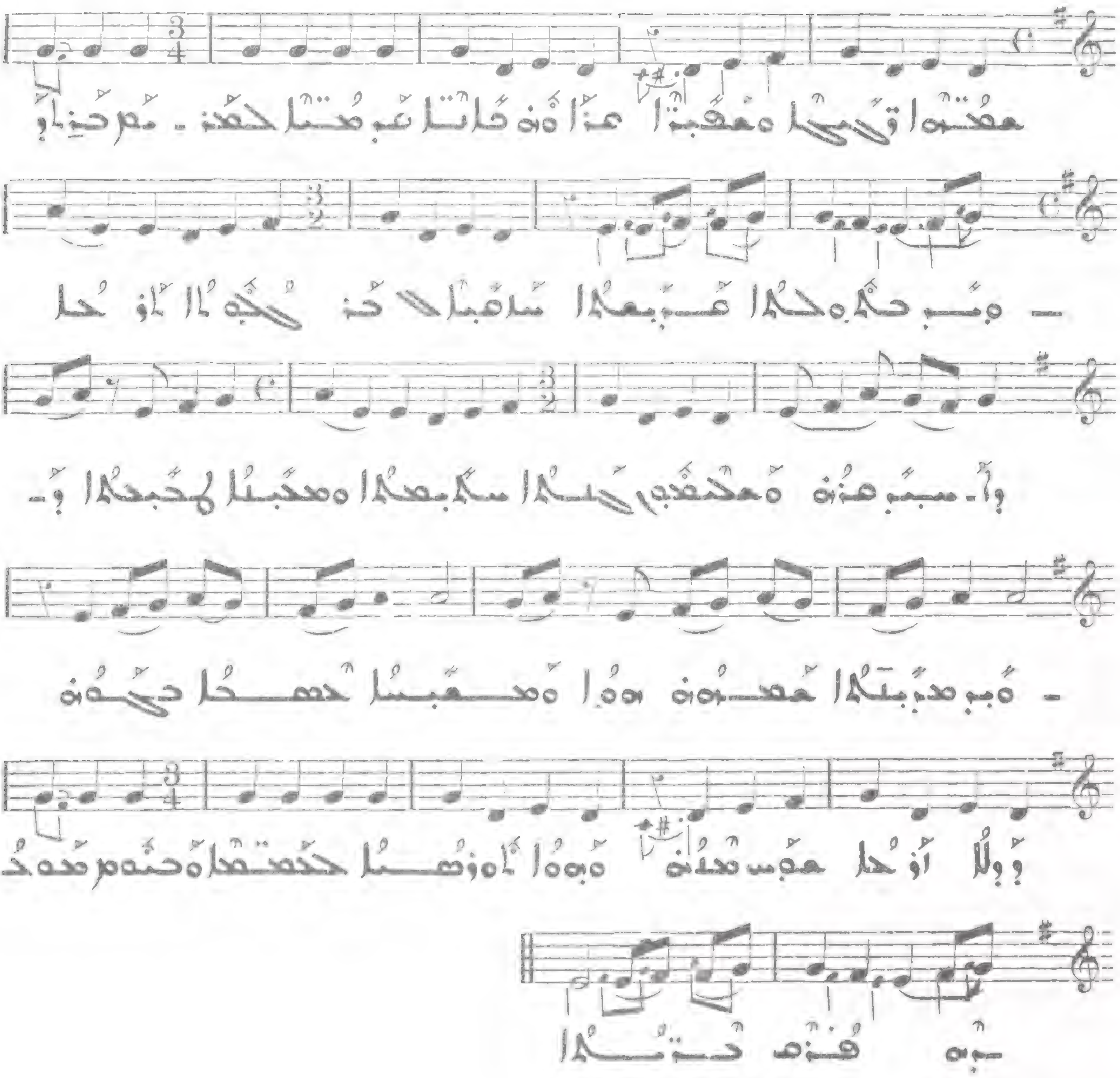
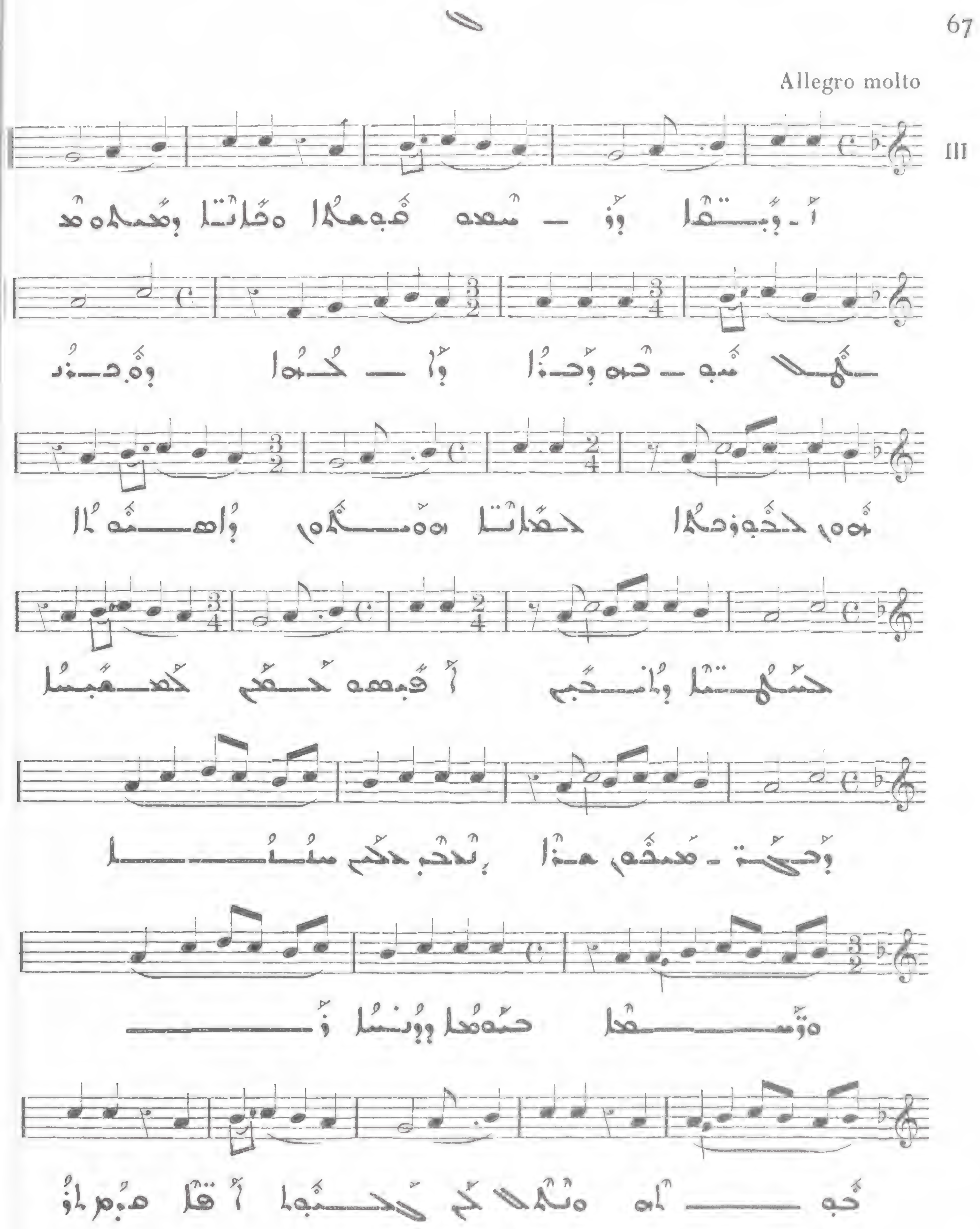
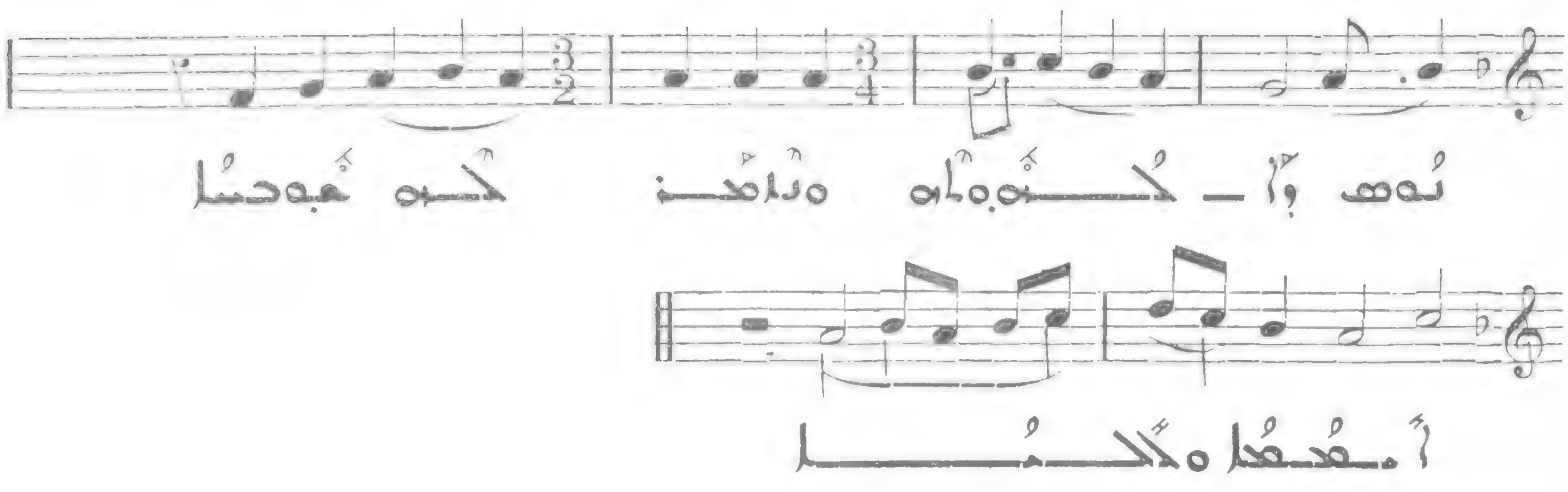
Allegro




67
Allegro molto
III



68

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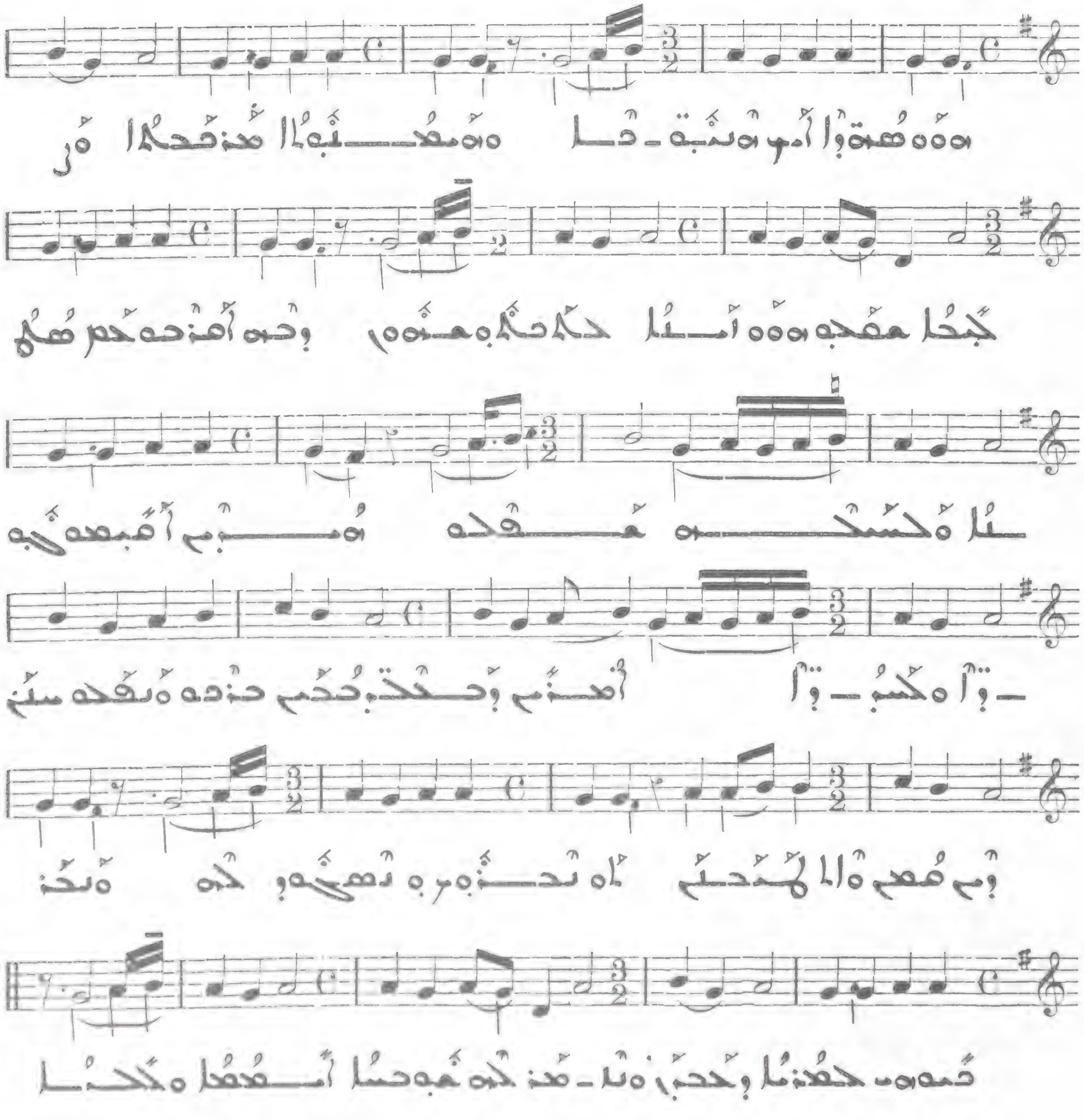
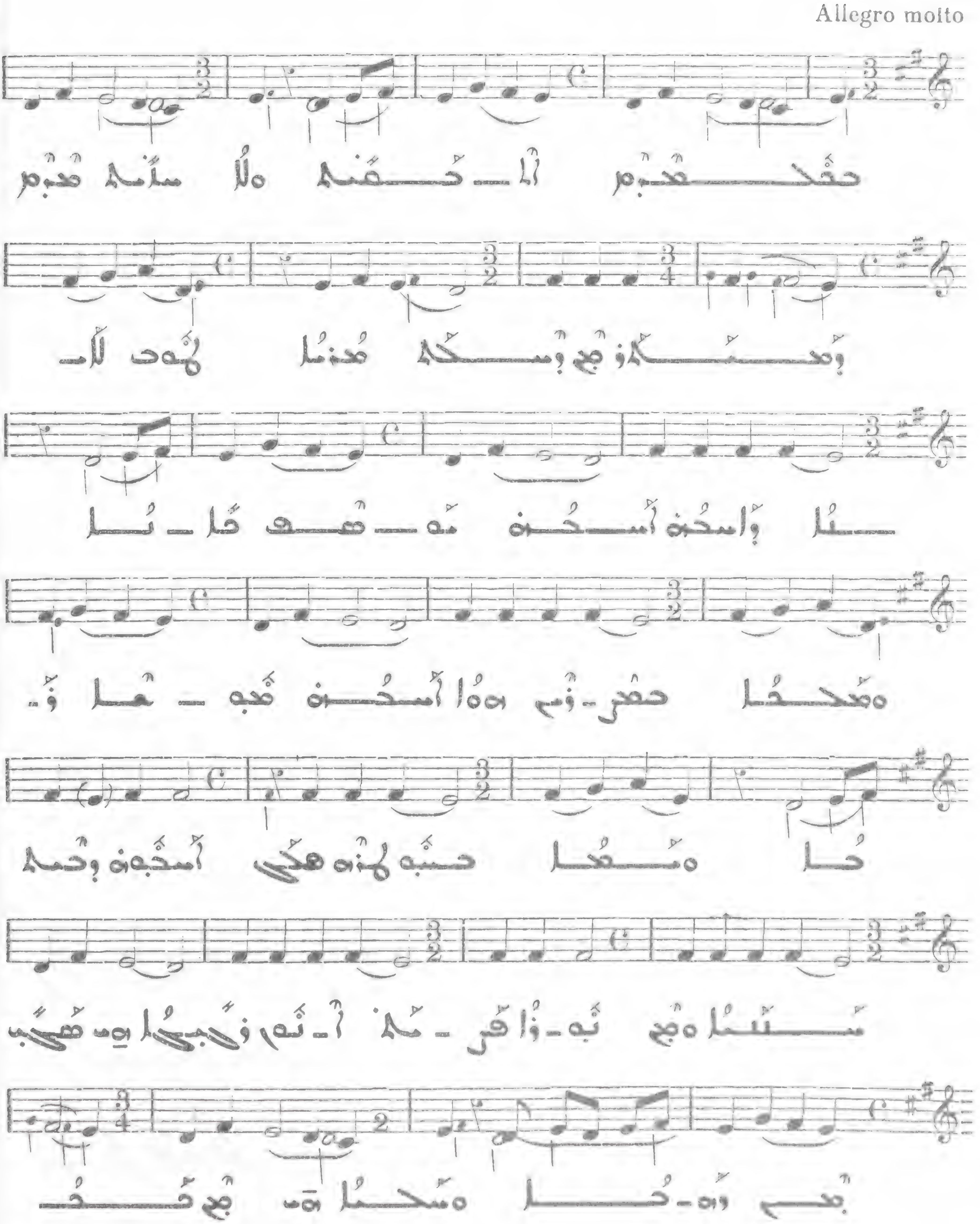
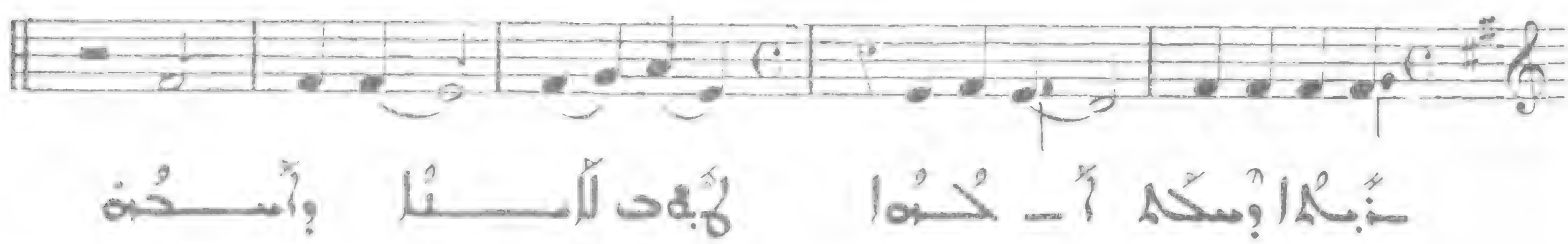
Allegro molto

IV



69

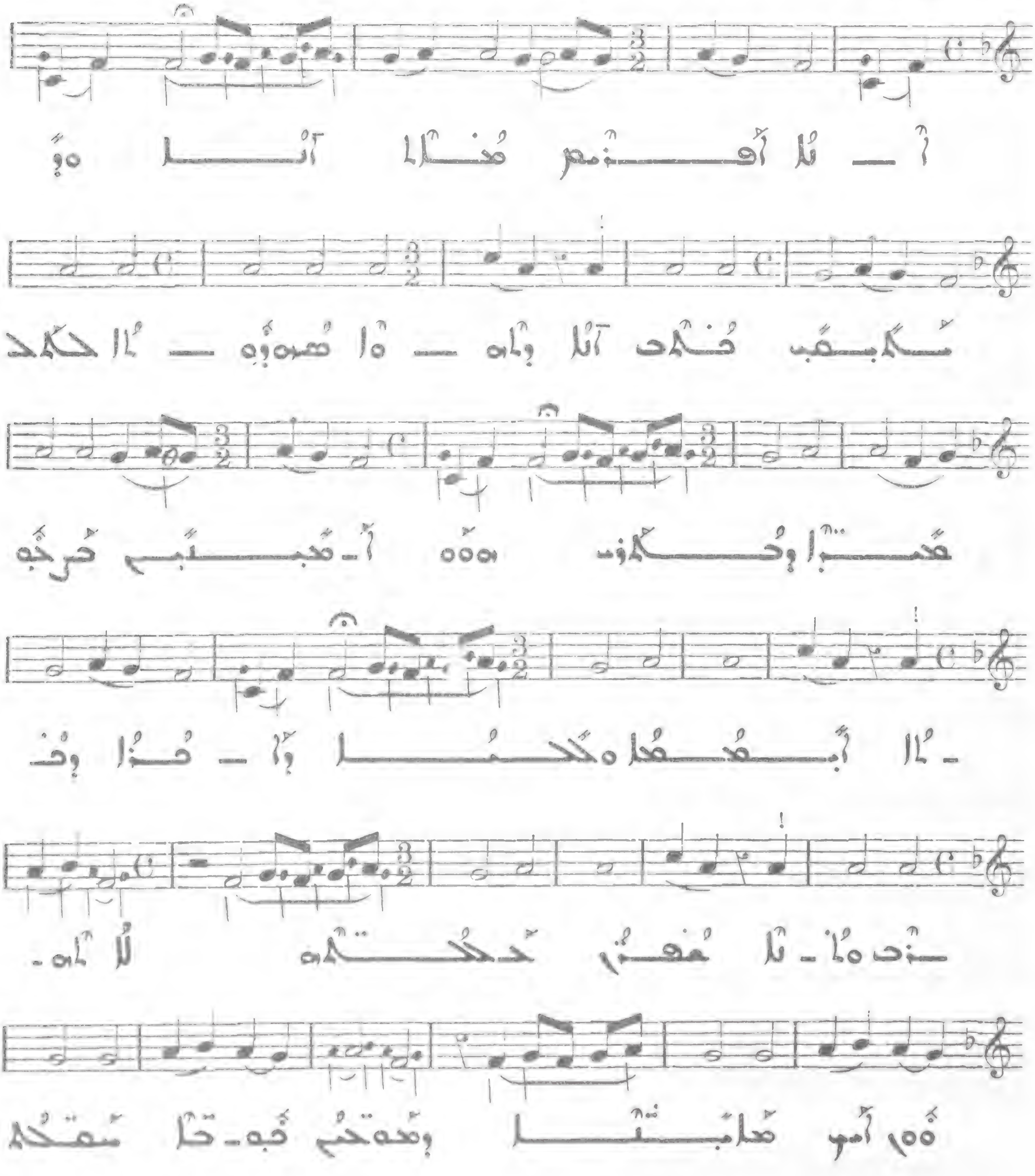


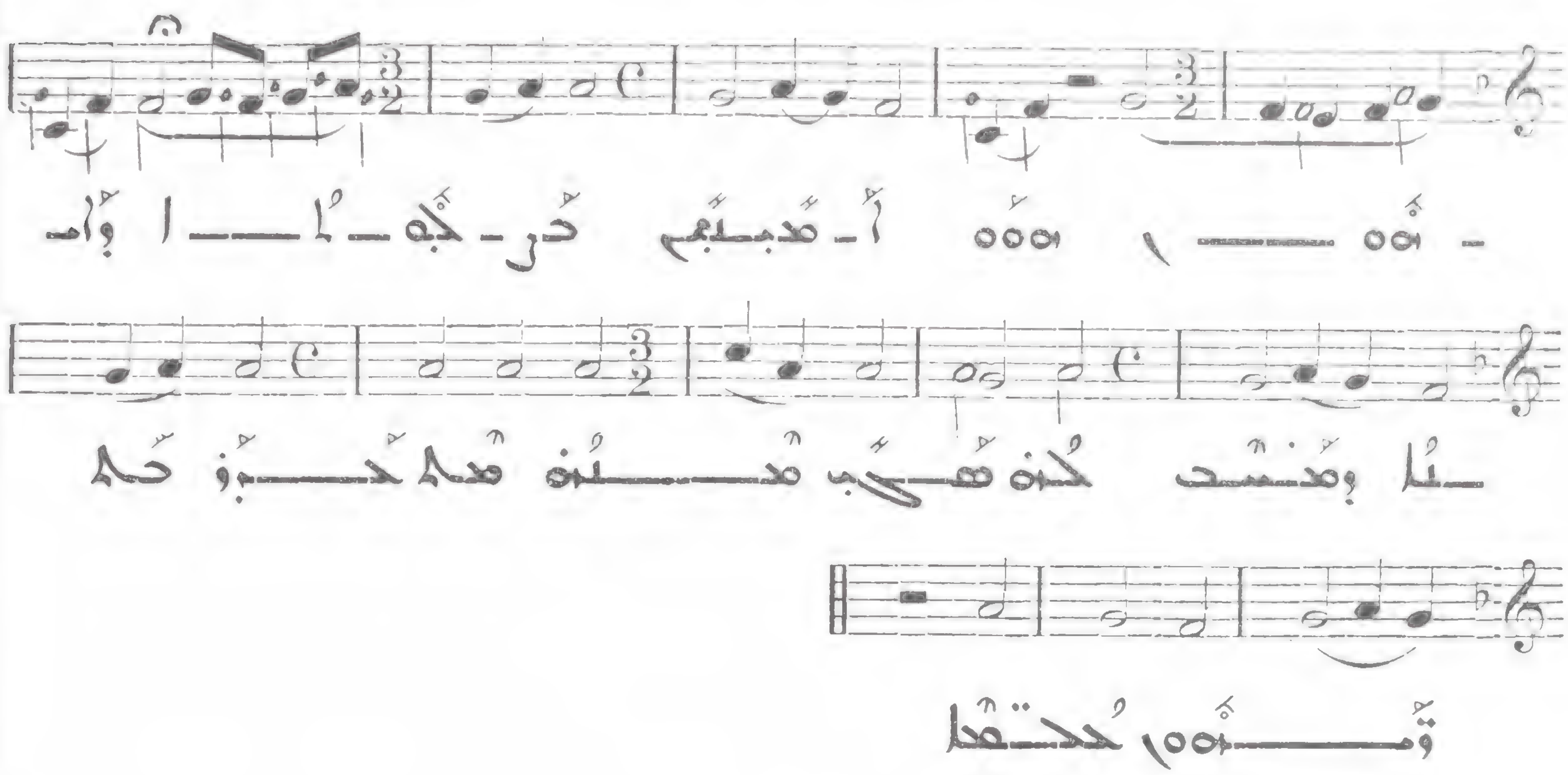


ܗ 70

Allegro molto

VI

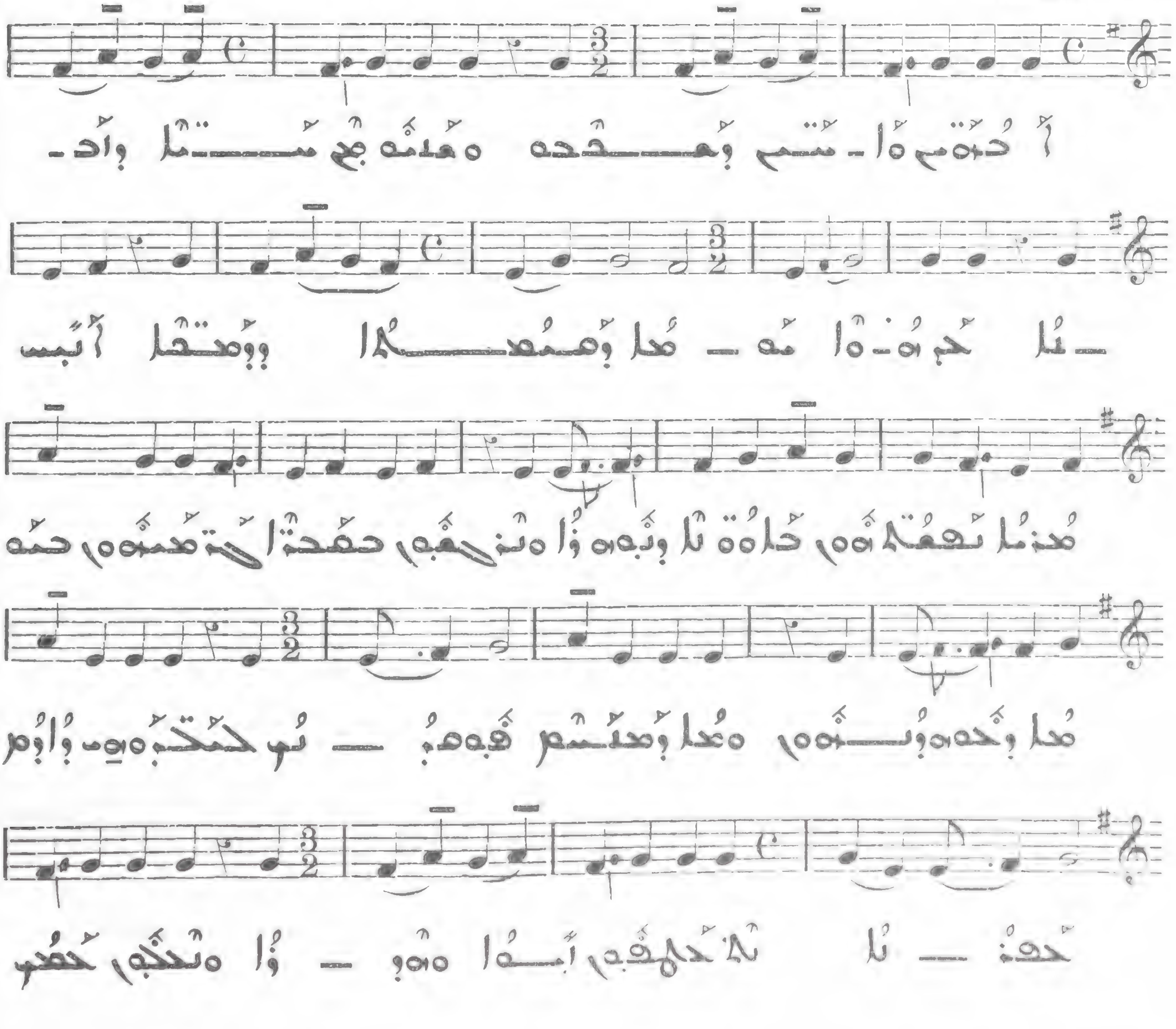


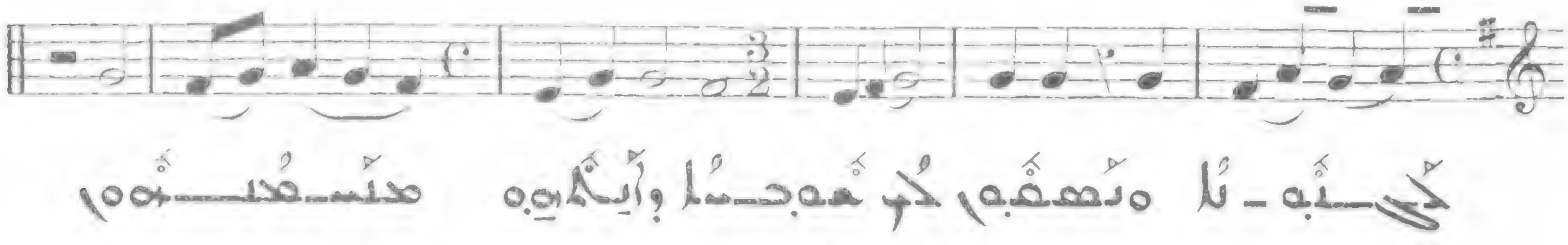


ܐ 71

Allegro molto

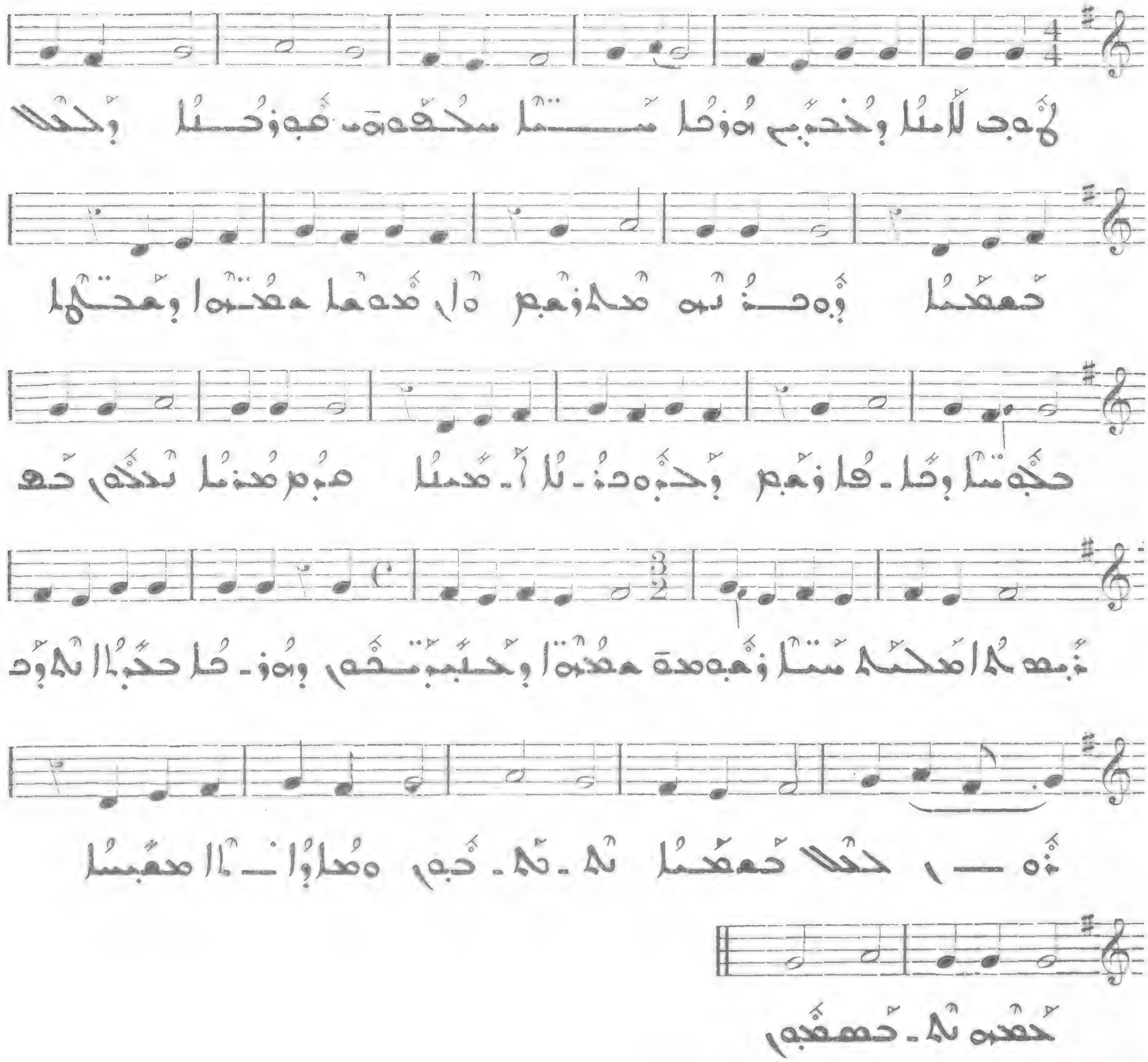
VII





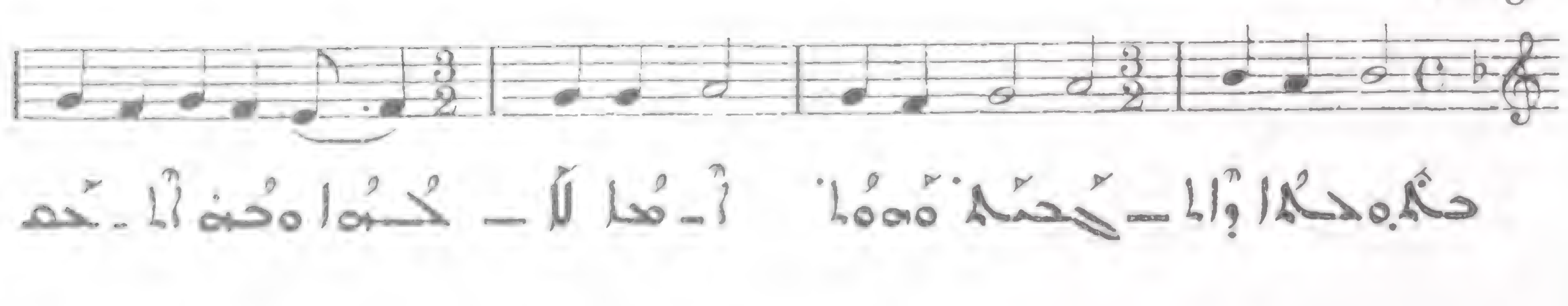
ܣ

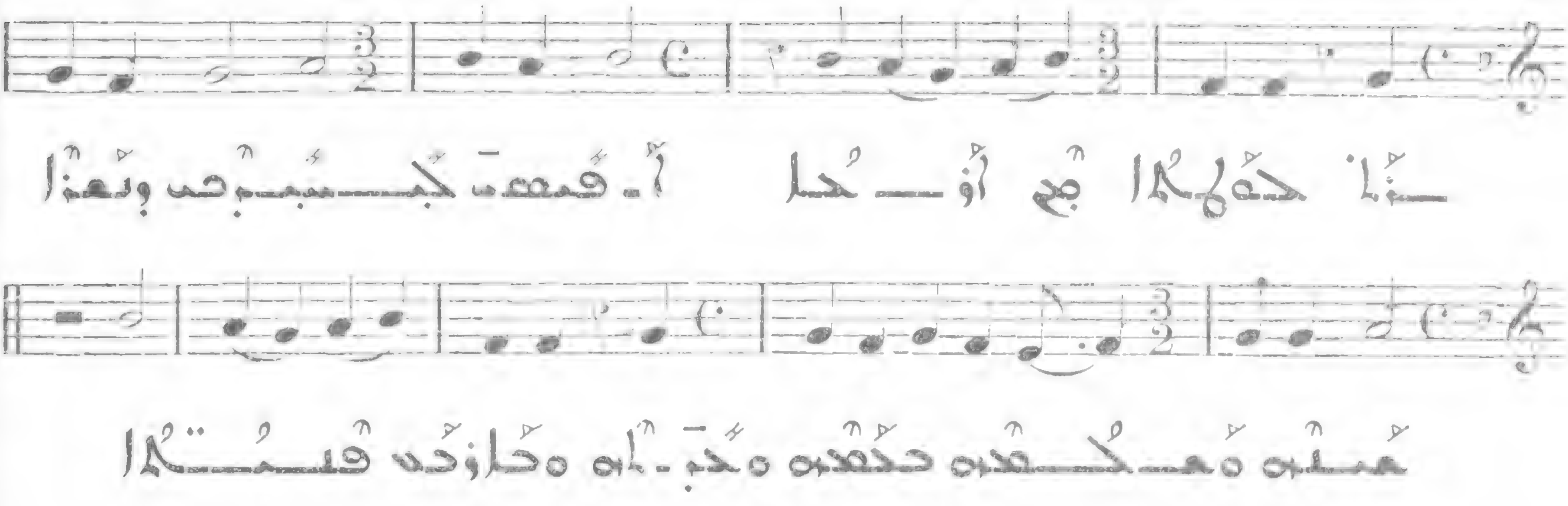
Allegro moderato



ܩܠܐ ܕܥܘܕܪܢܐ ܠܟܗ̈ܢܐ : ܐ

Allegro

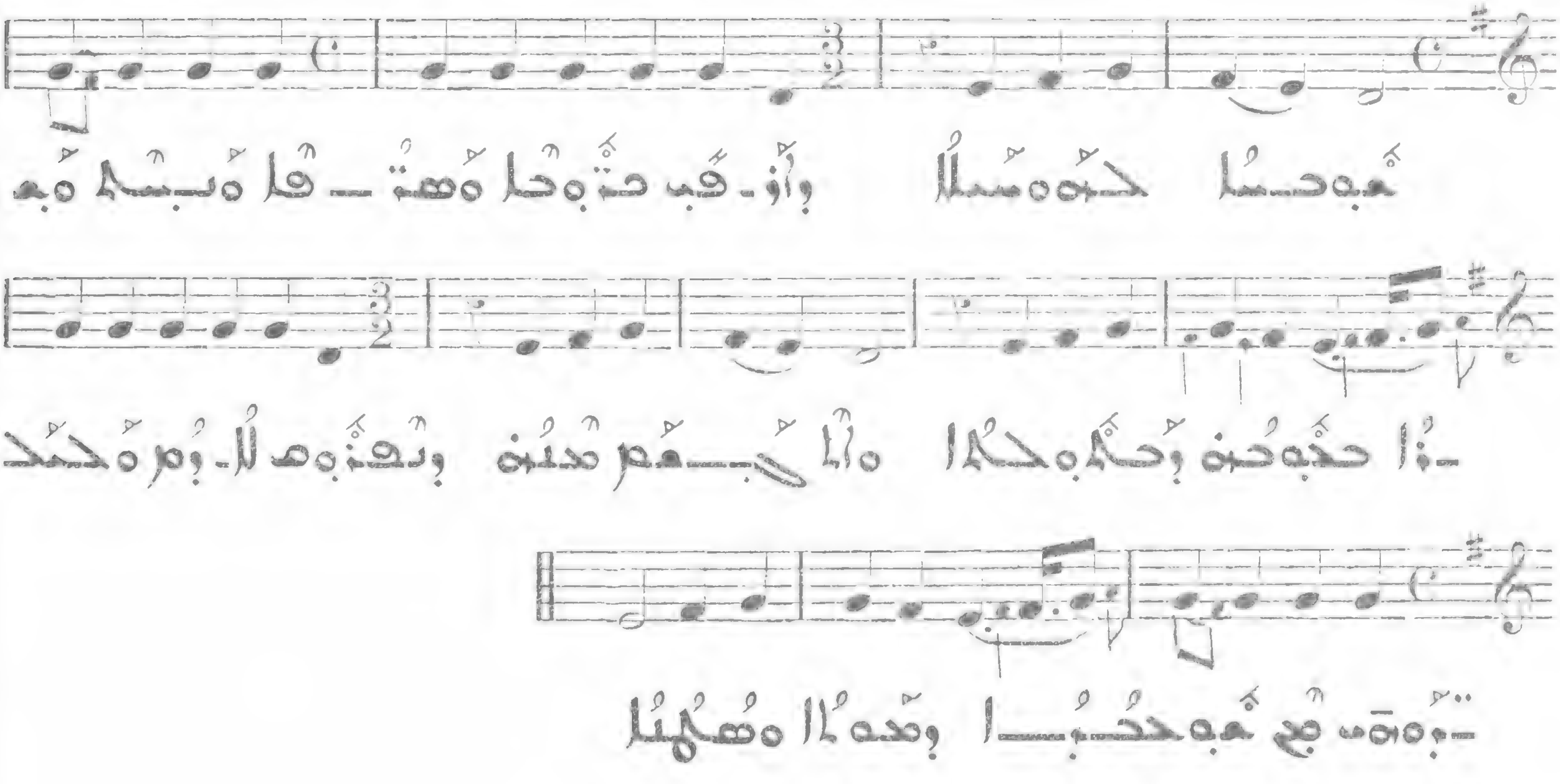




ܒ 74

Allegro

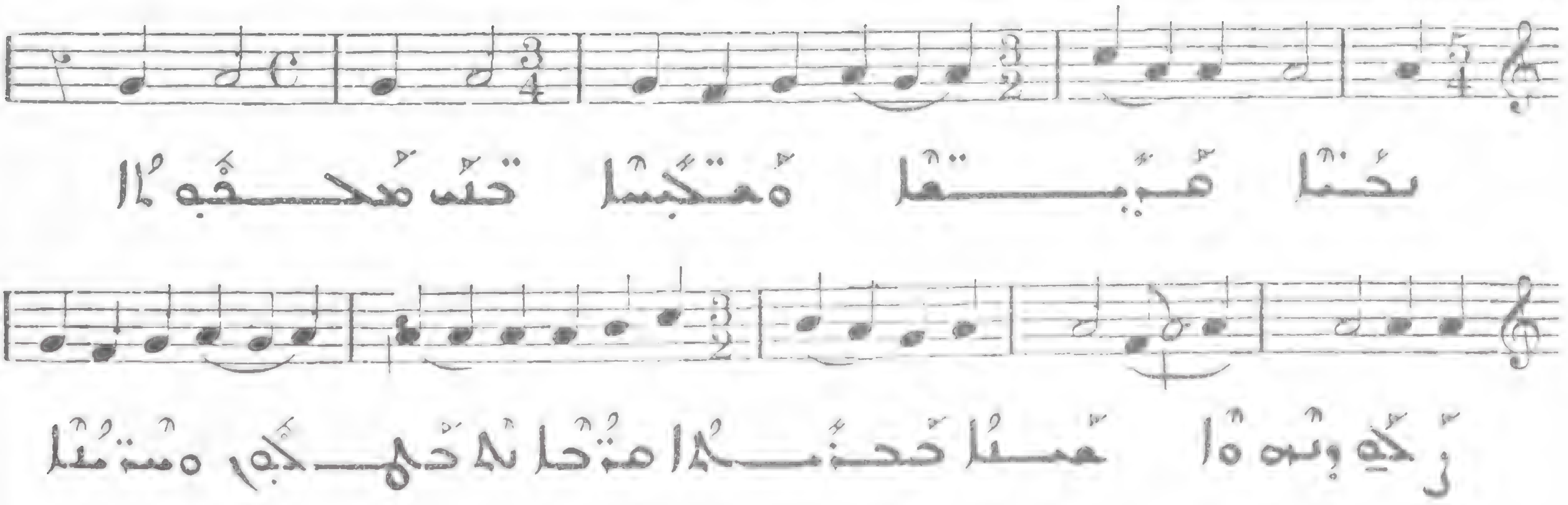
II



ܓ 75

All. molto

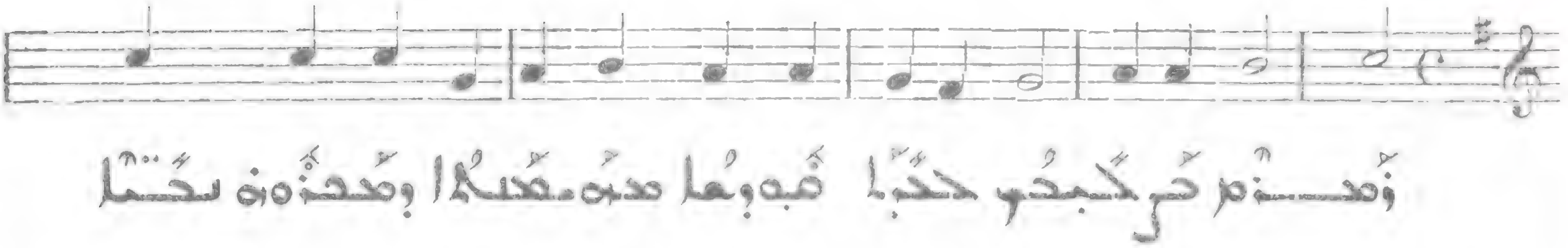
III

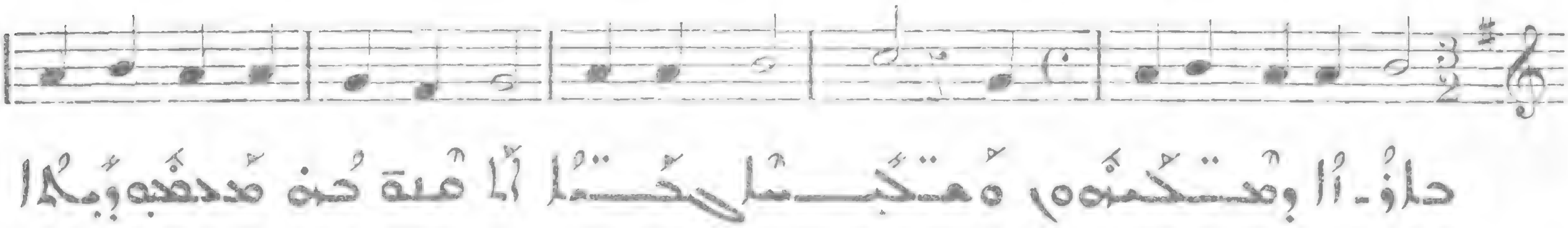


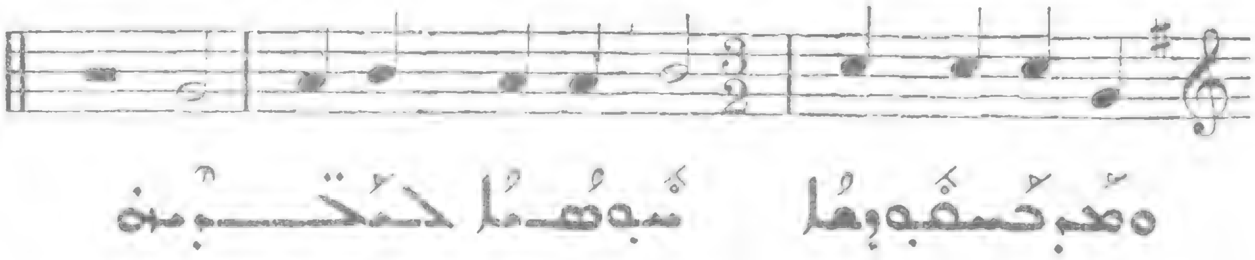
ܛ 76

Allegro molto

IV



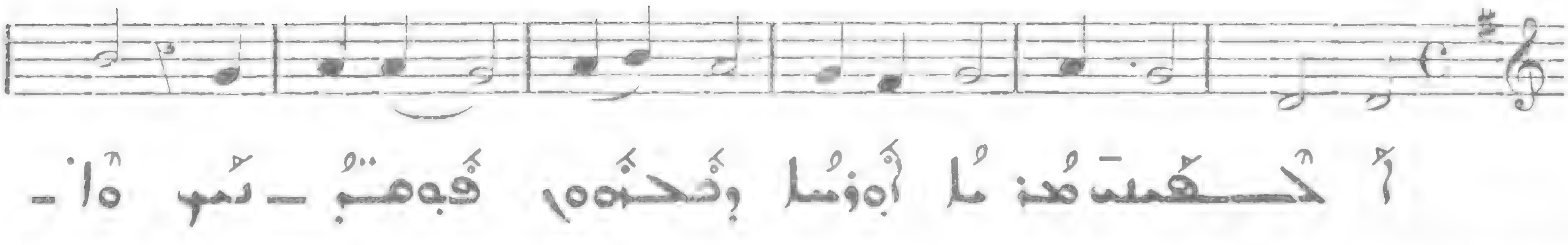


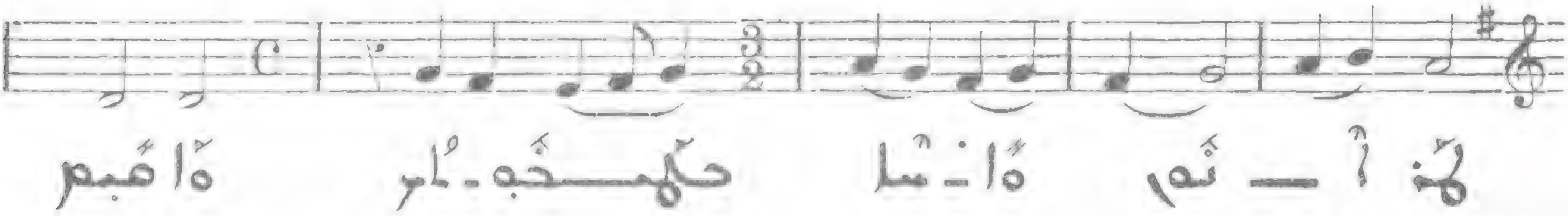


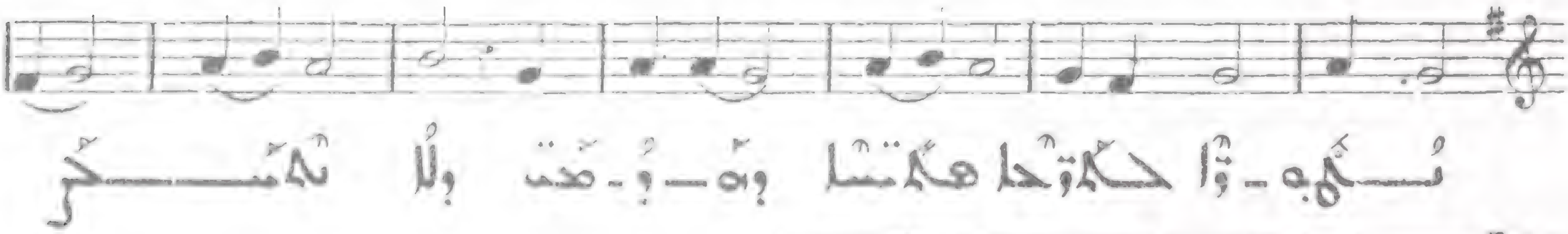
ܝ 77

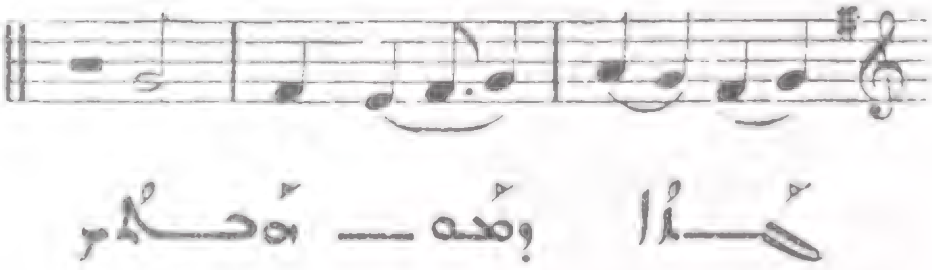
Allegro molto

V









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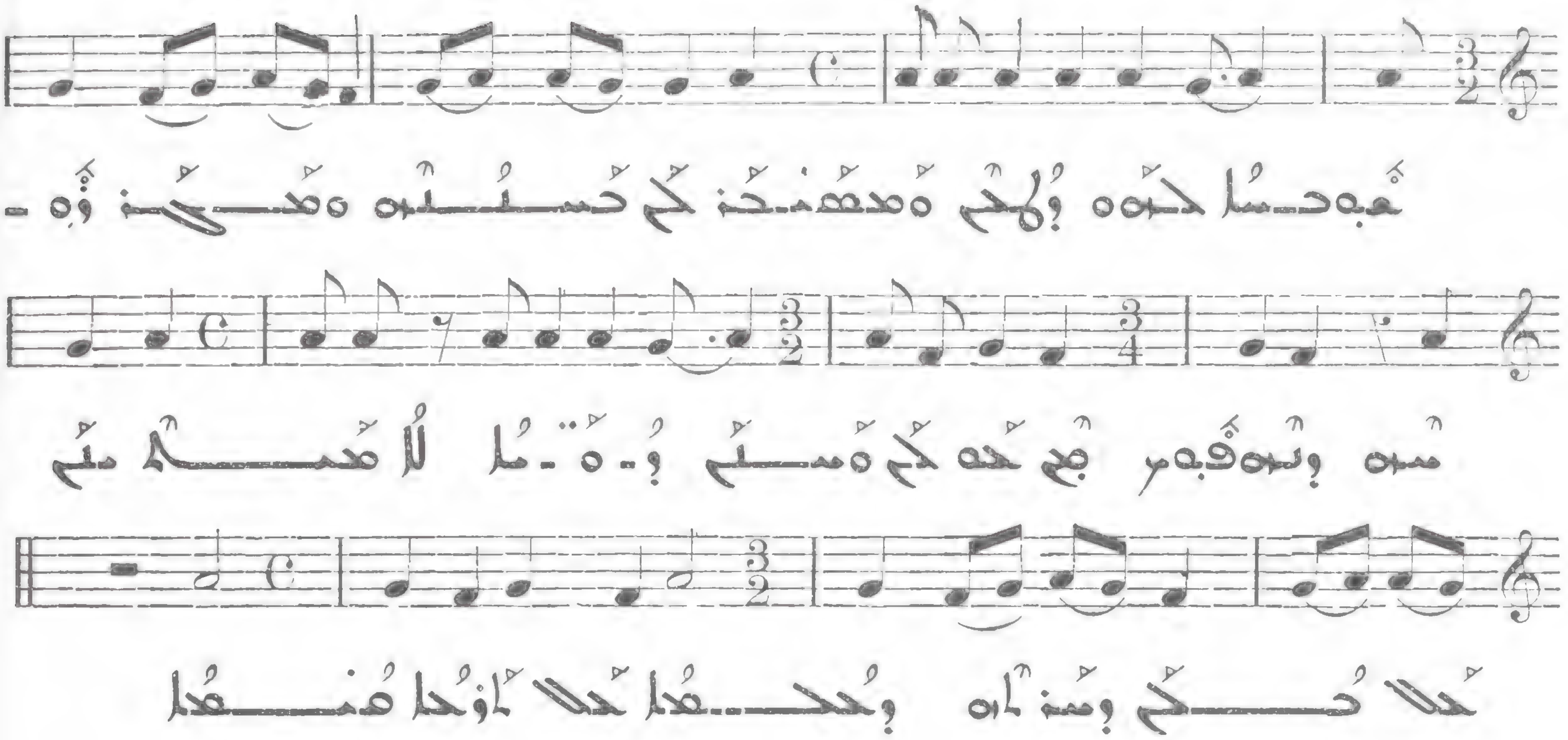
78

Allegretto

VI



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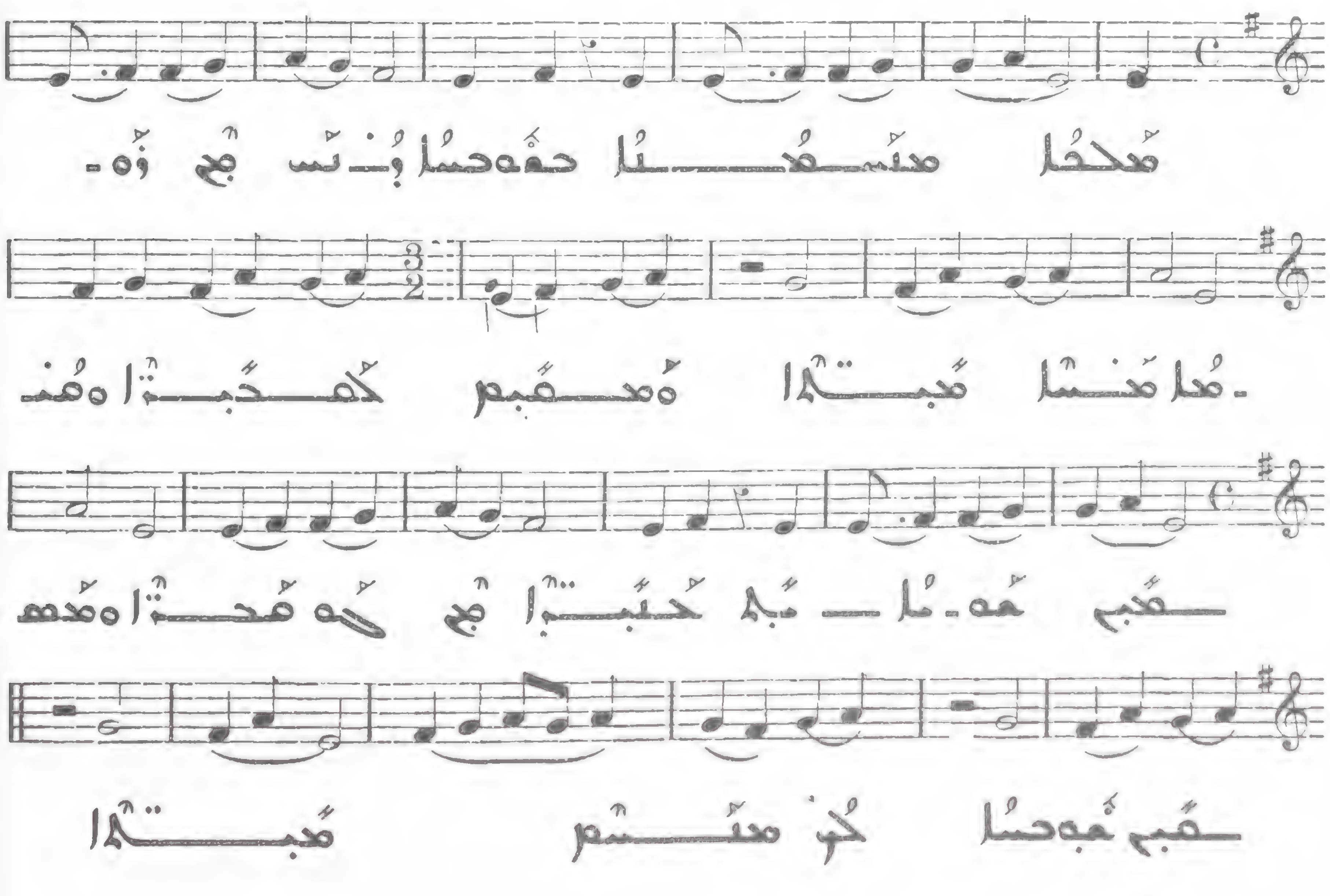
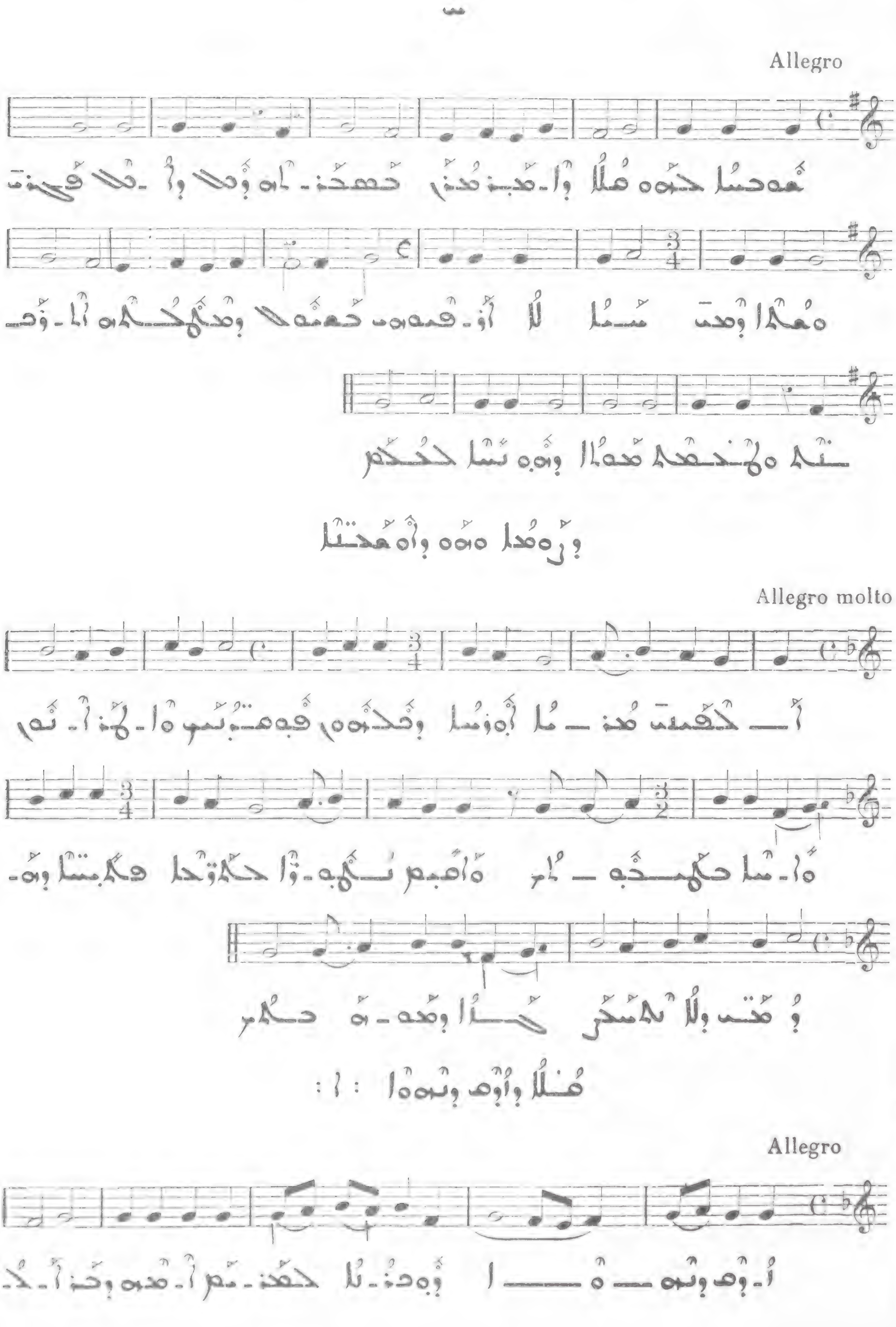
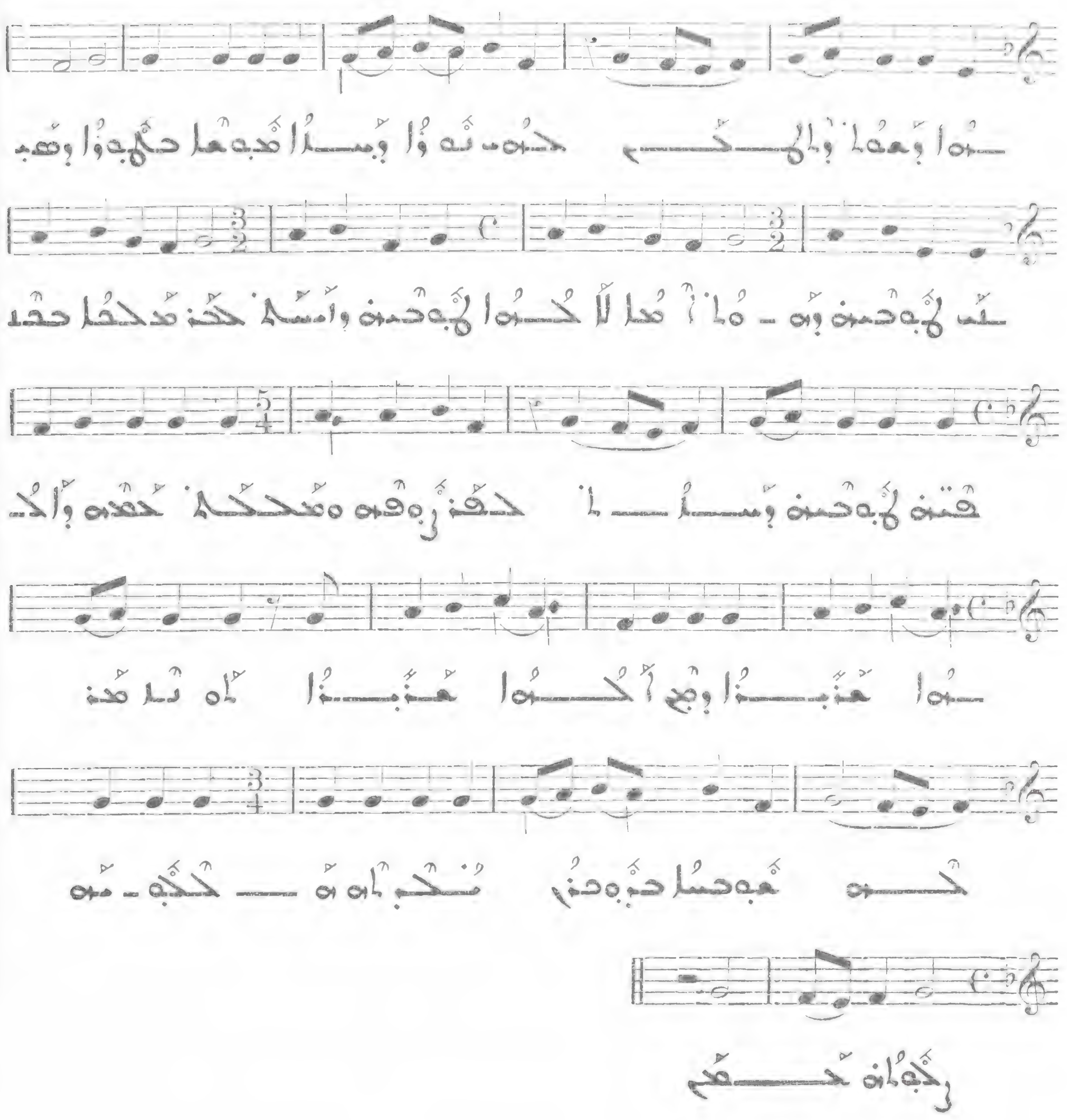
79

Allegro molto

VII

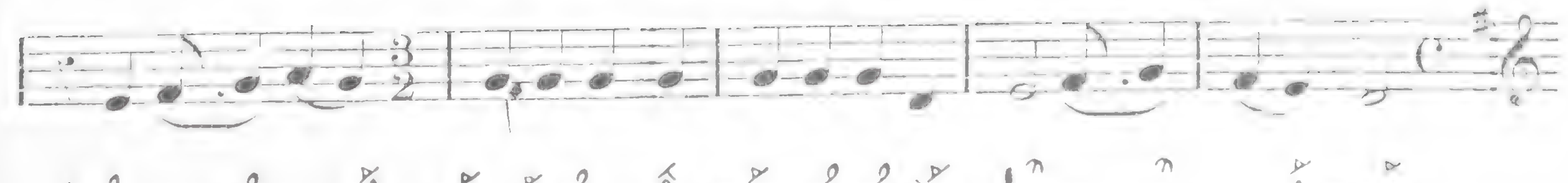



Allegro
Allegro molto
Allegro

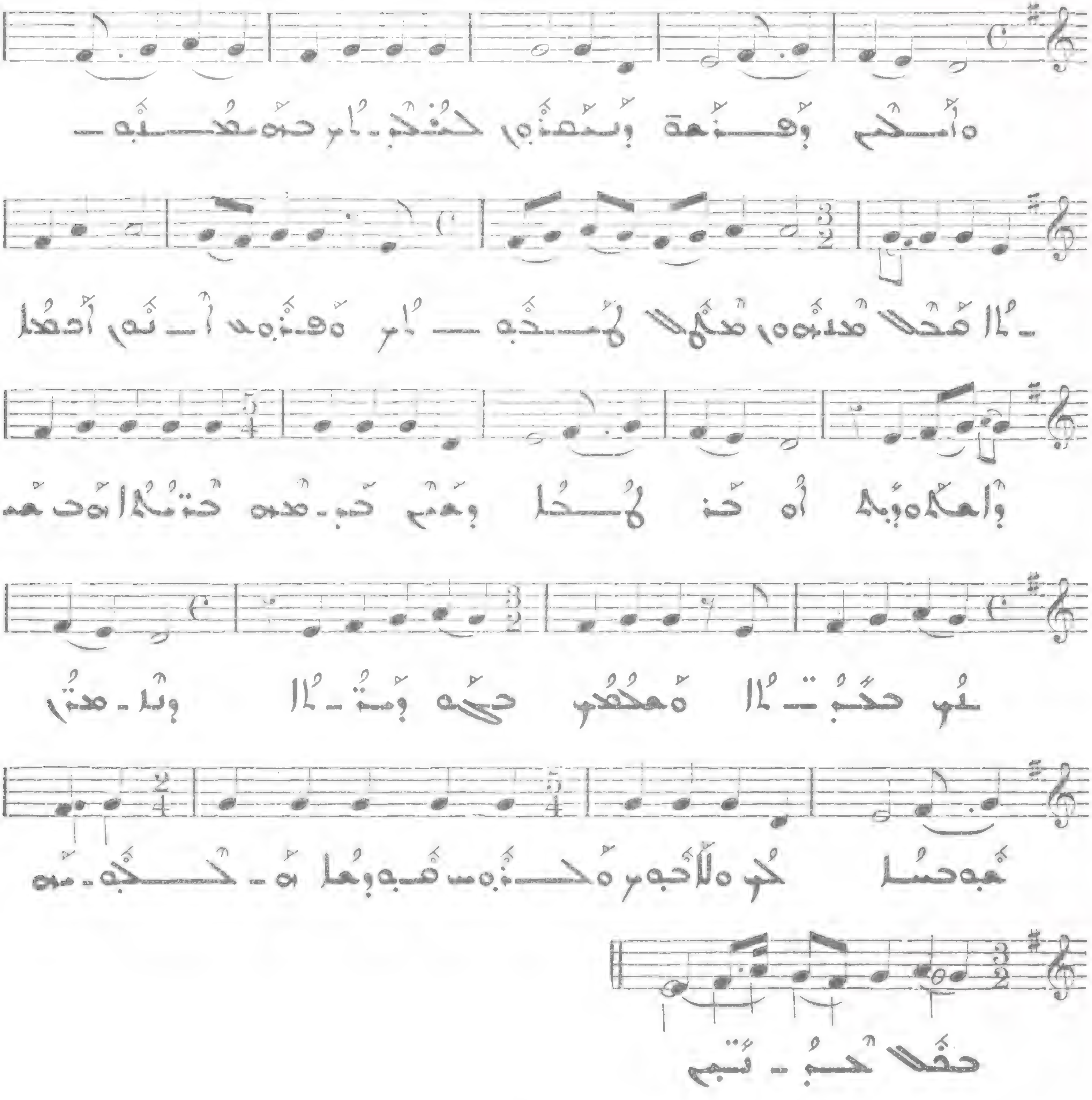


83

Allegro



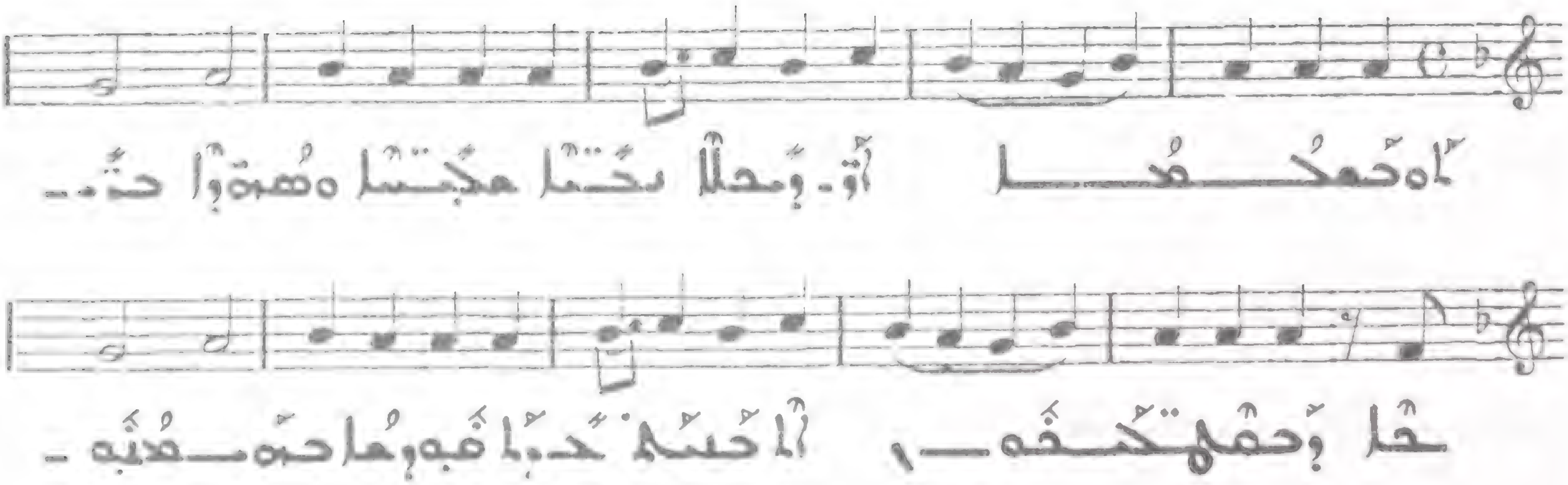
II

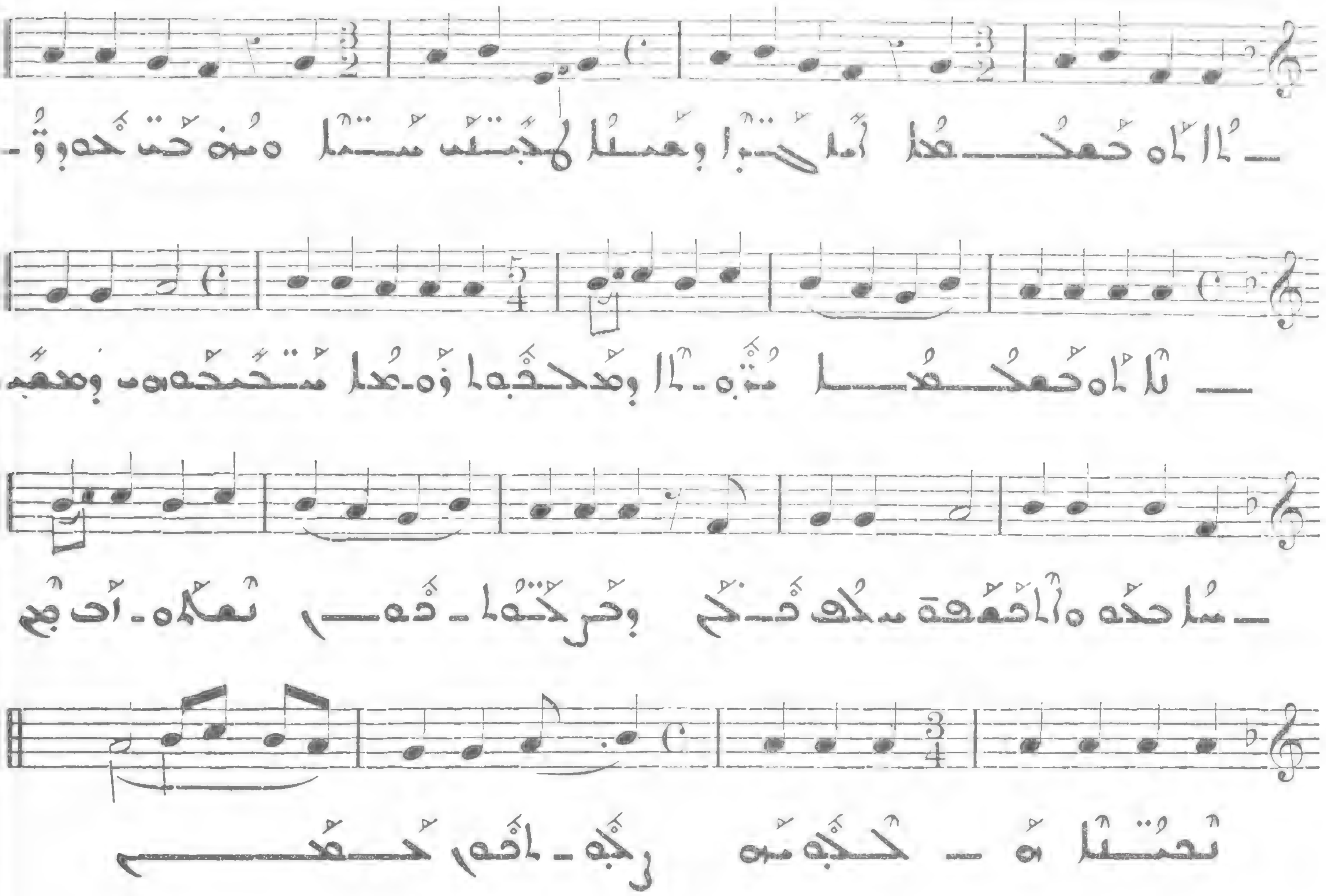


84

All. molto

III

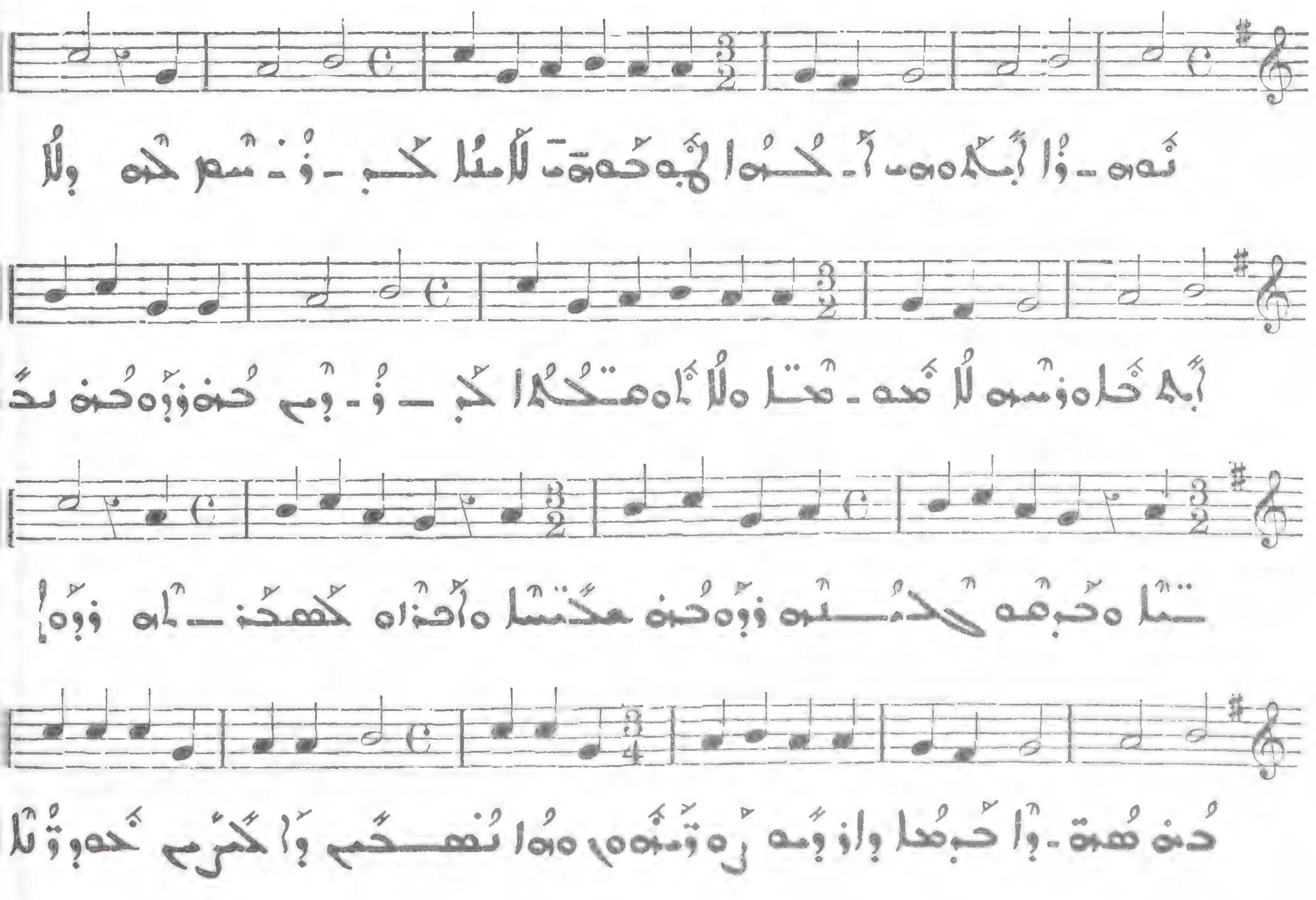


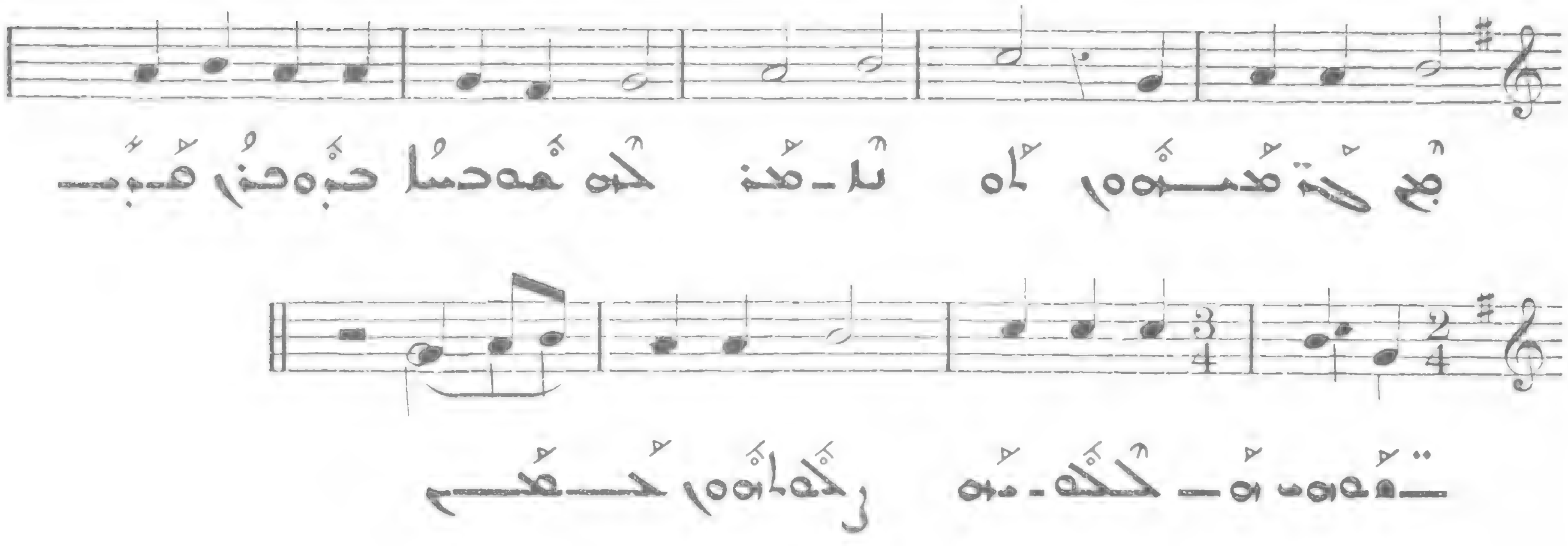


85

All. moderato

IV





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Allegro

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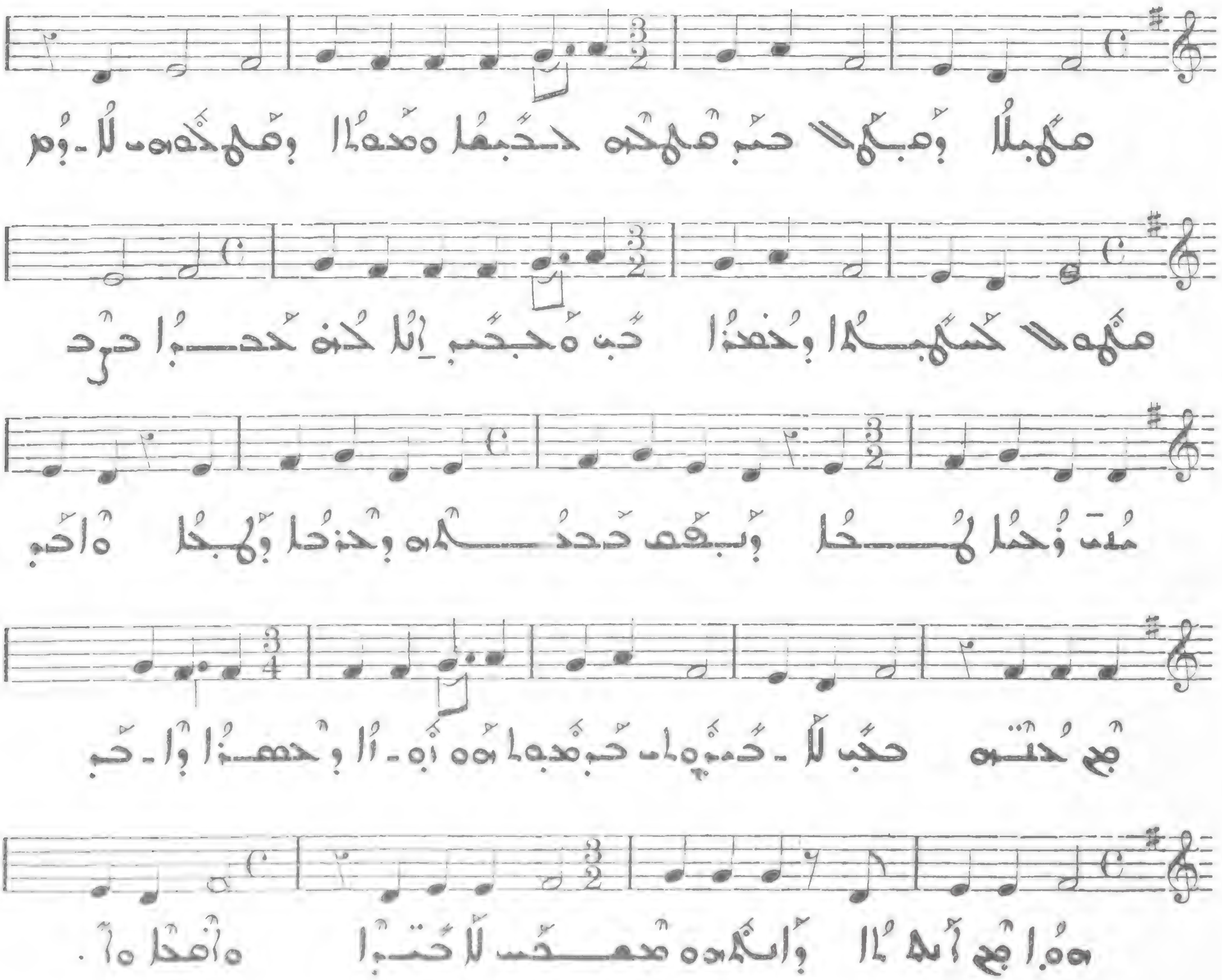
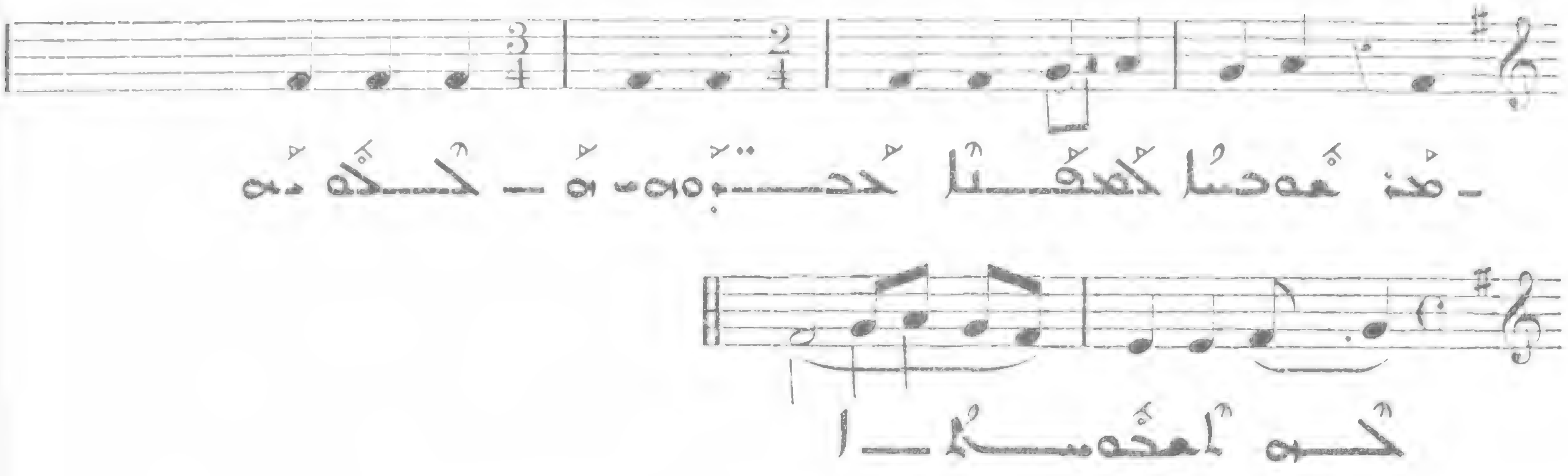
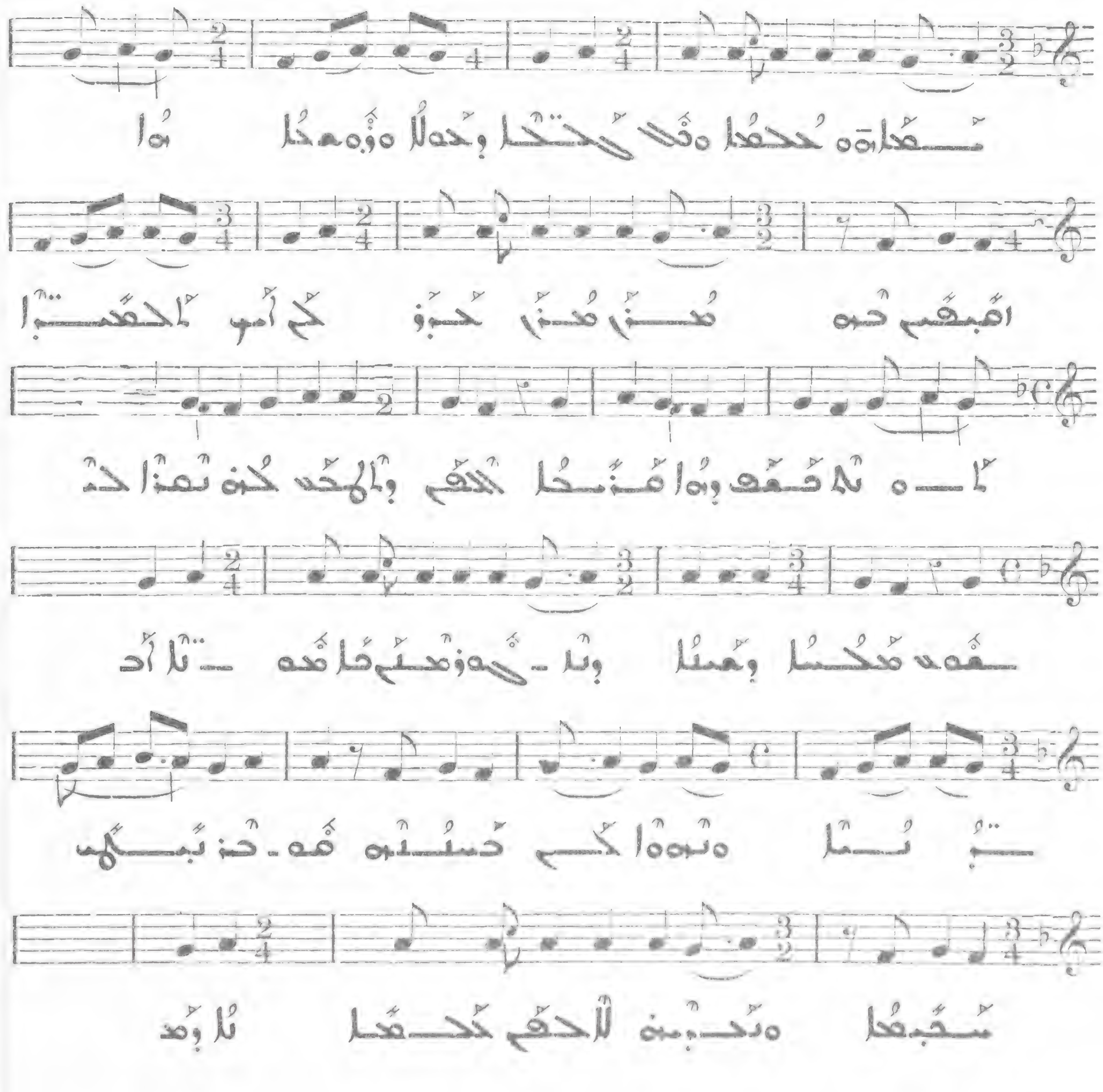
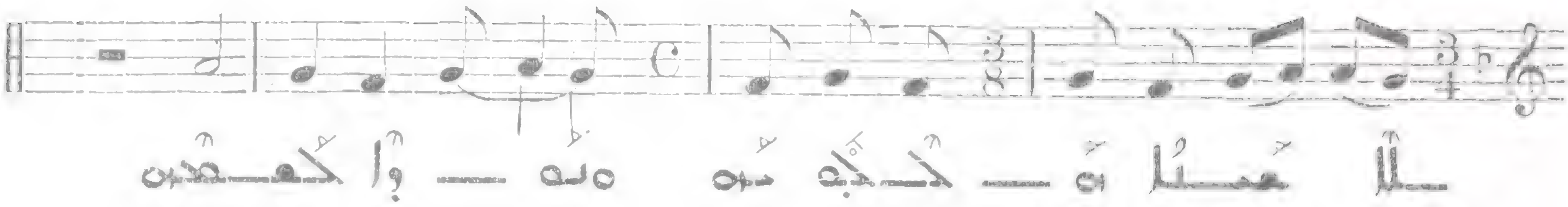




87





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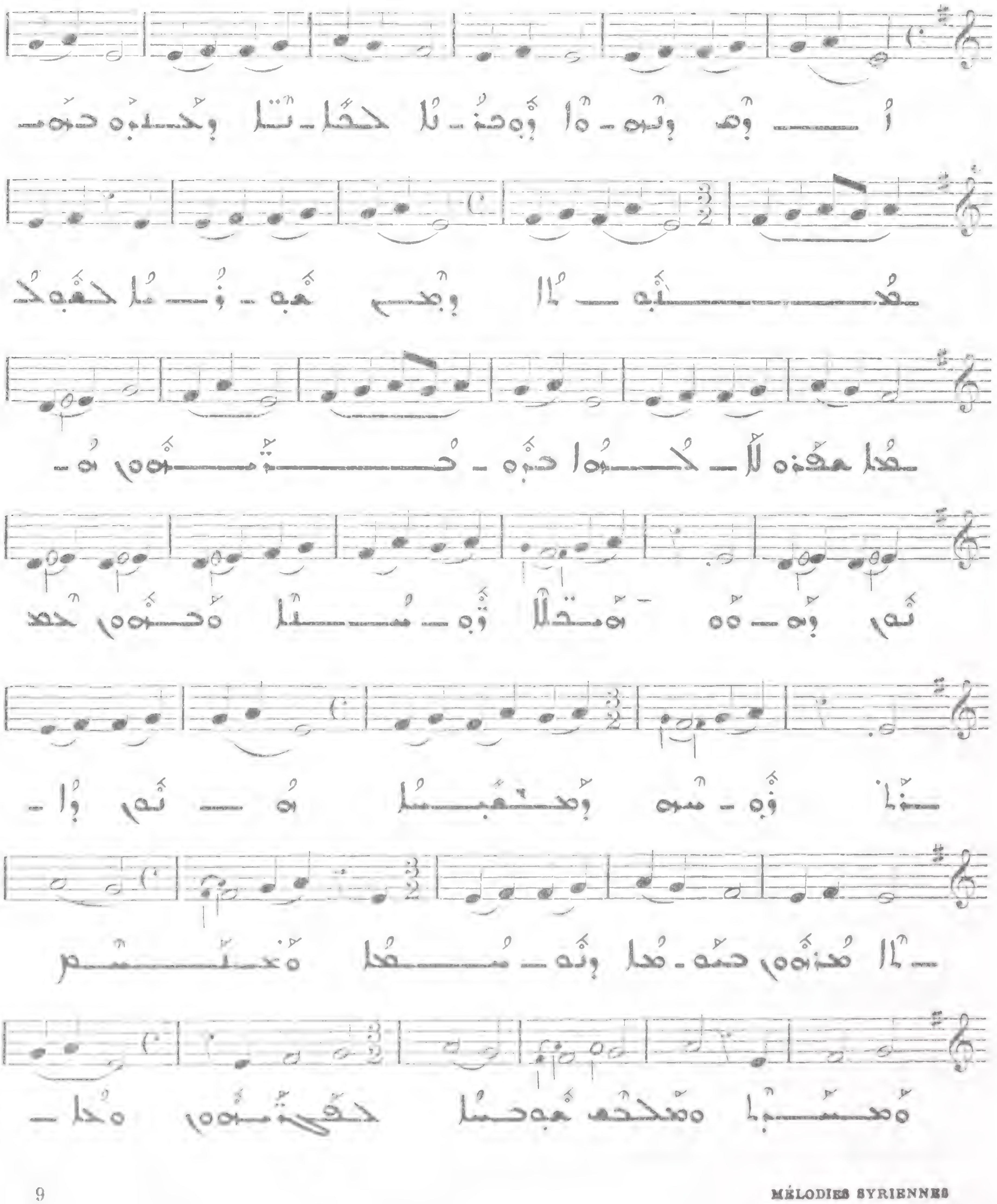
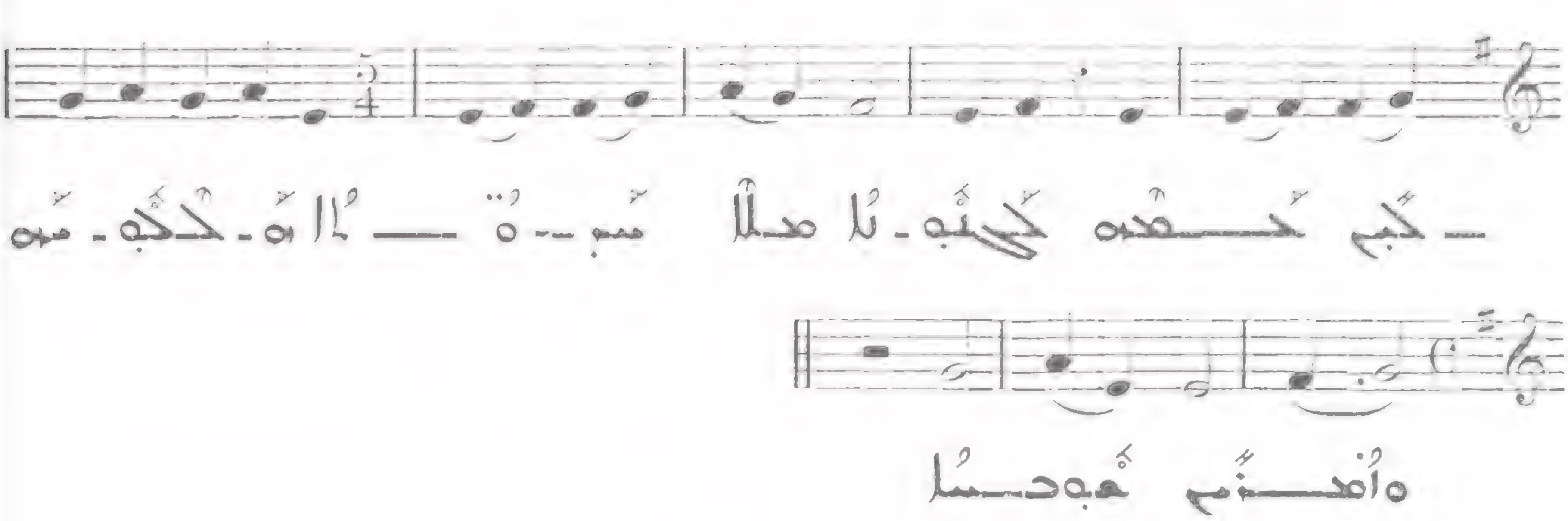
All. molto

VI

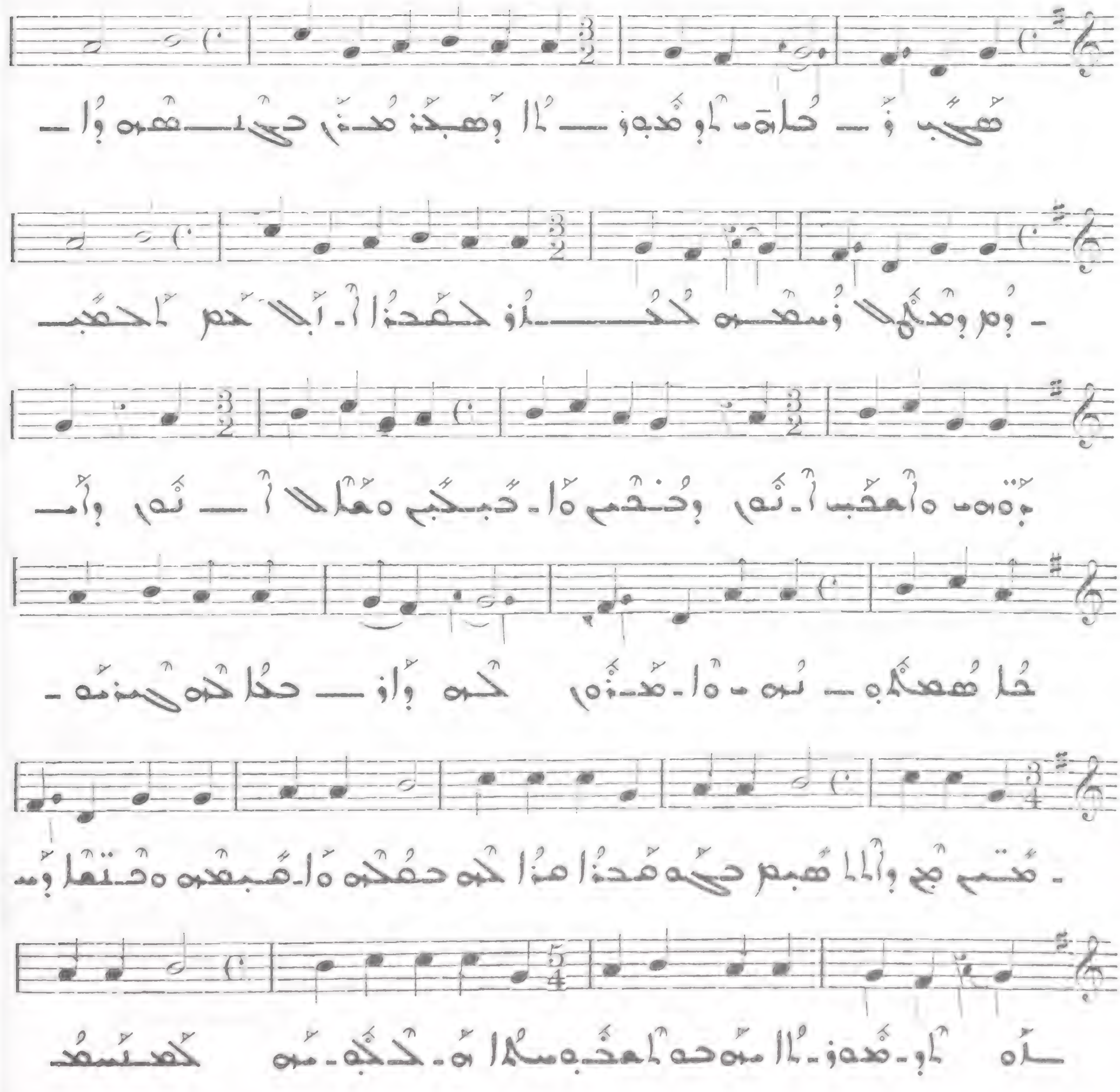


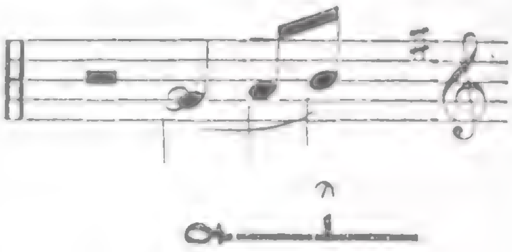


89

Allegro molto

VII





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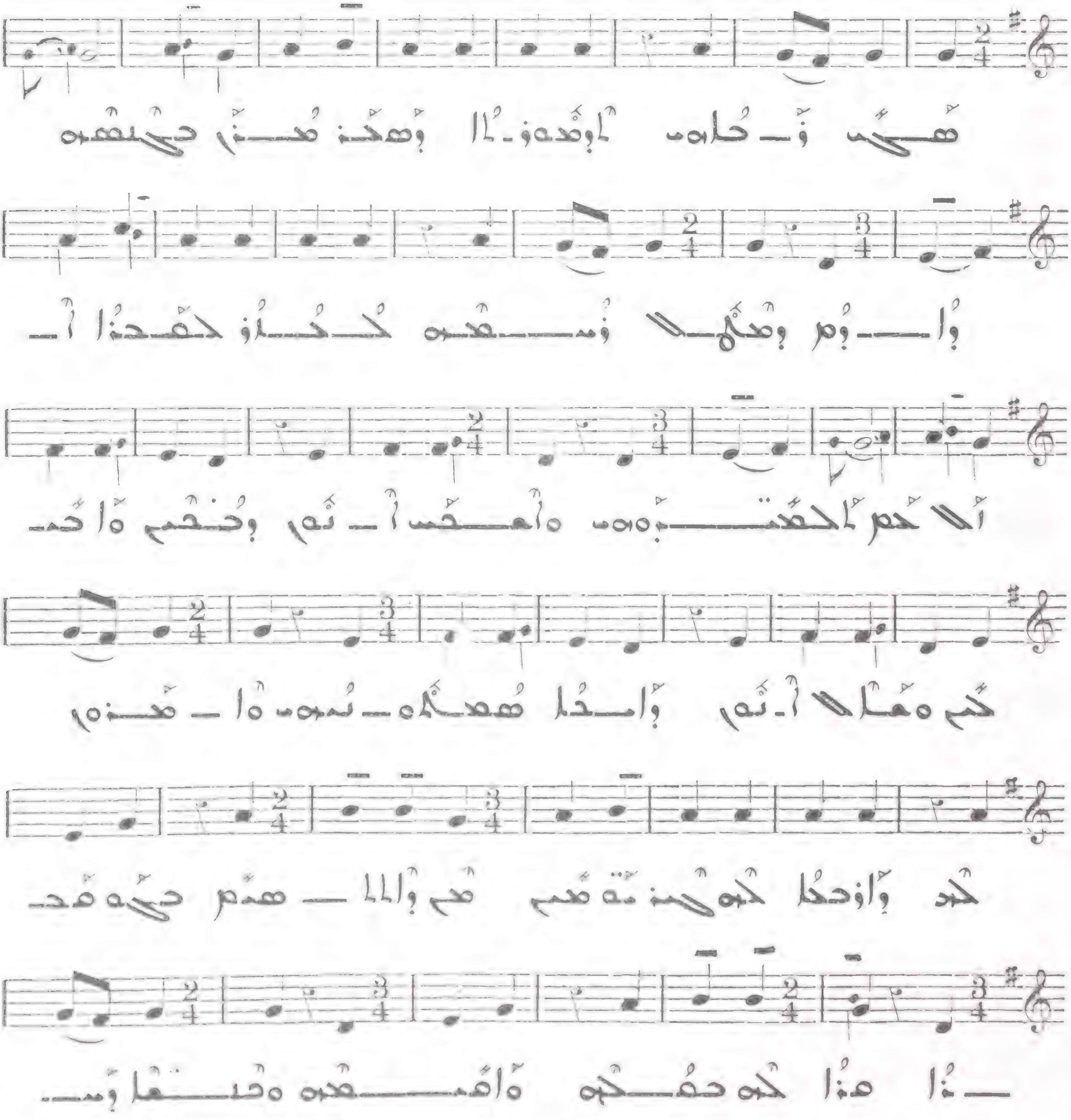
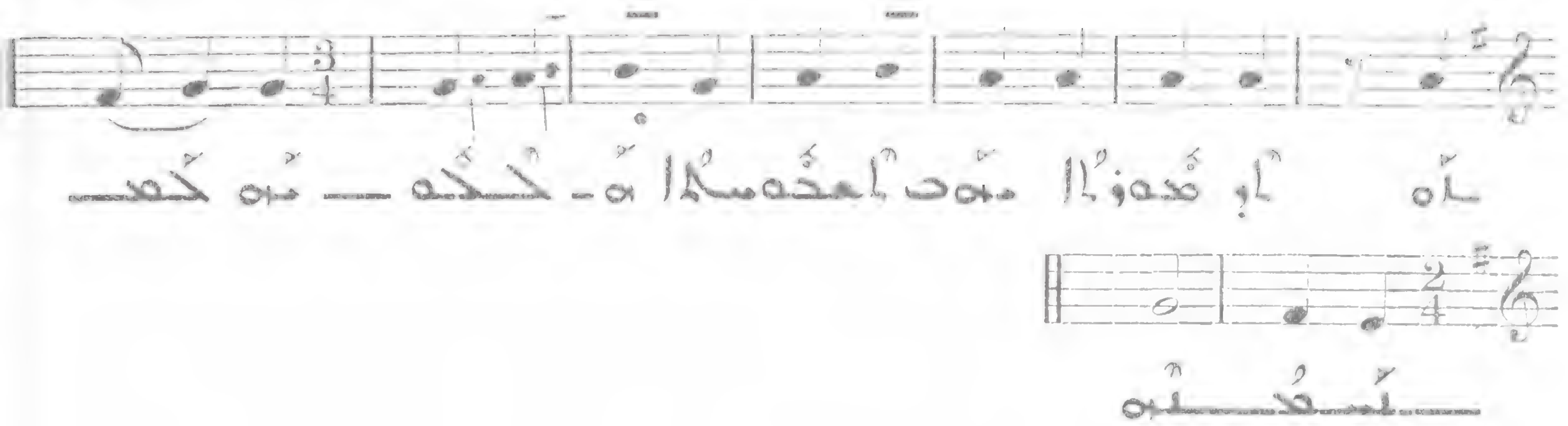
Allegro





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All. moderato

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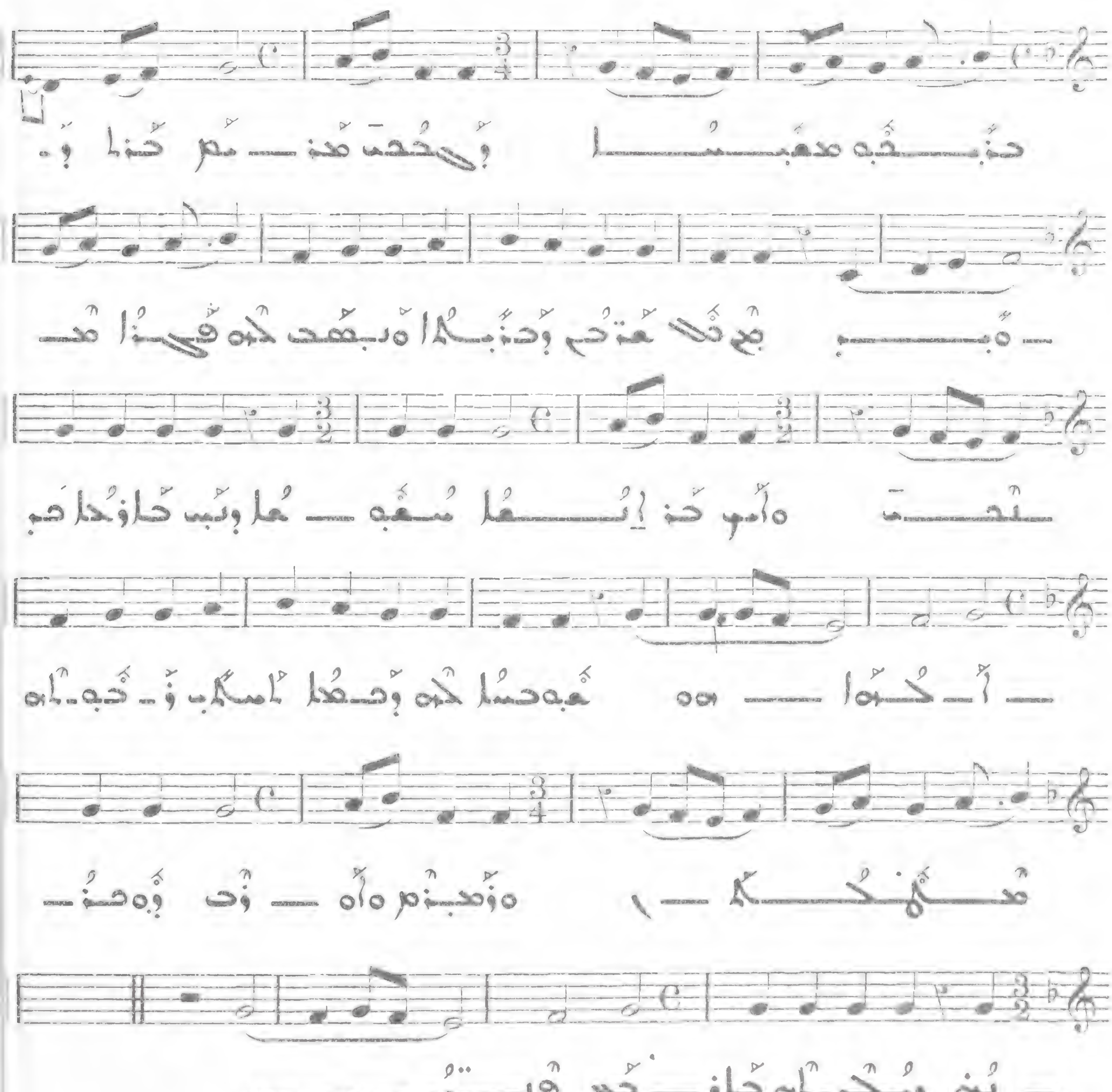

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92

Allegro

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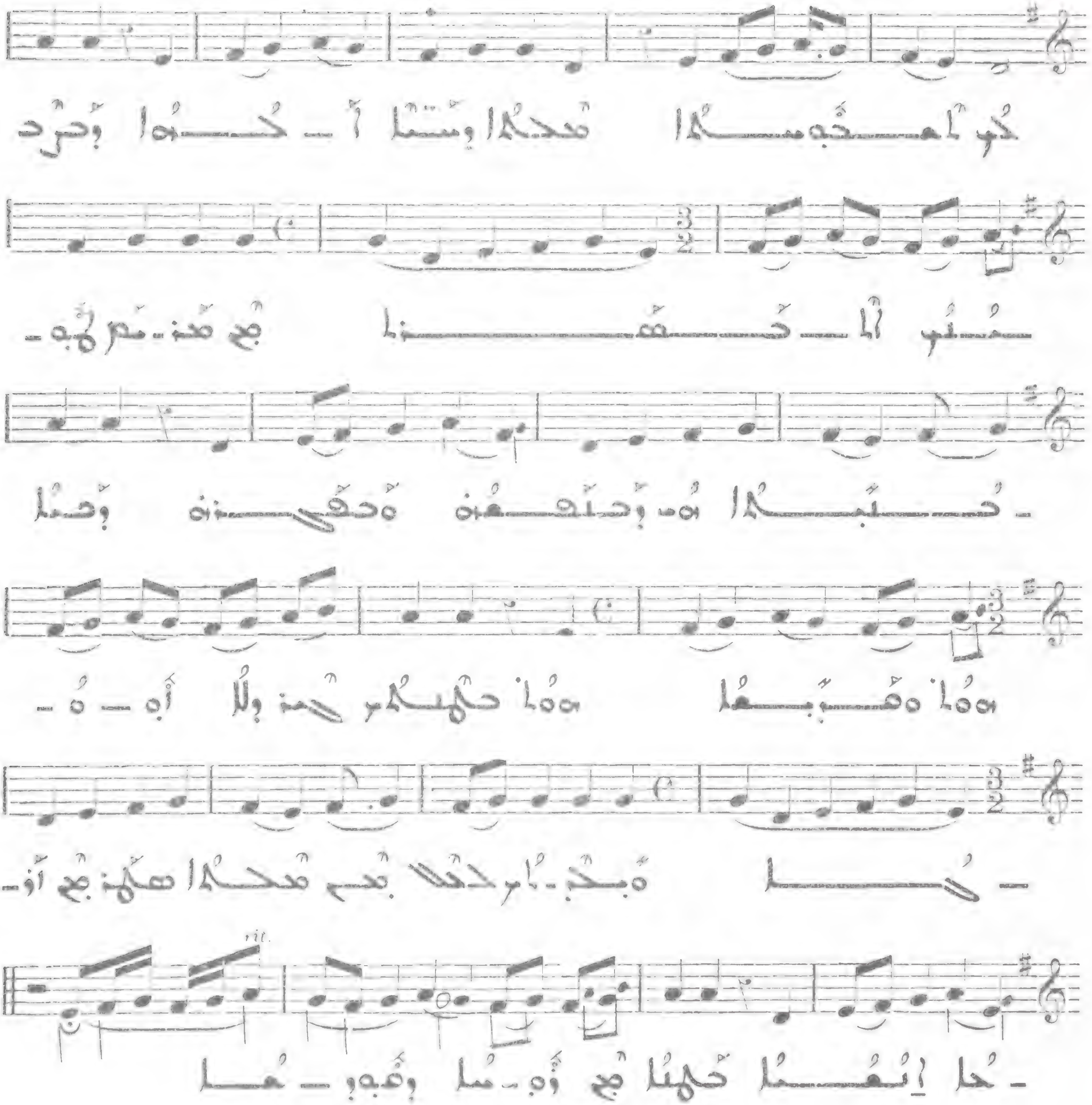

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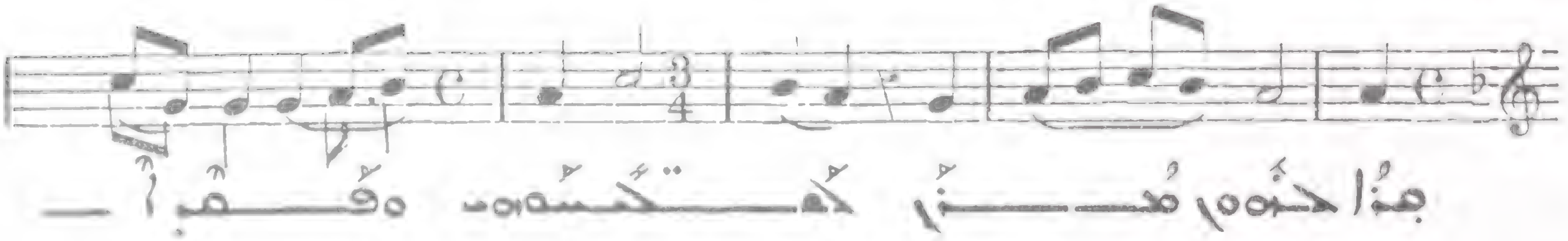
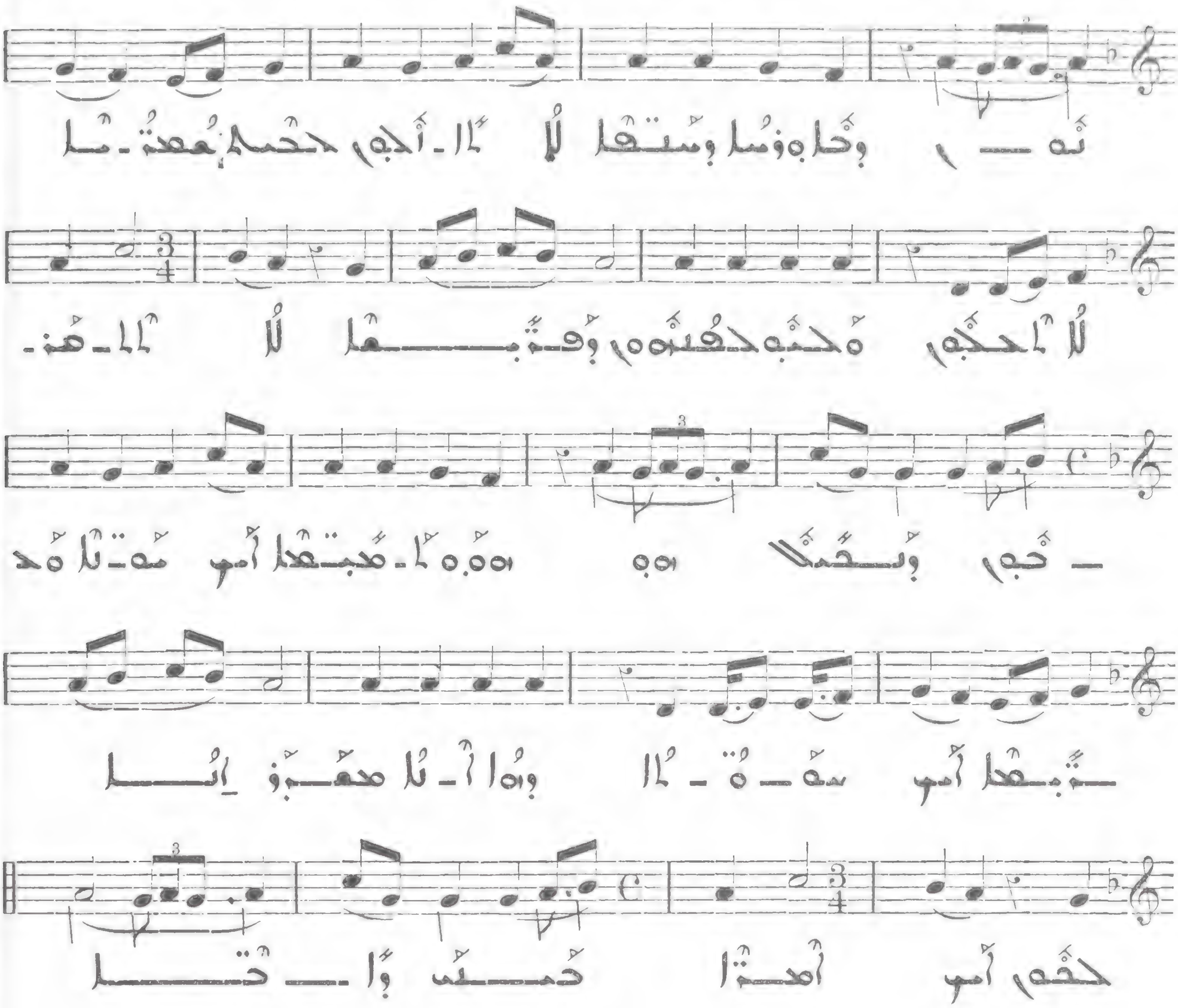
93

Allegretto

III





94

Allegro moderato

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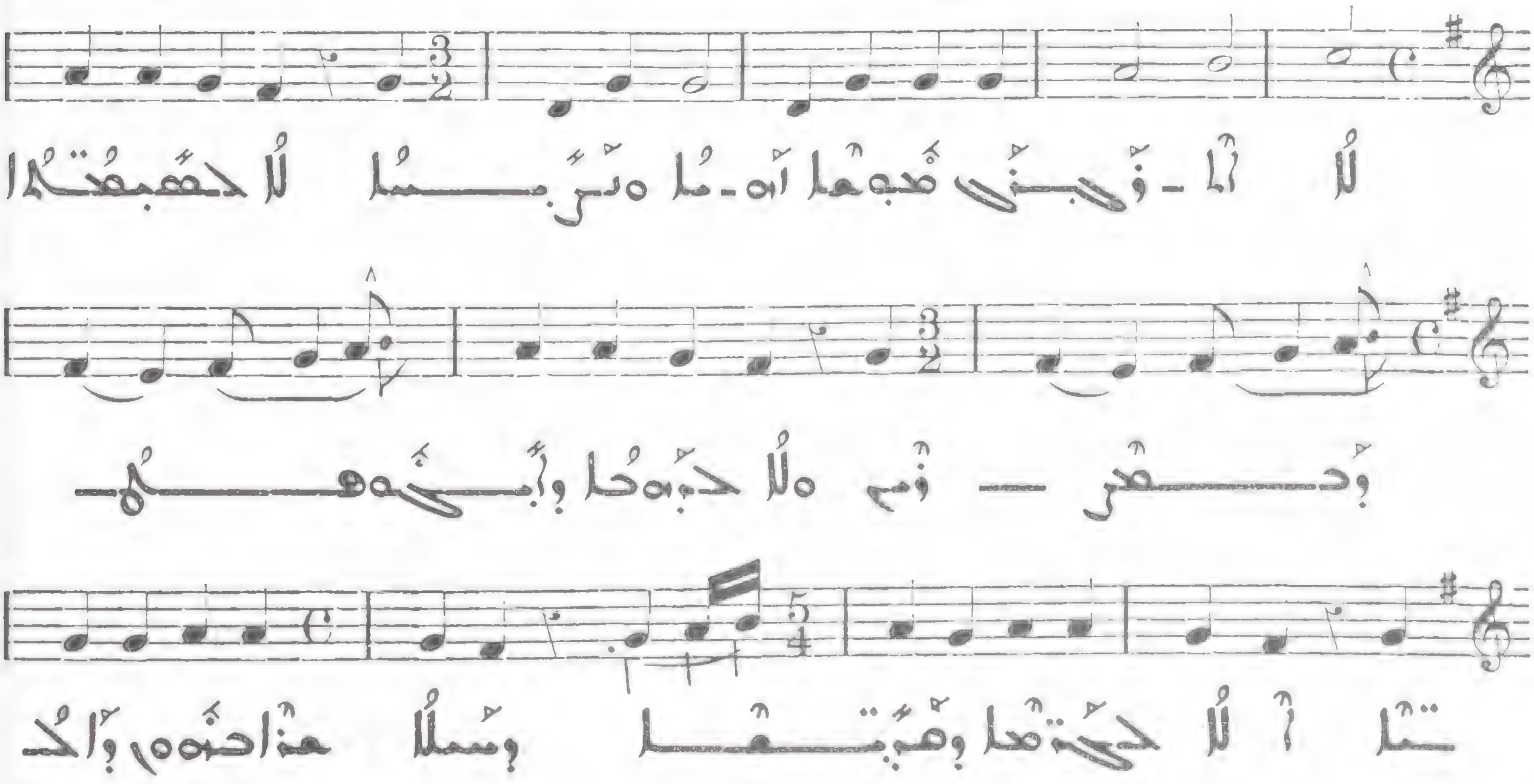

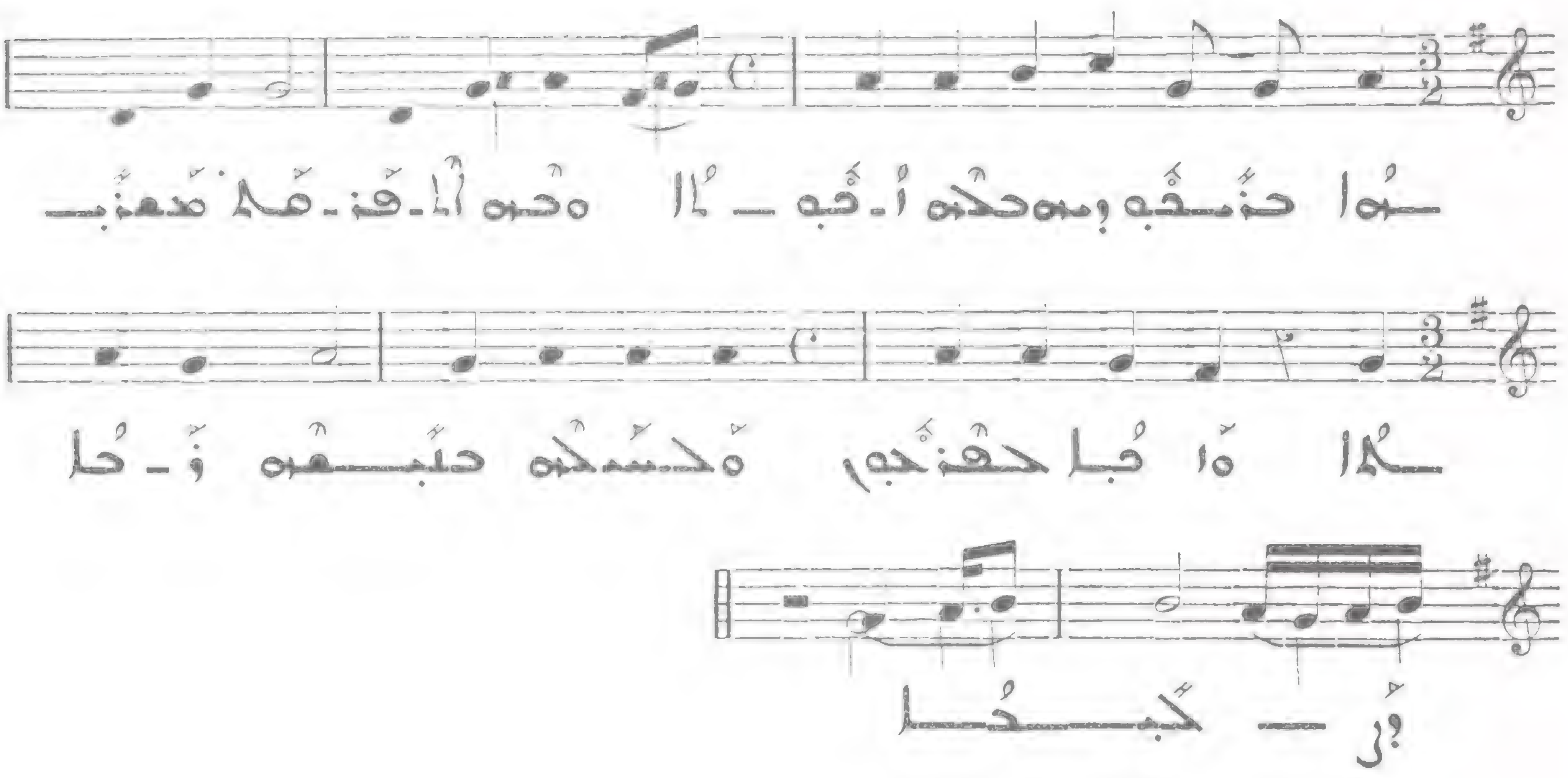

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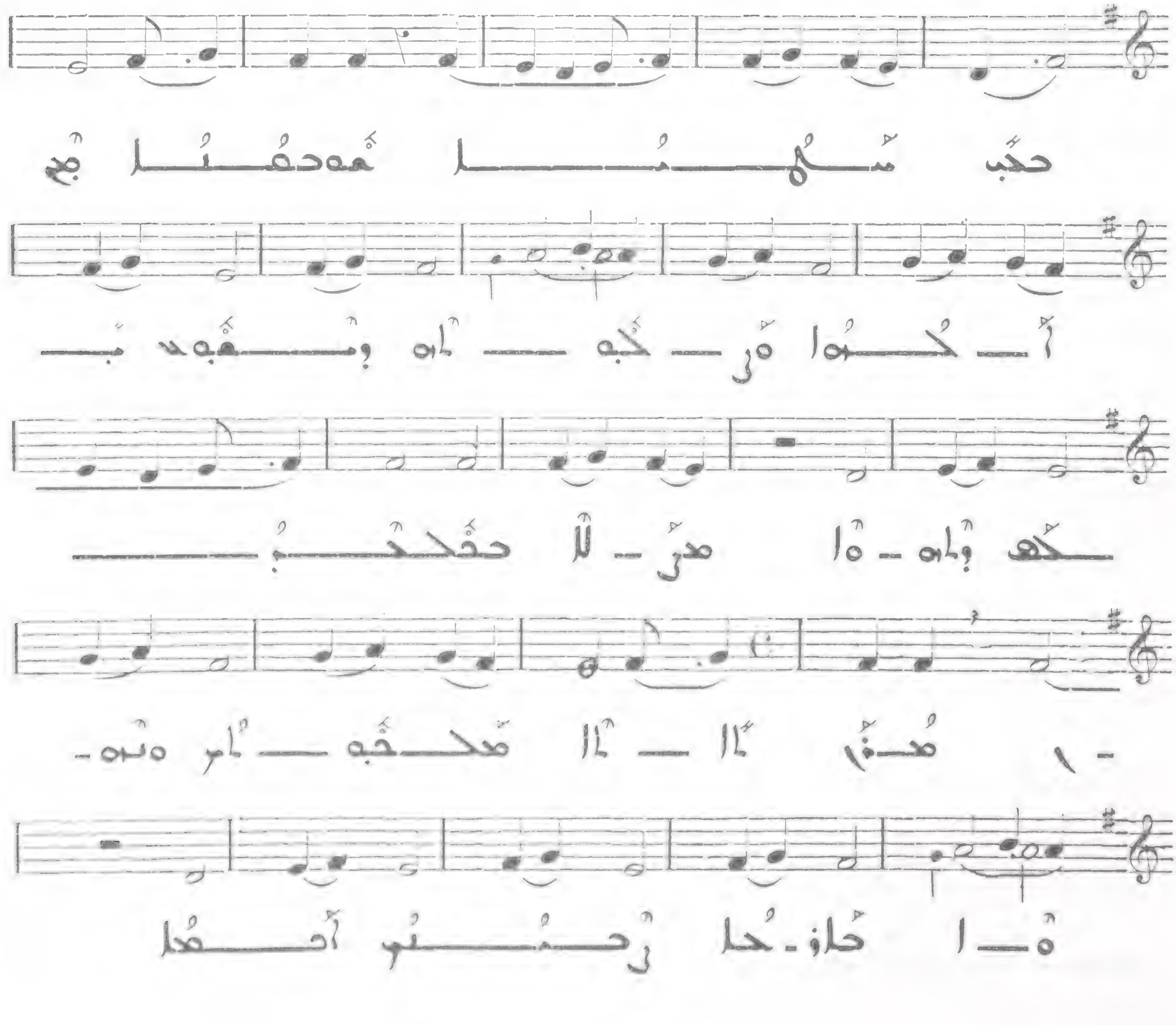
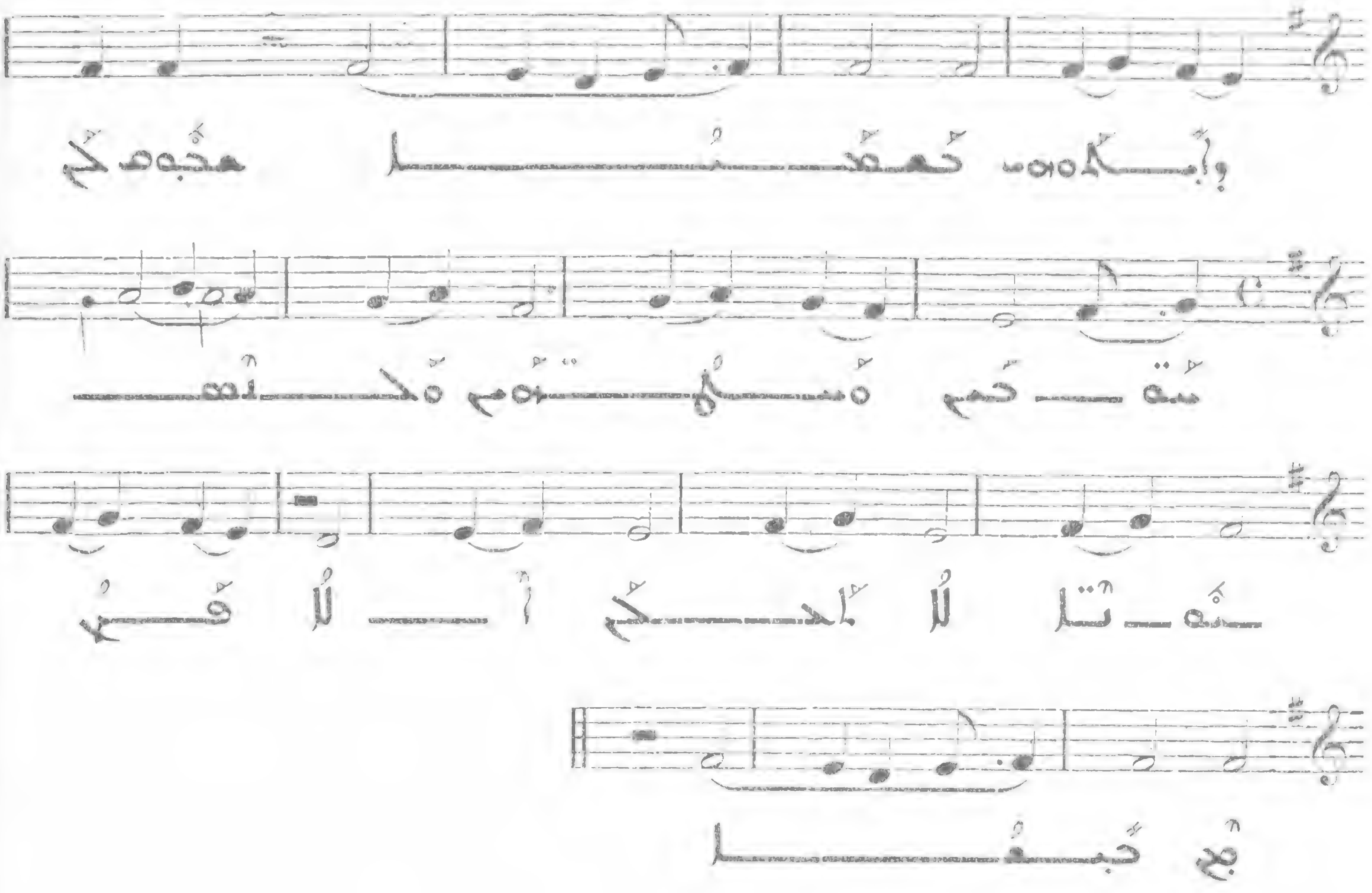
95

Allegro molto

V

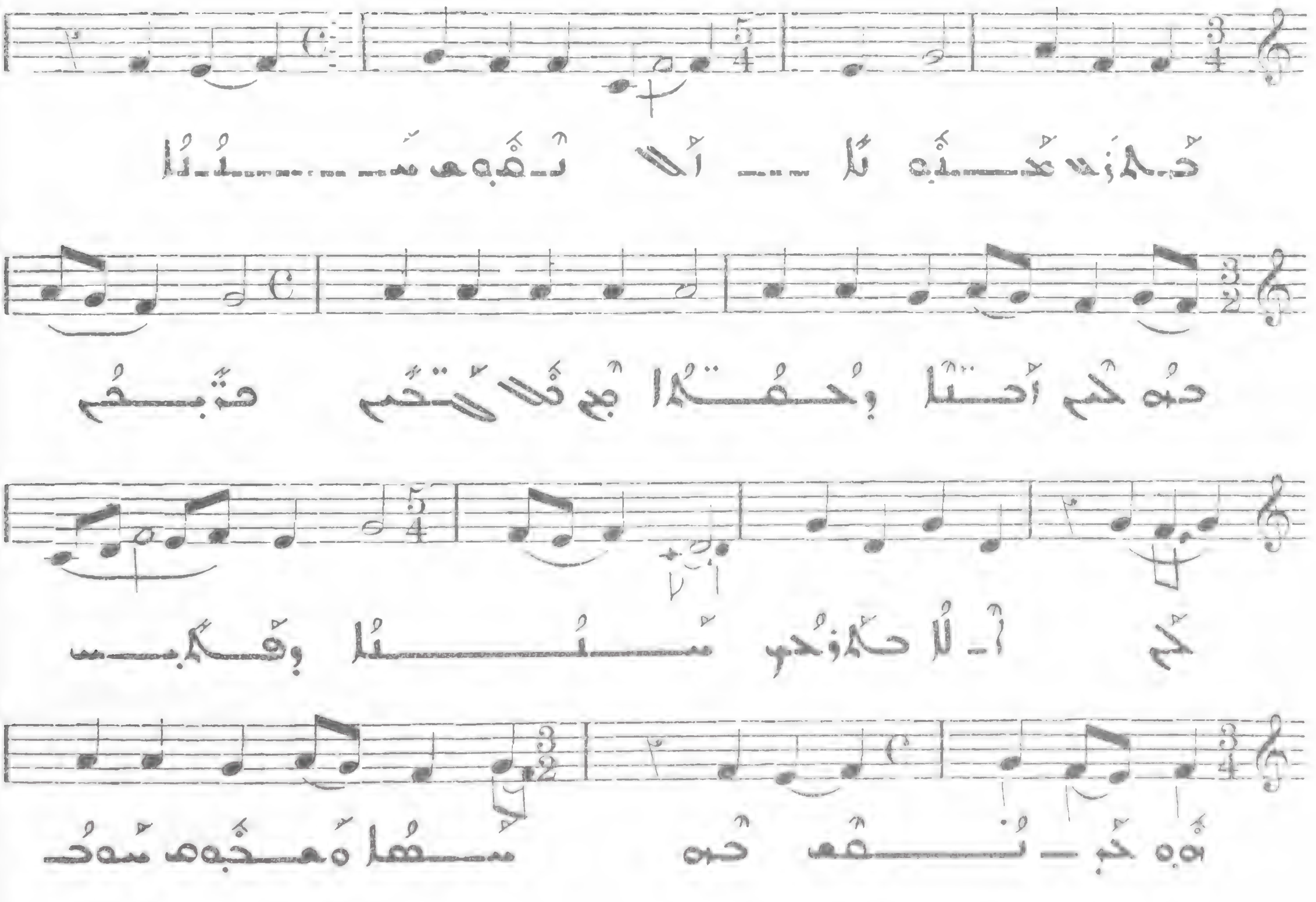


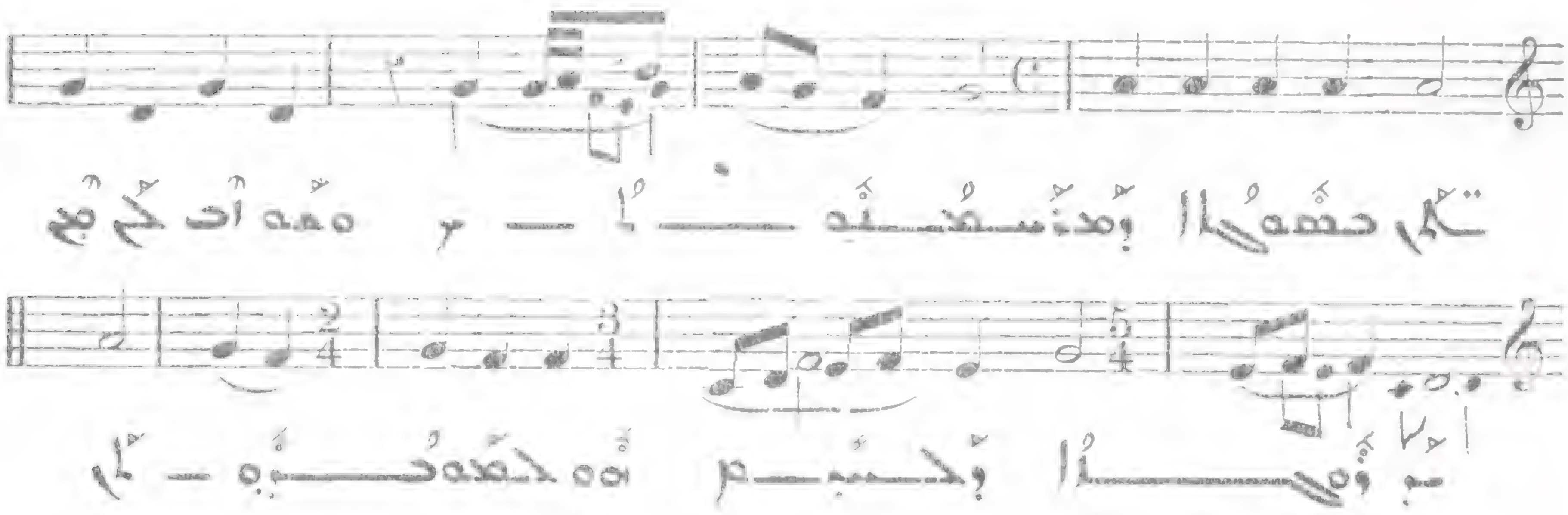


96

Allegro molto

VI

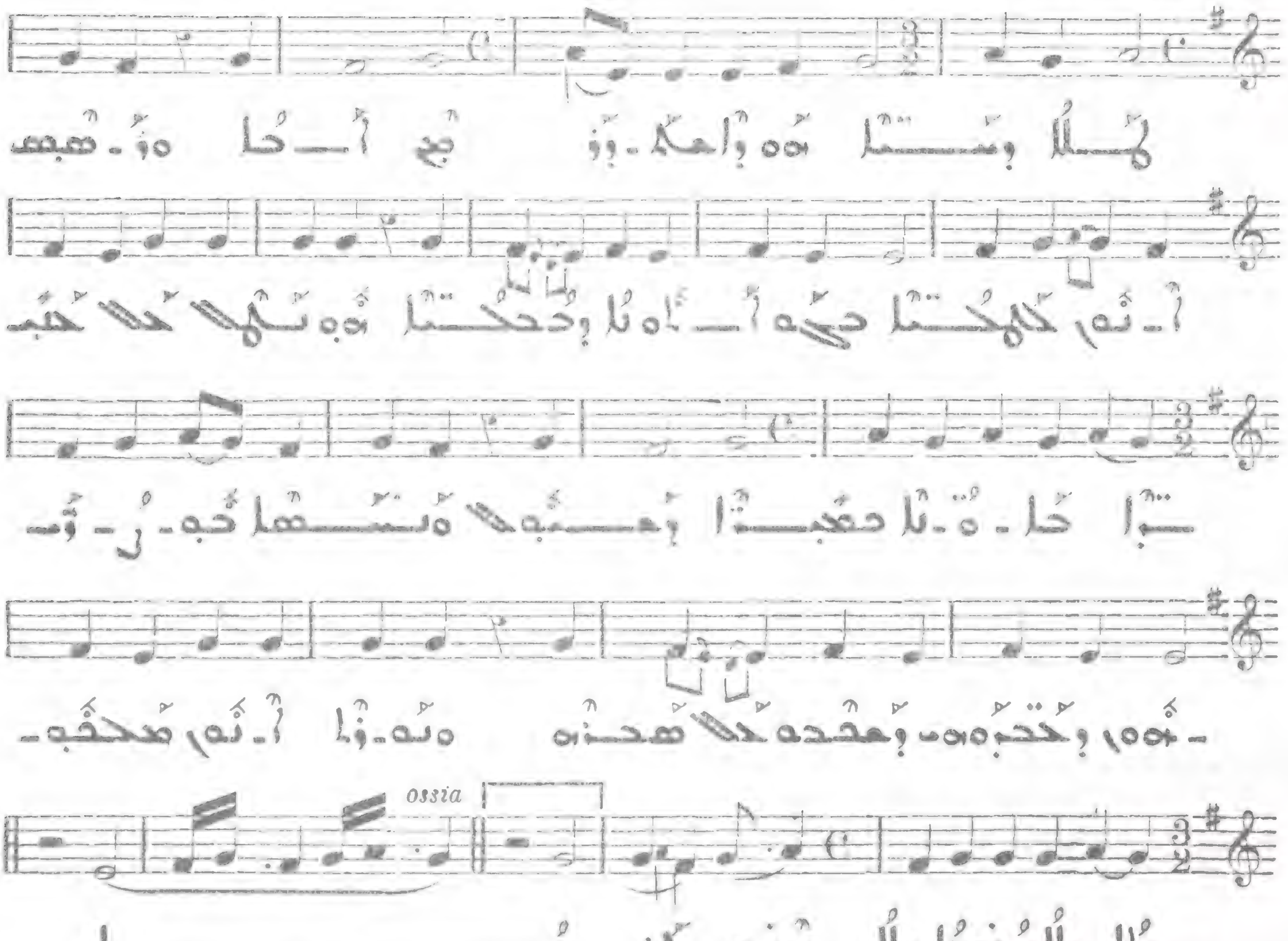




97

Allegro molto

VII



98

Allegro molto

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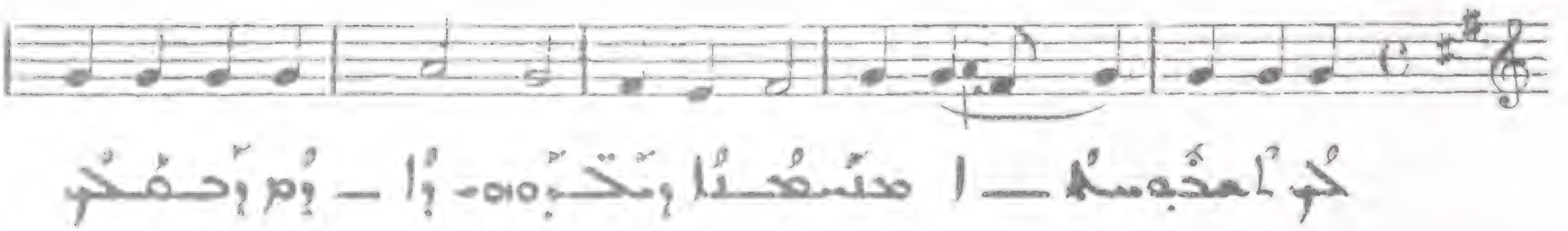

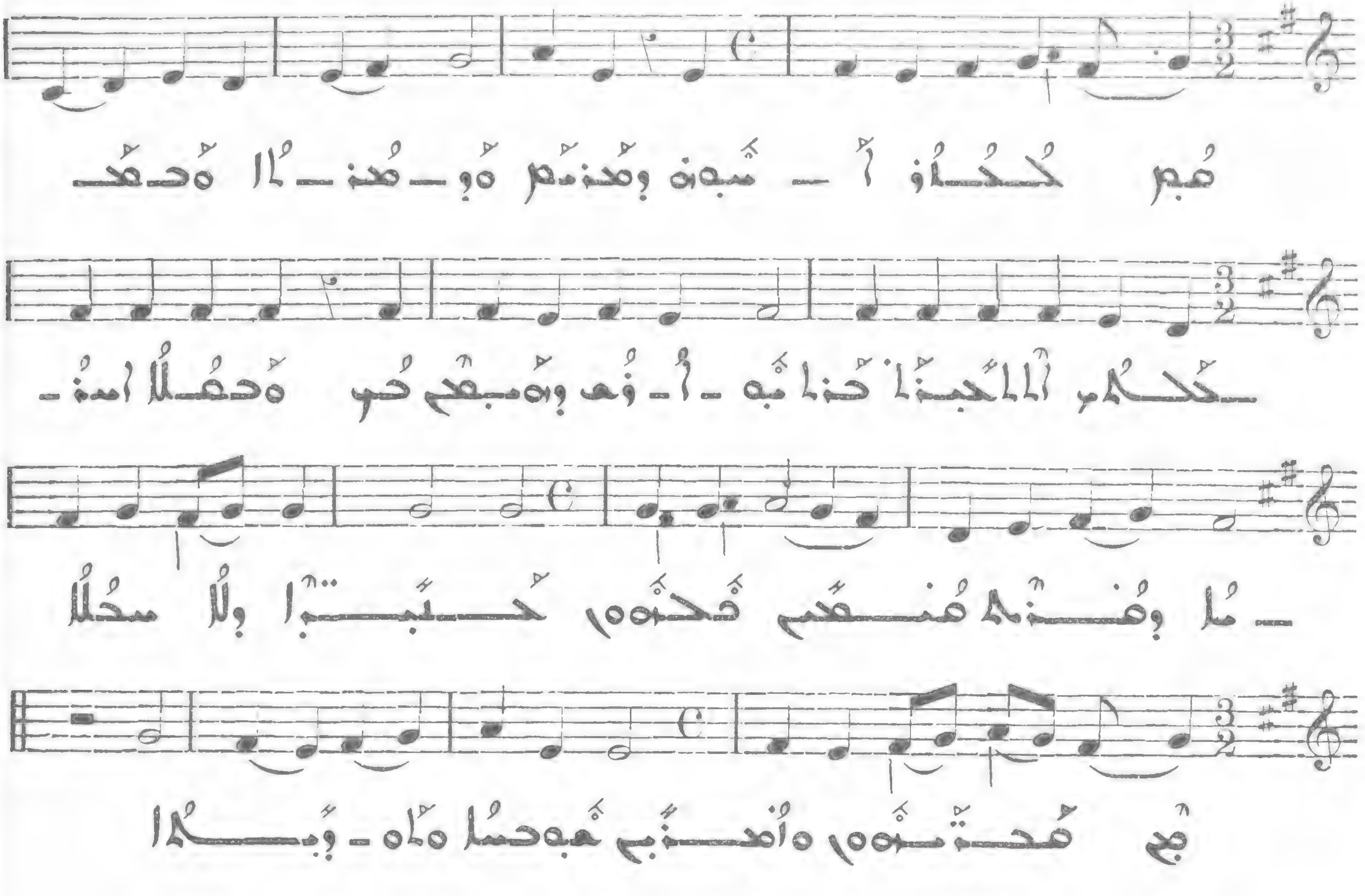

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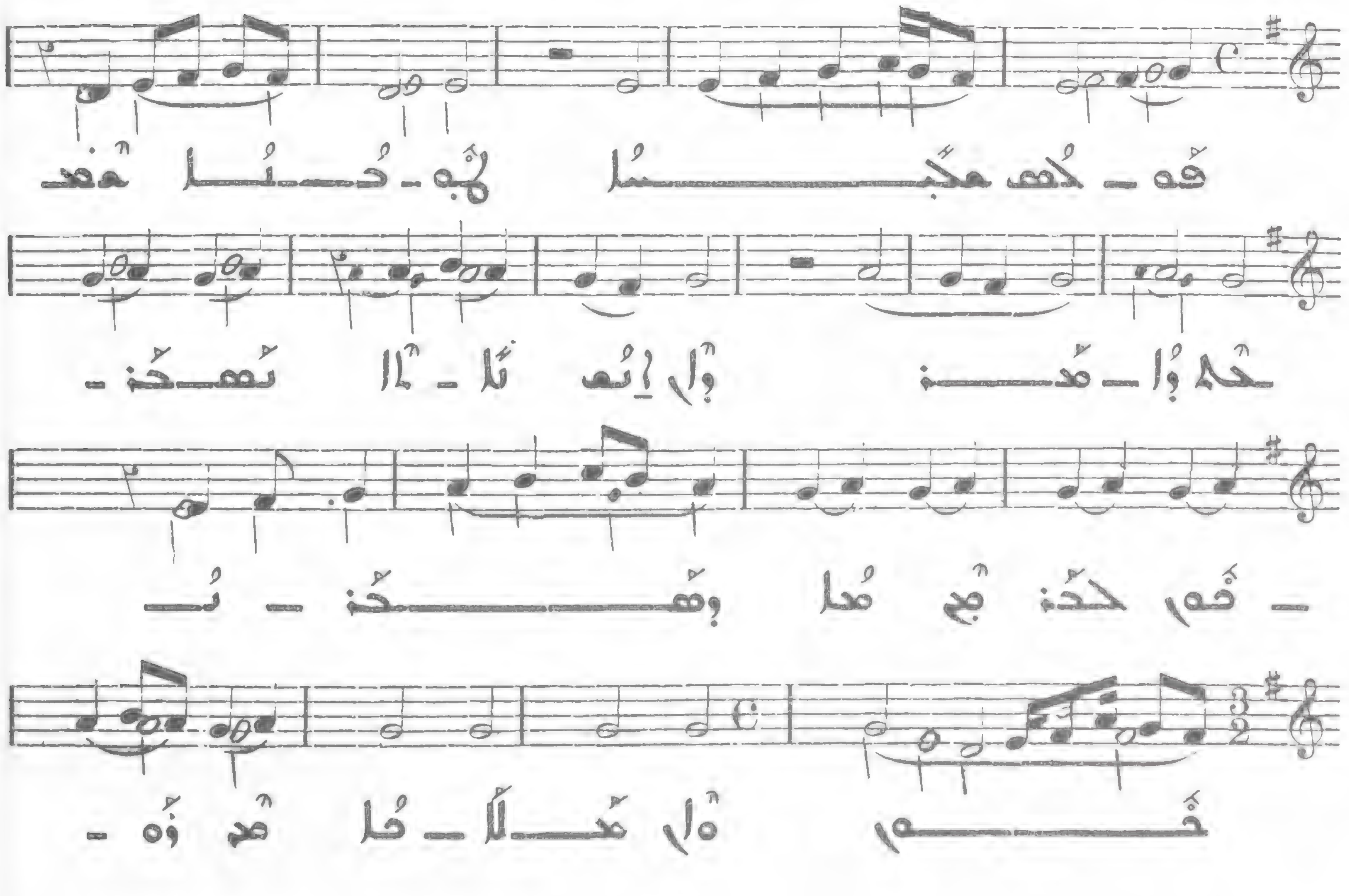
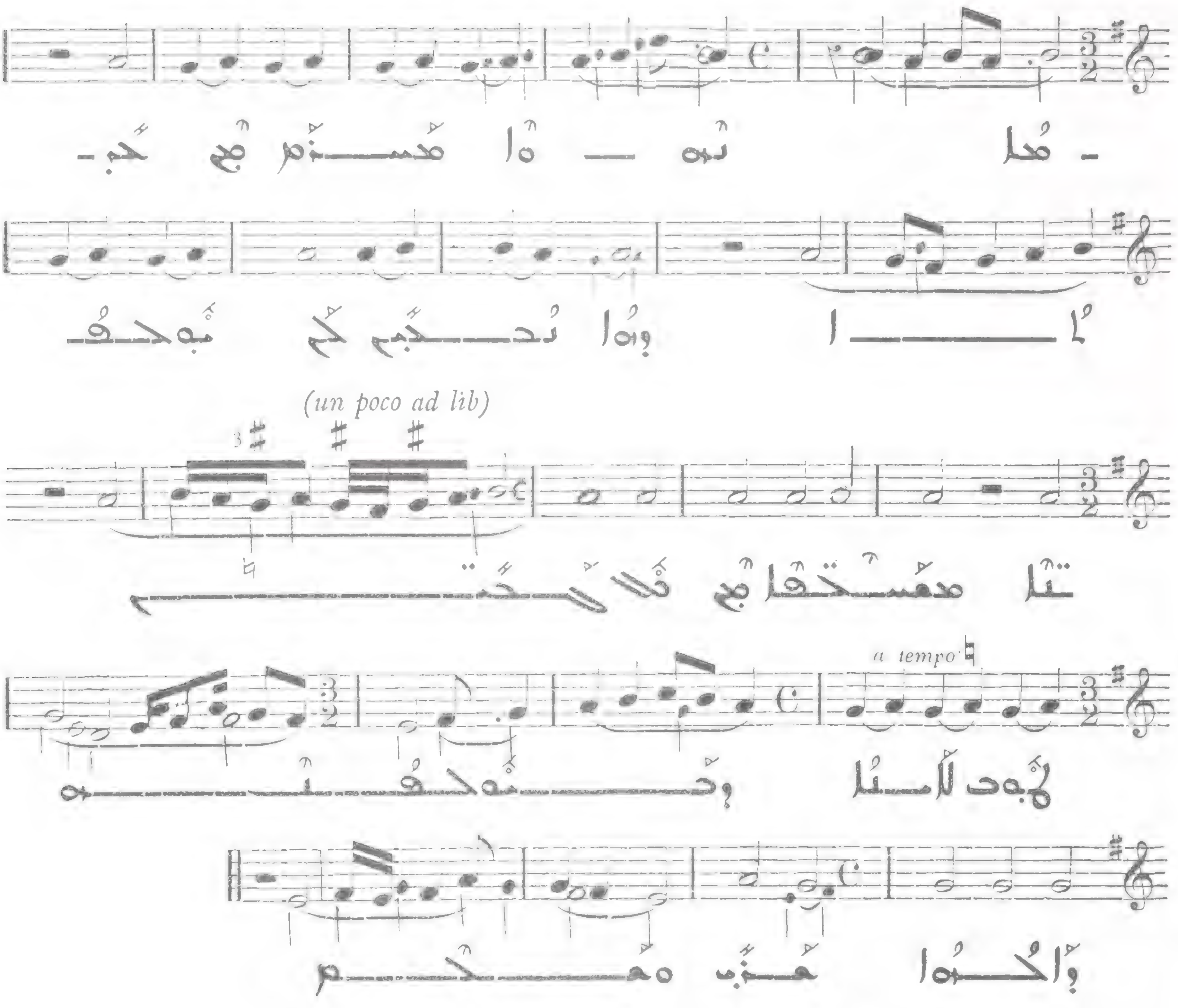
Andantino





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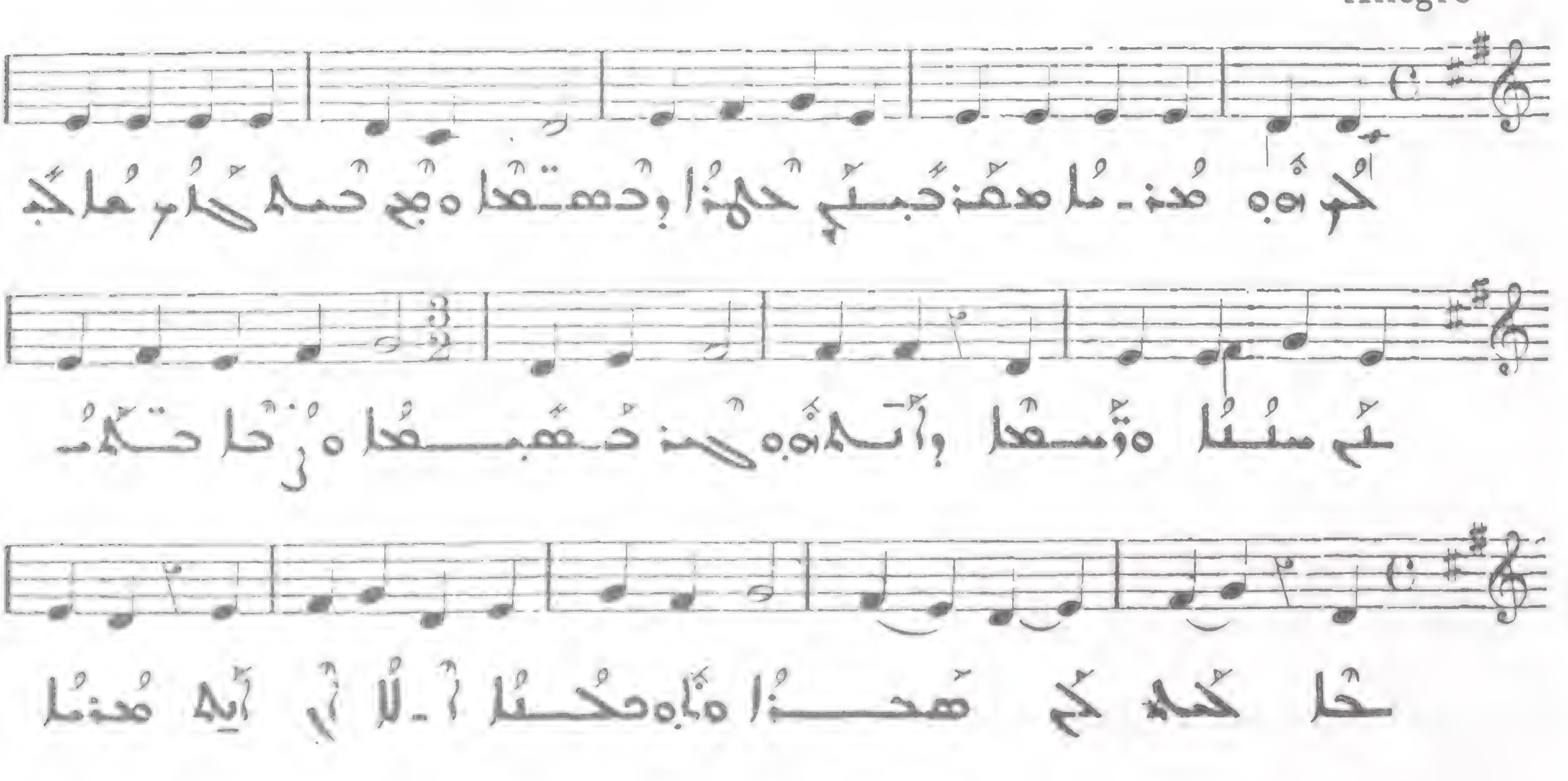

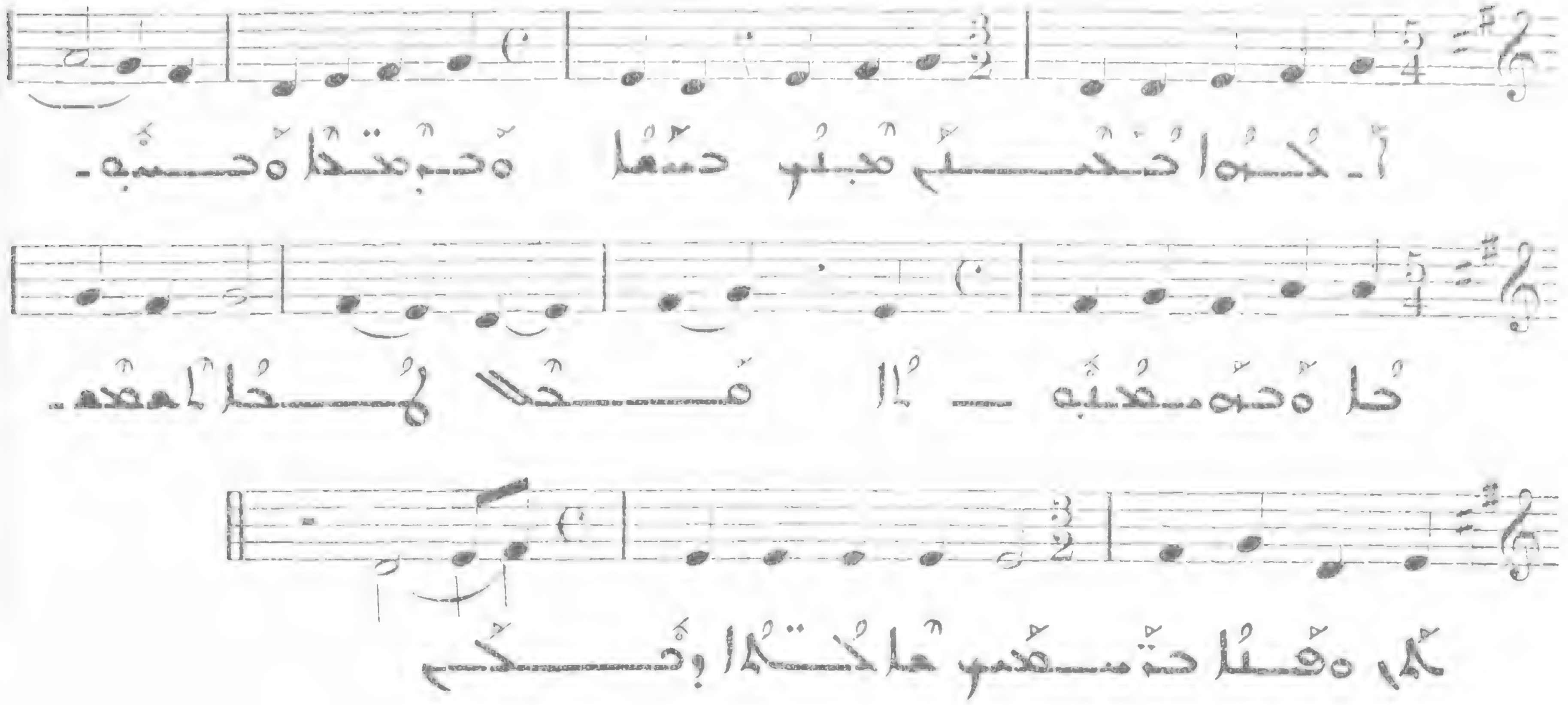

101 ܩܠܐ ܕܒܥܢܢ ܡܪܝܐ ܐܠܗܐ : ܐ

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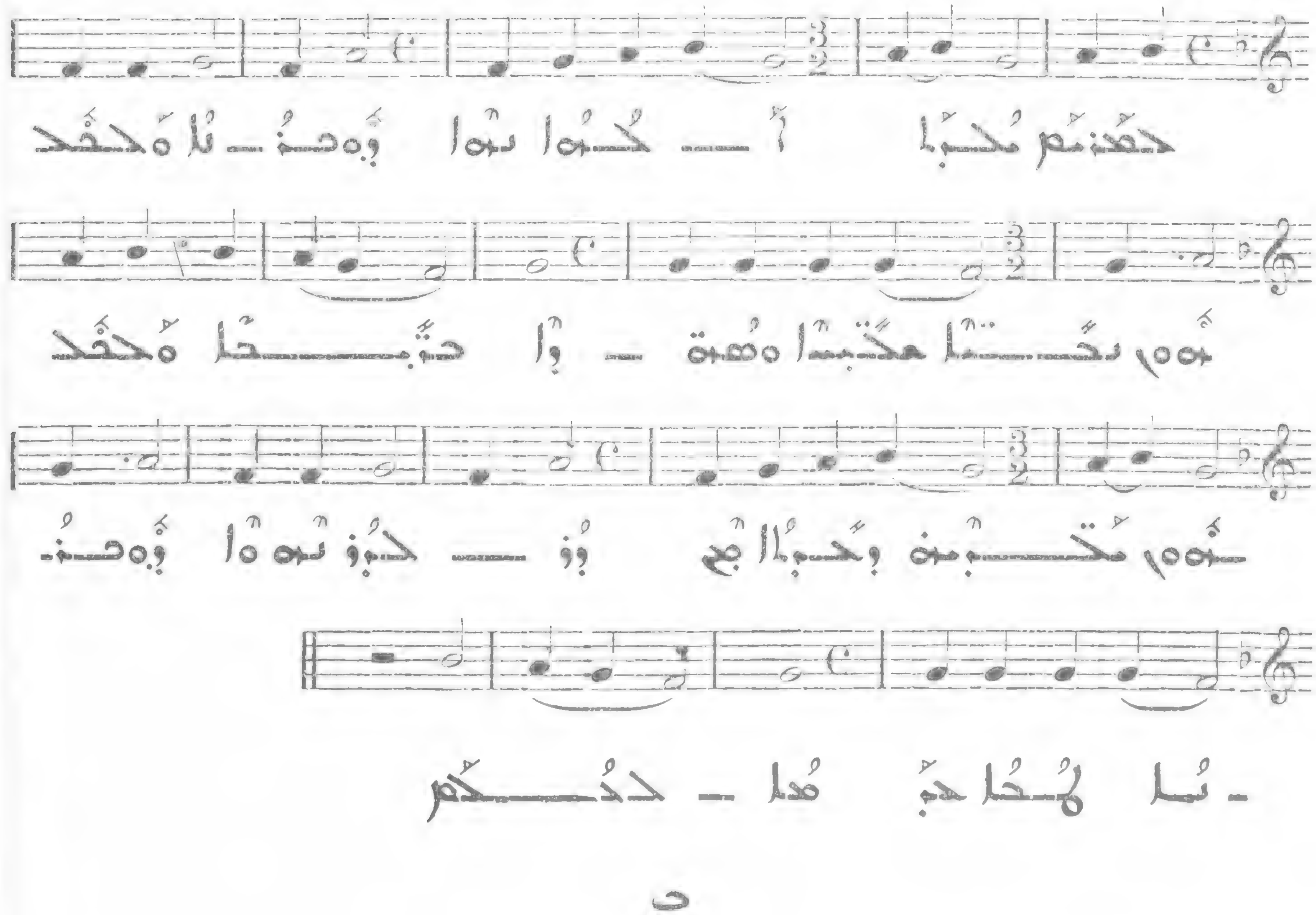
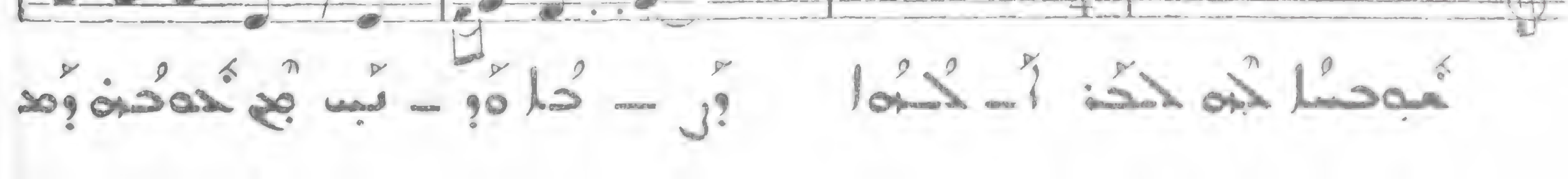
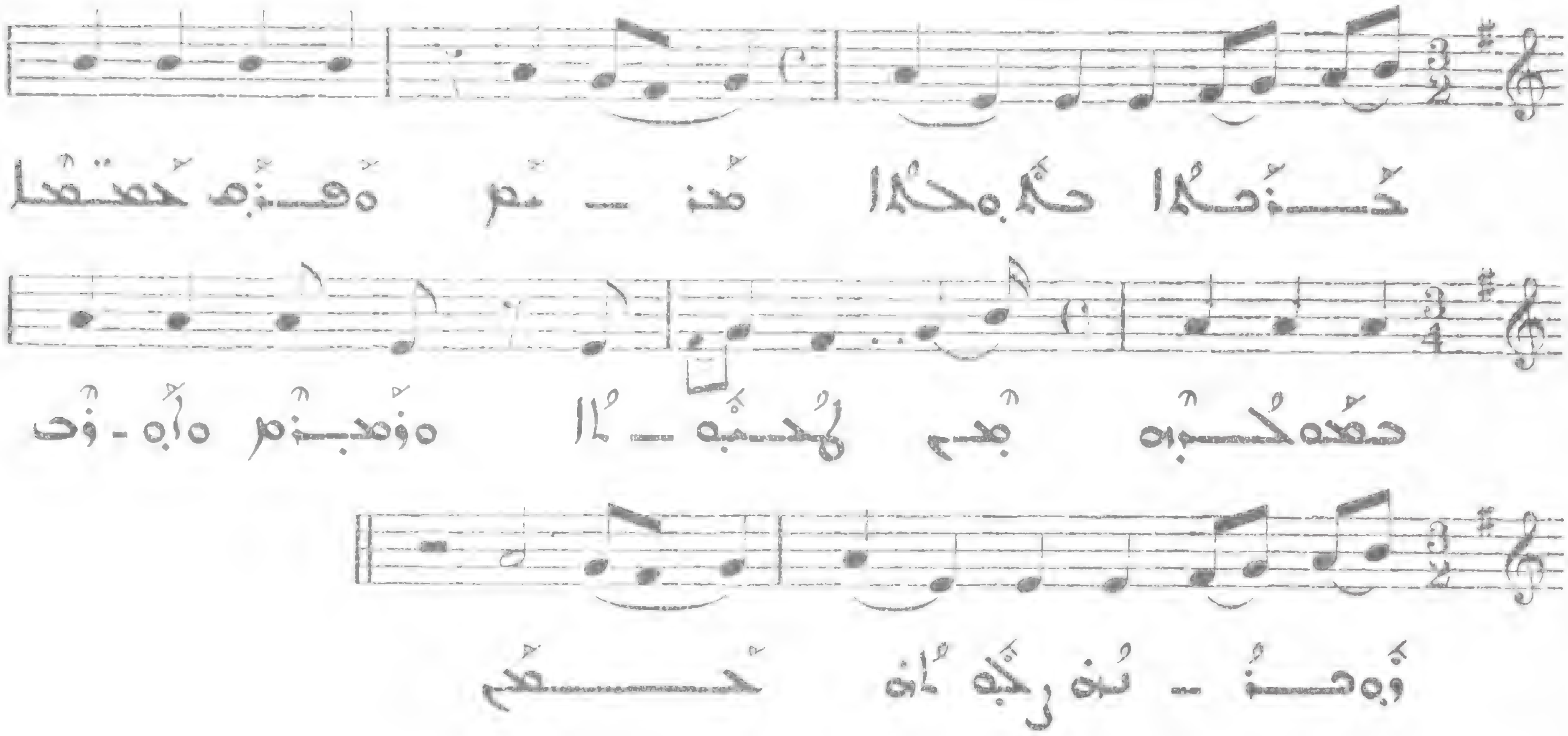


102 ܒ

Allegro molto

II

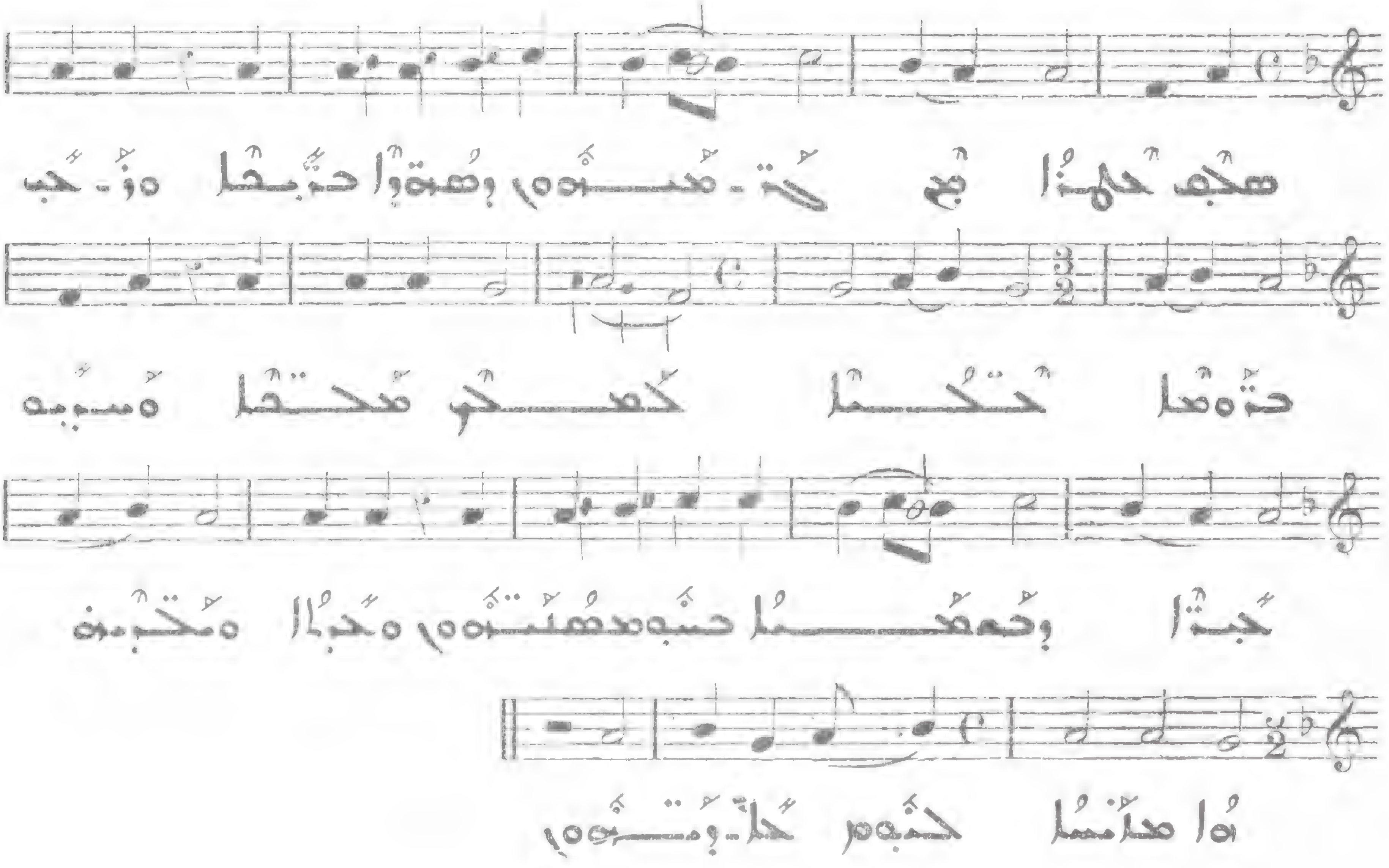




103

Allegro

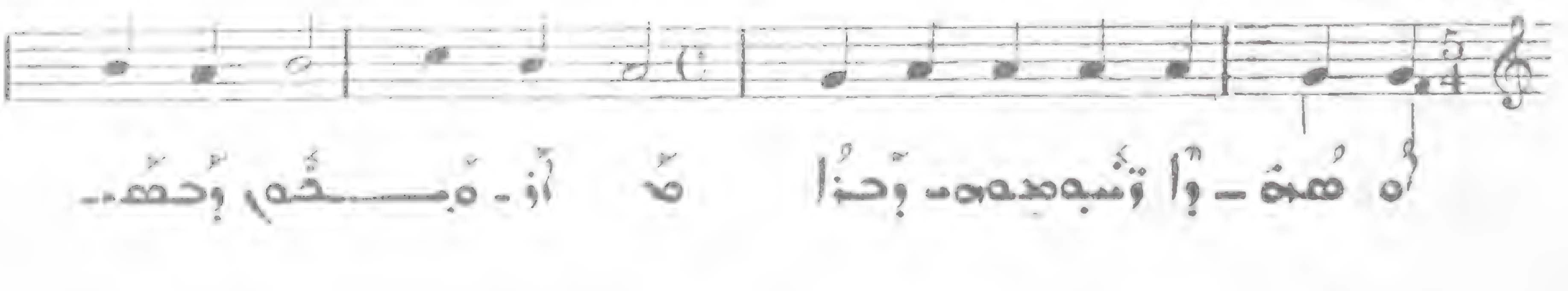
III

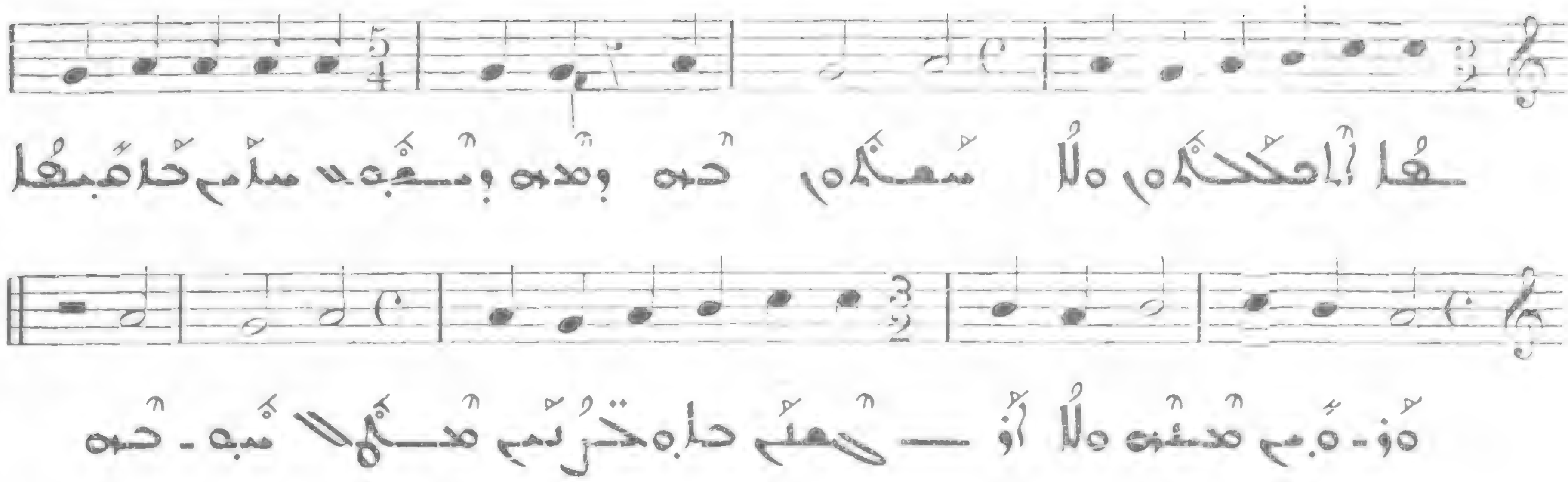


104

All. moderato

IV





105

Allegro molto

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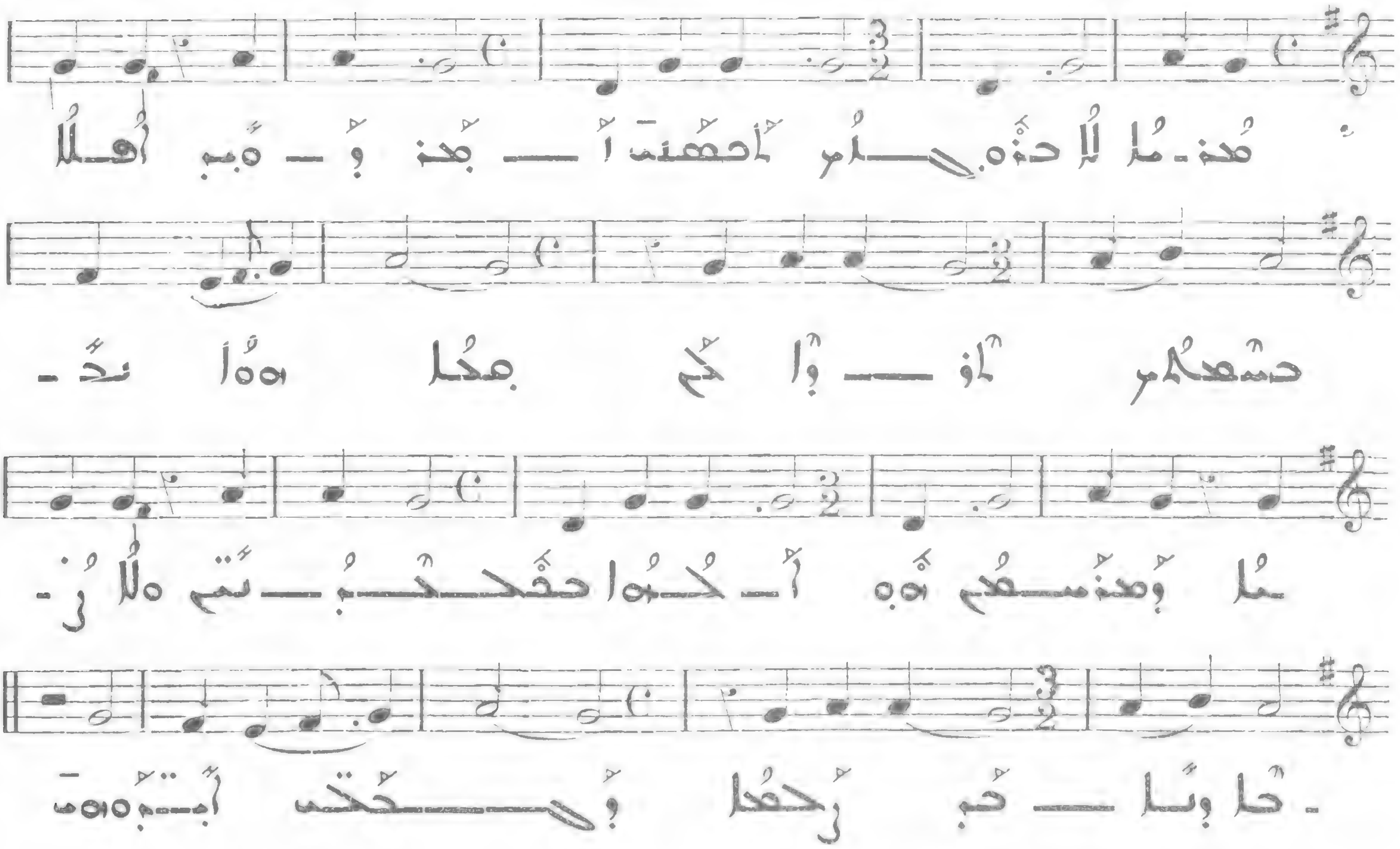

106

Allegro molto

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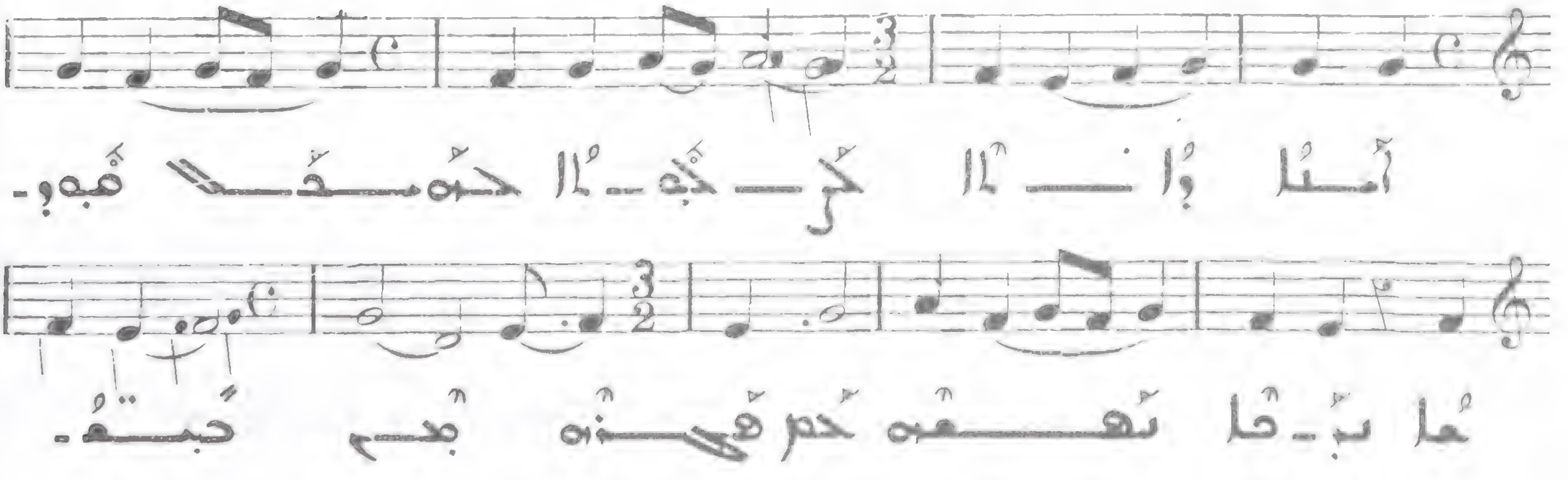

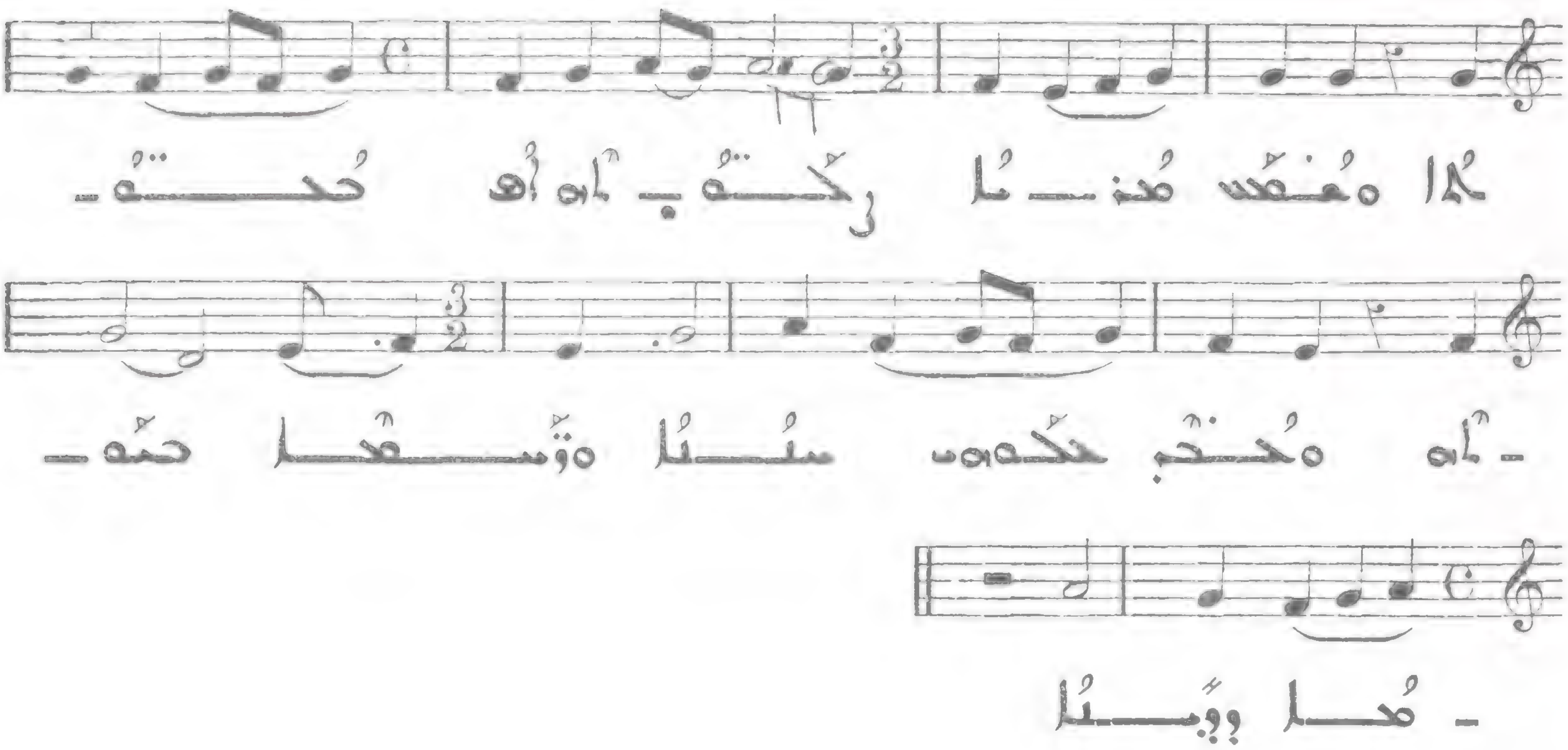

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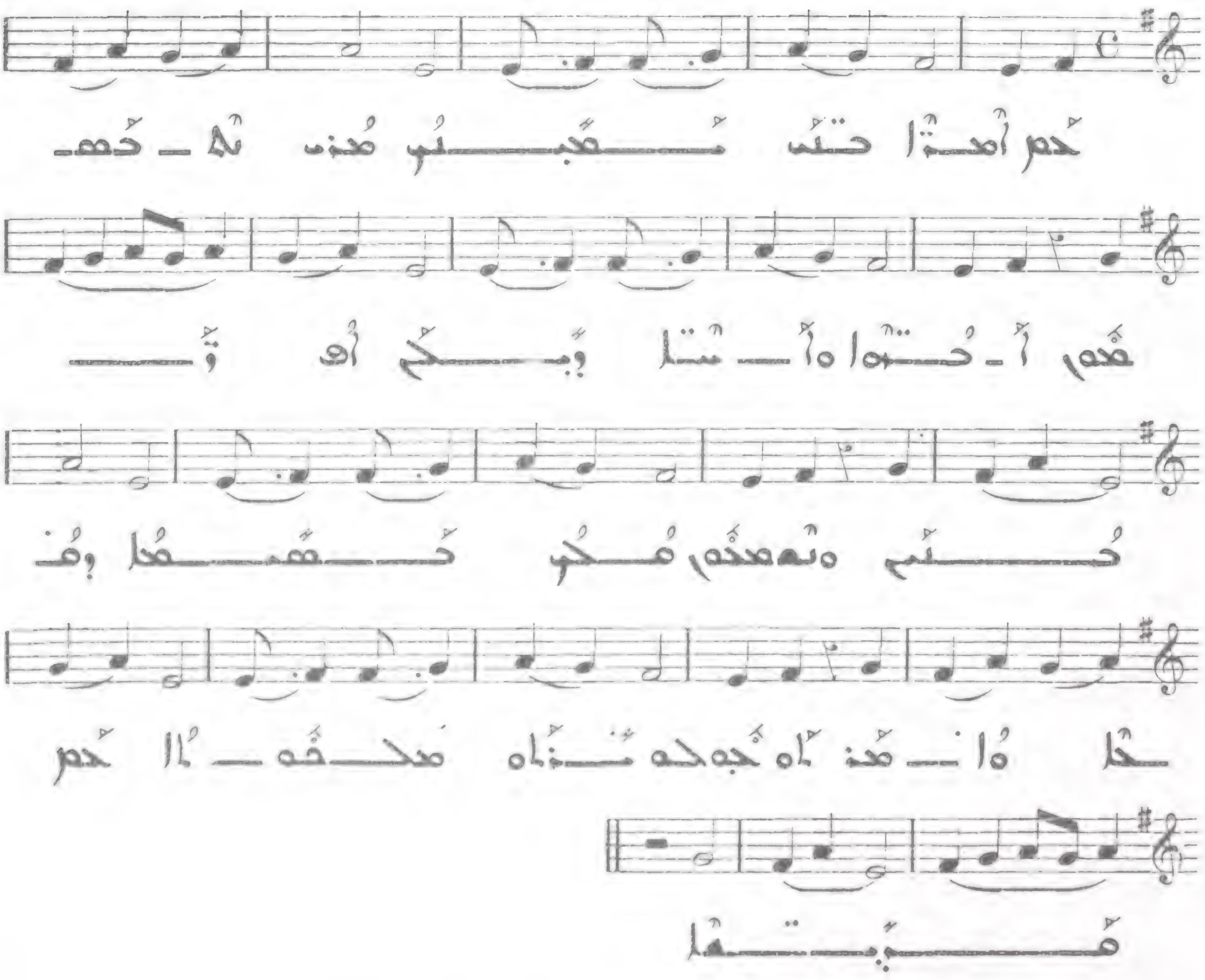
Presto

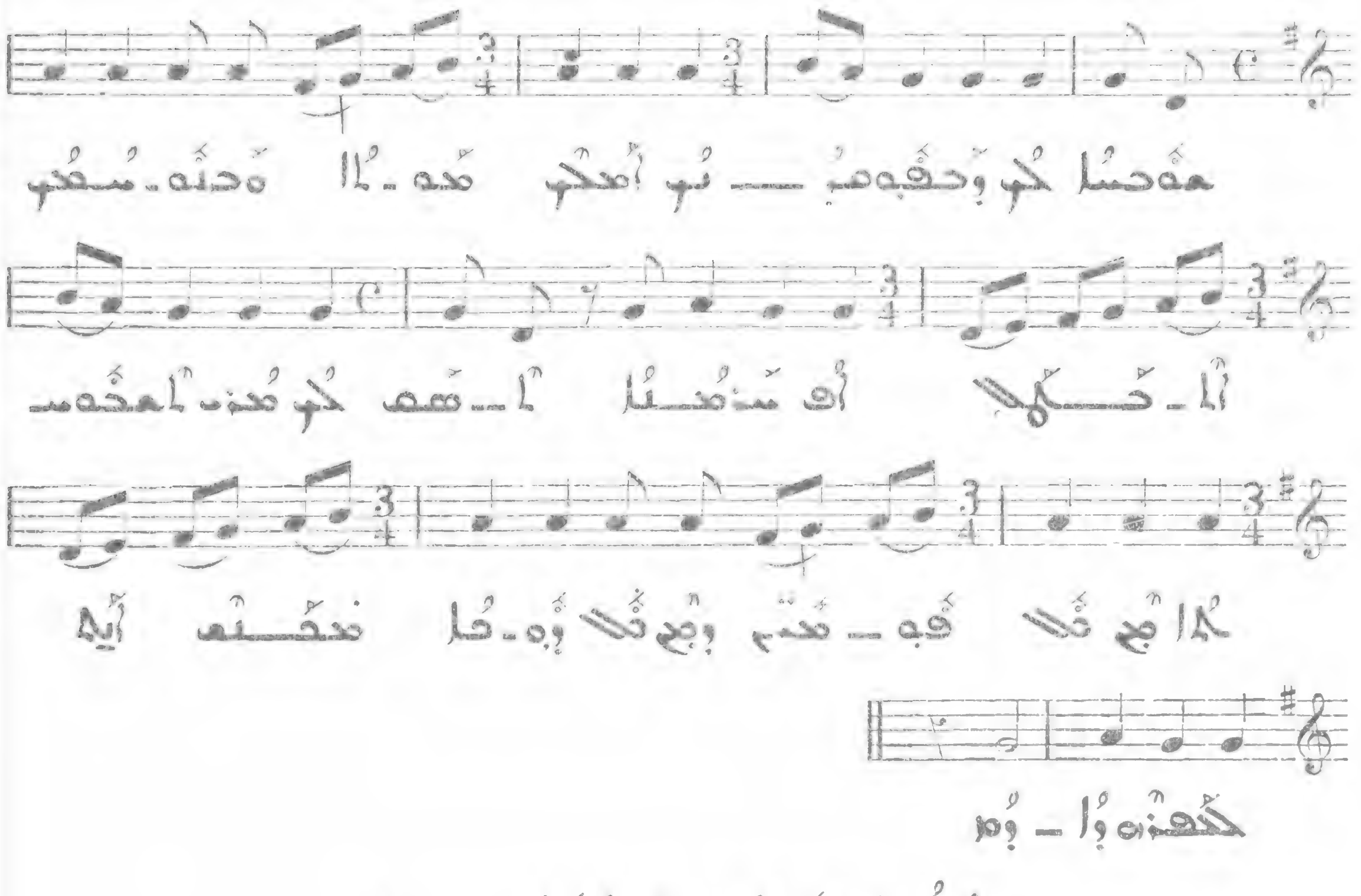
VII



108

All. molto

VIII



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109

Allegro

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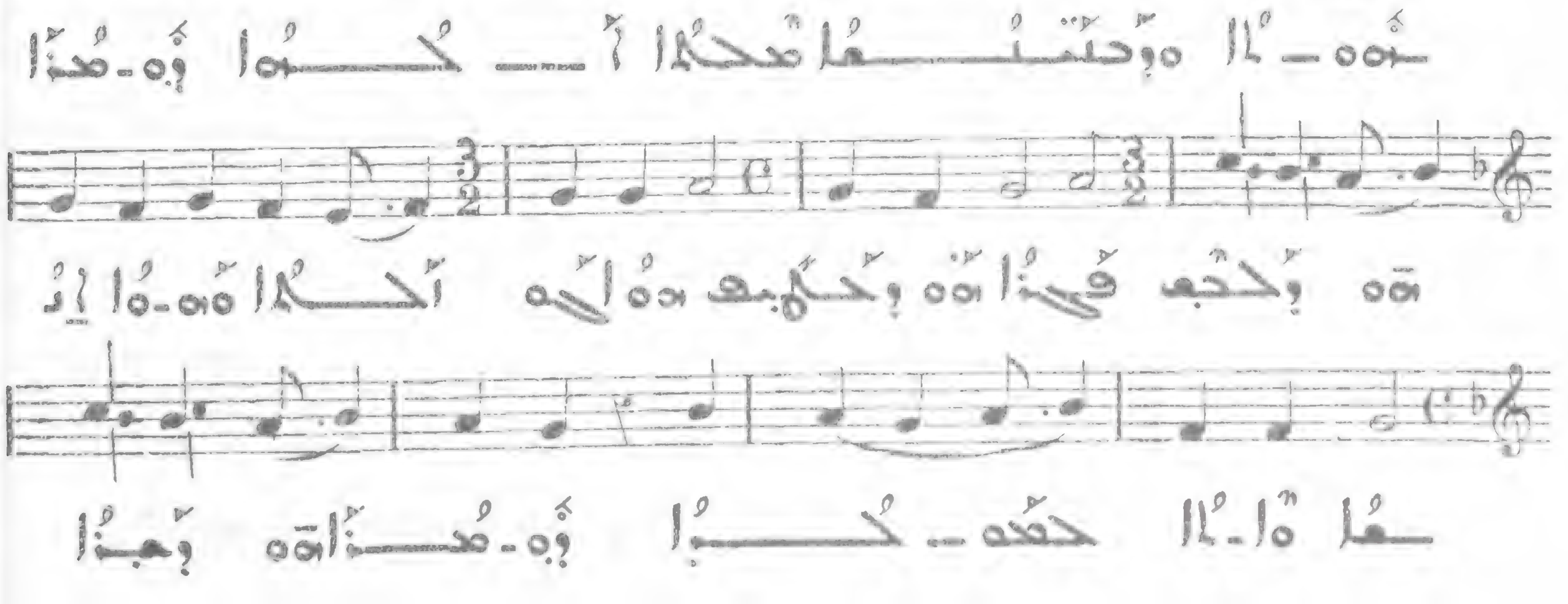

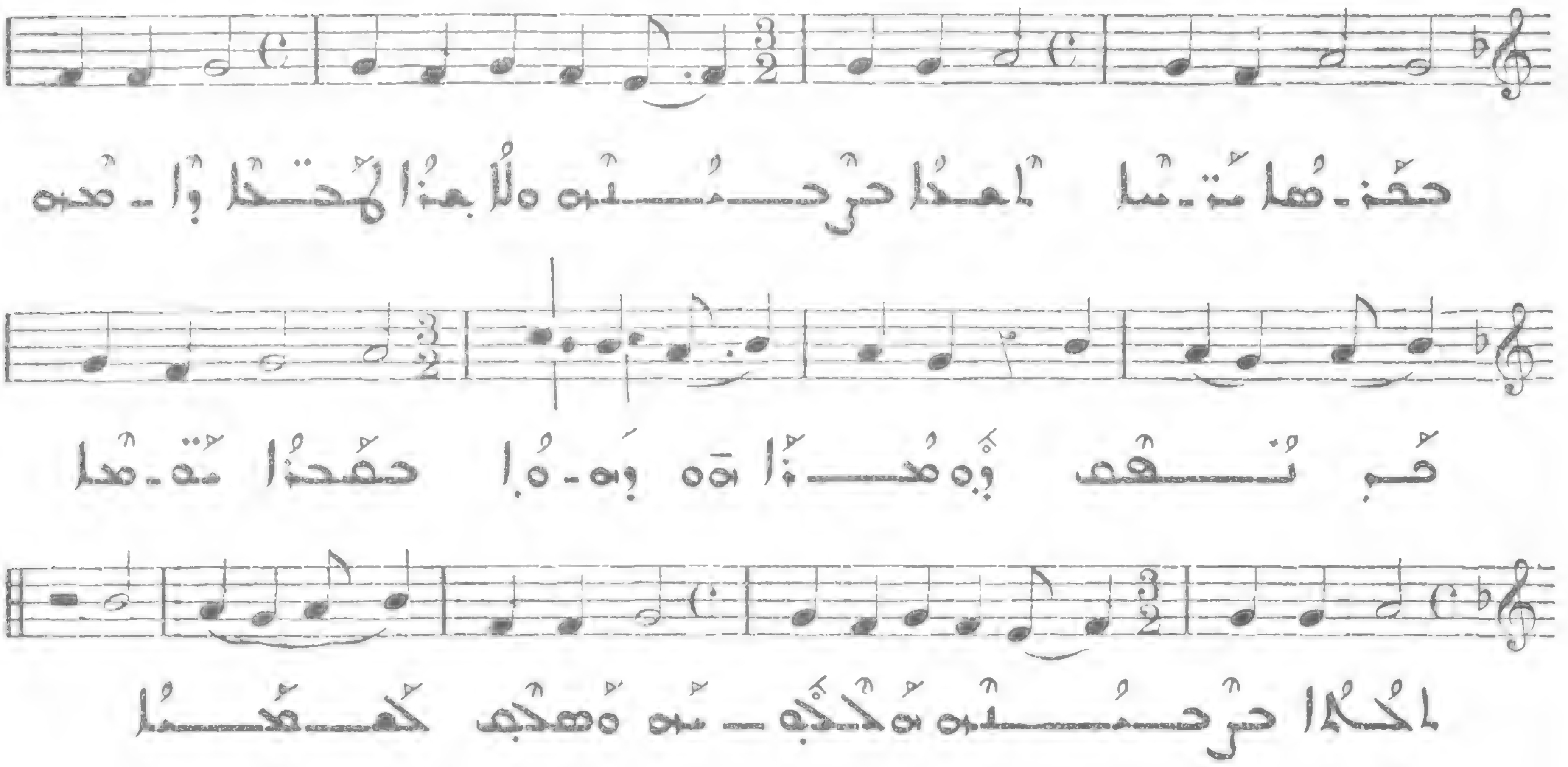

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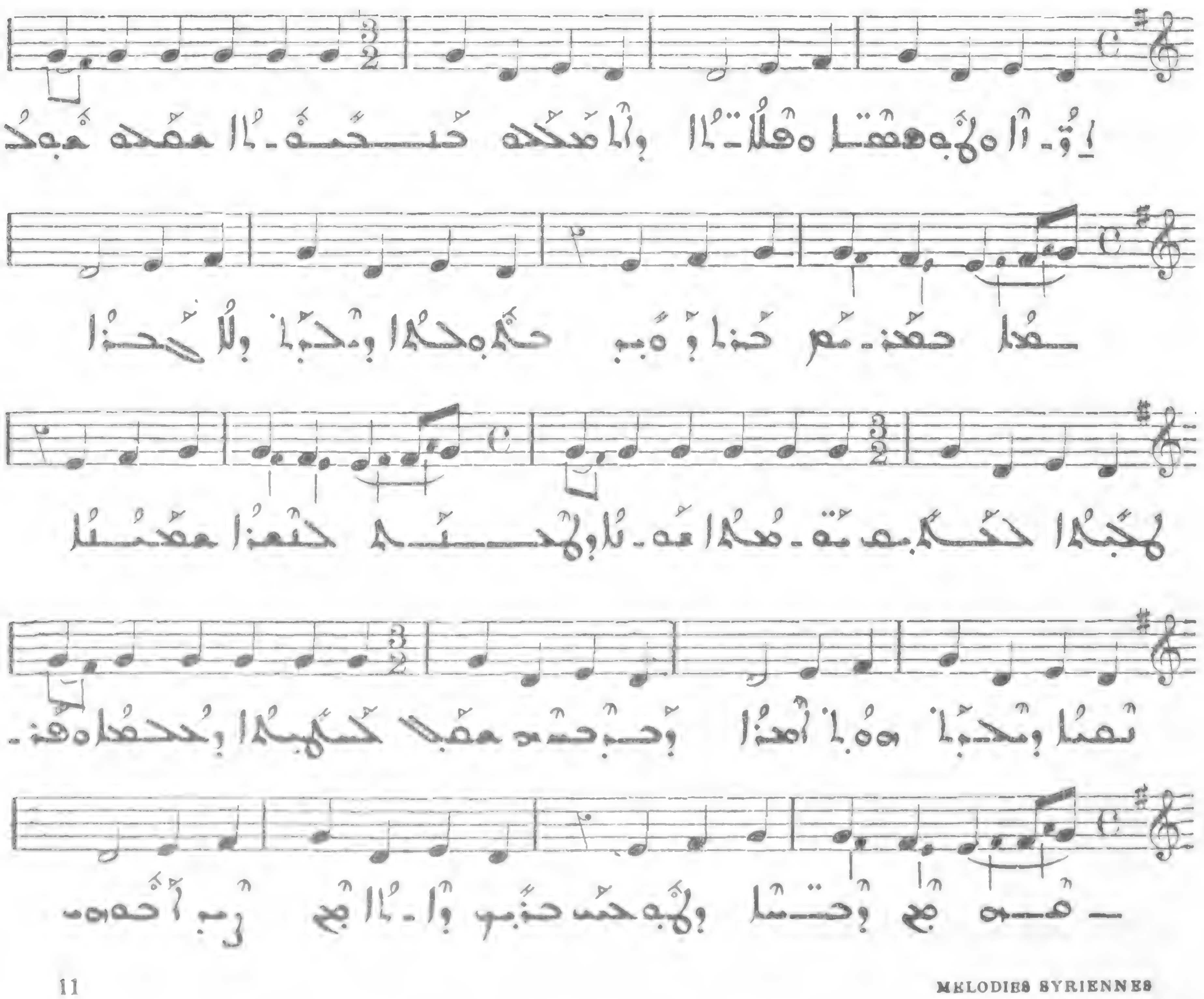
Allegro



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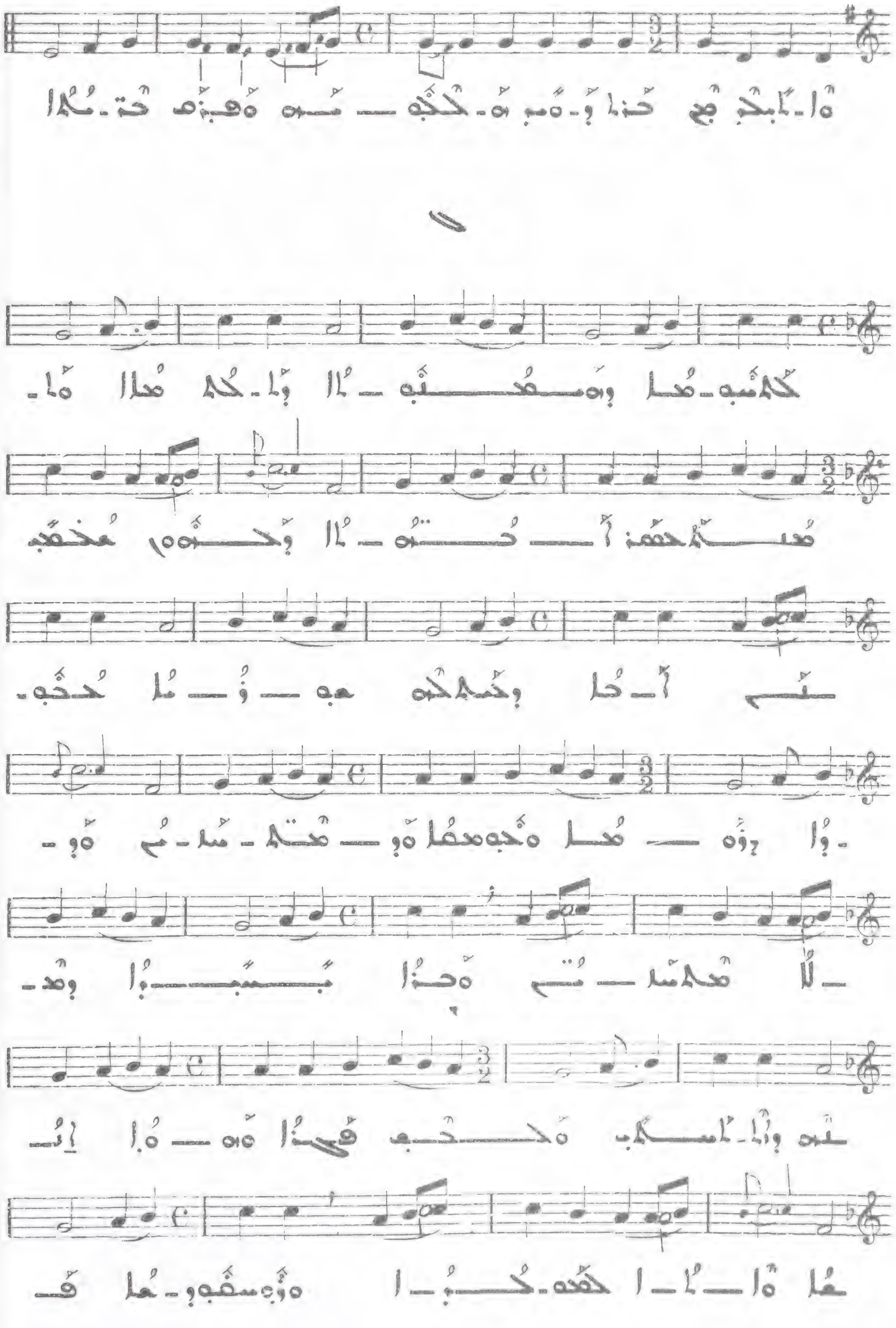
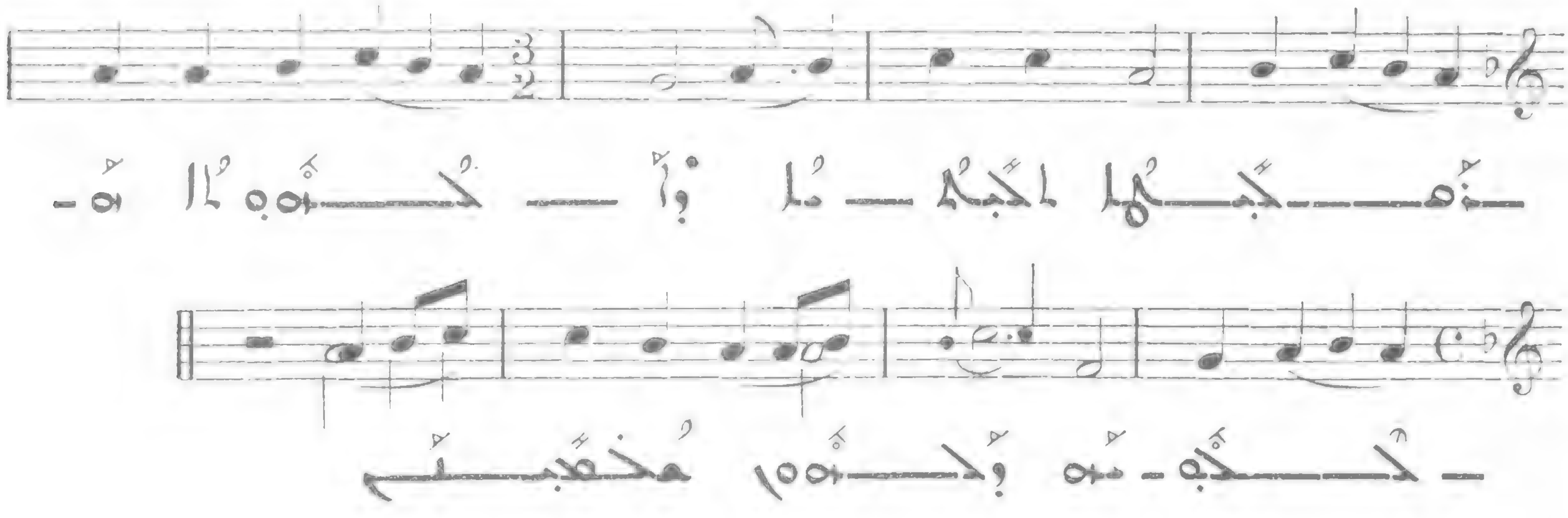
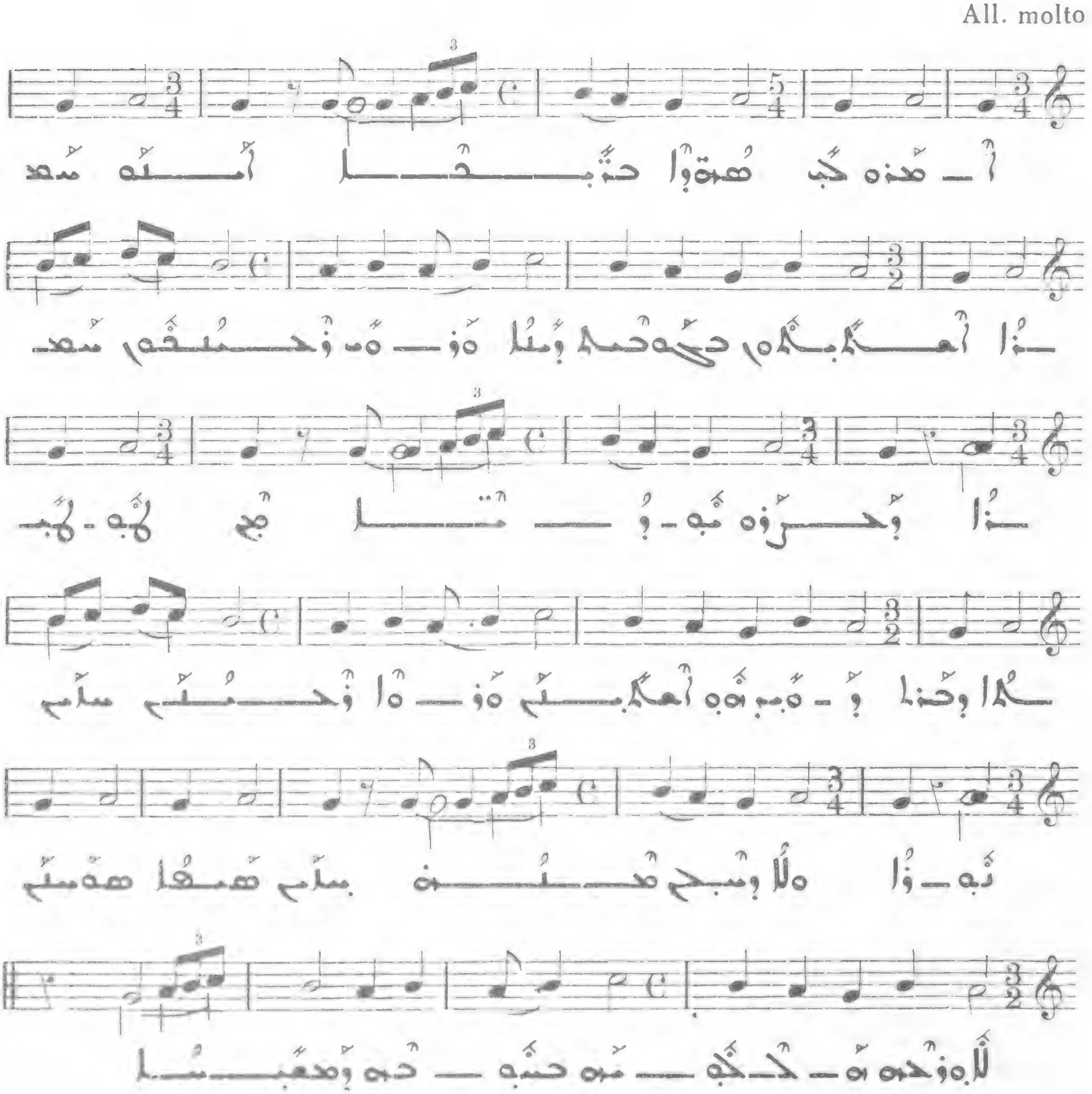




112

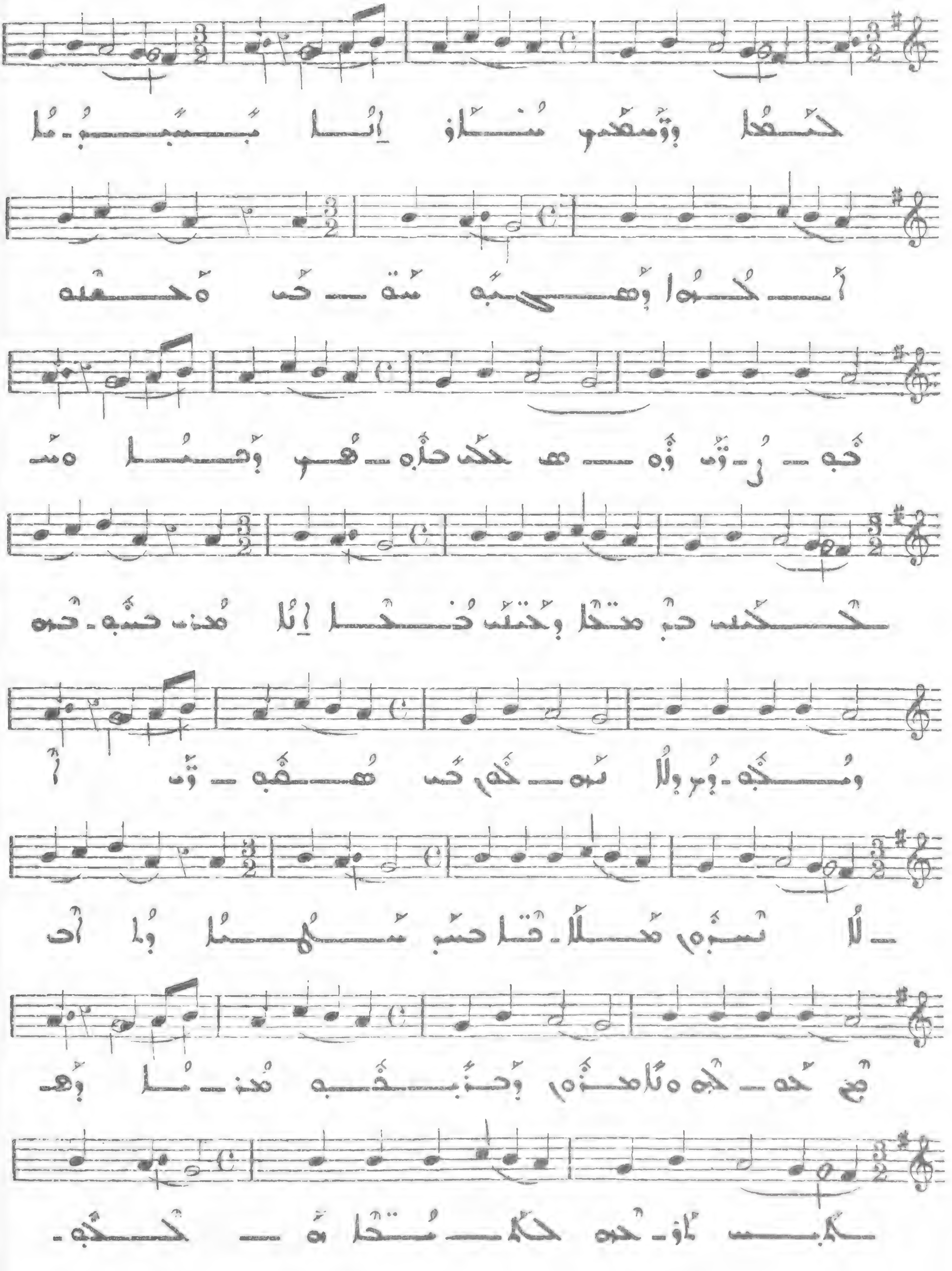
IV

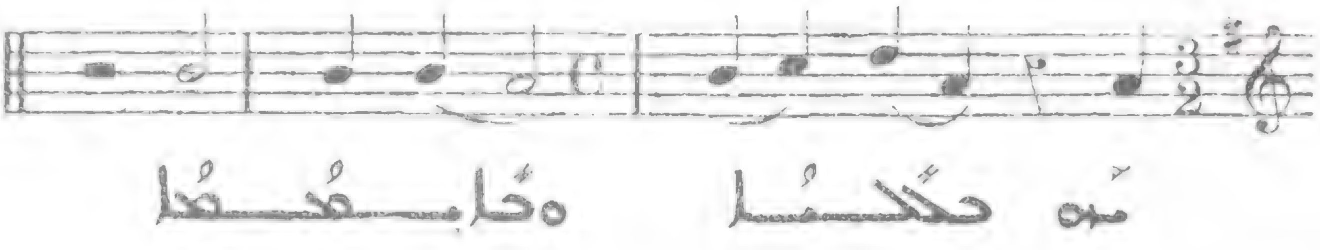


113

All. moderato

V





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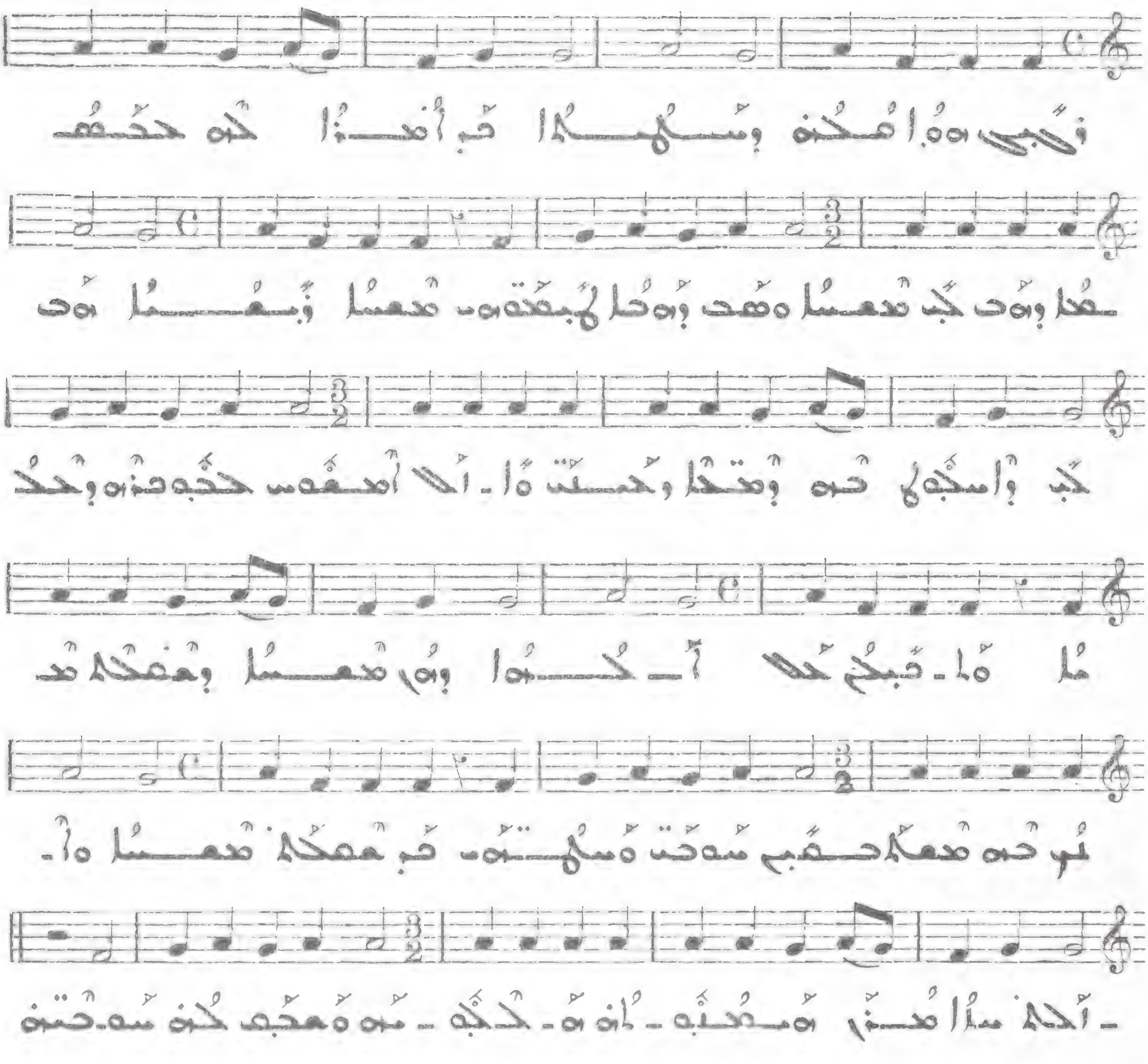
Presto

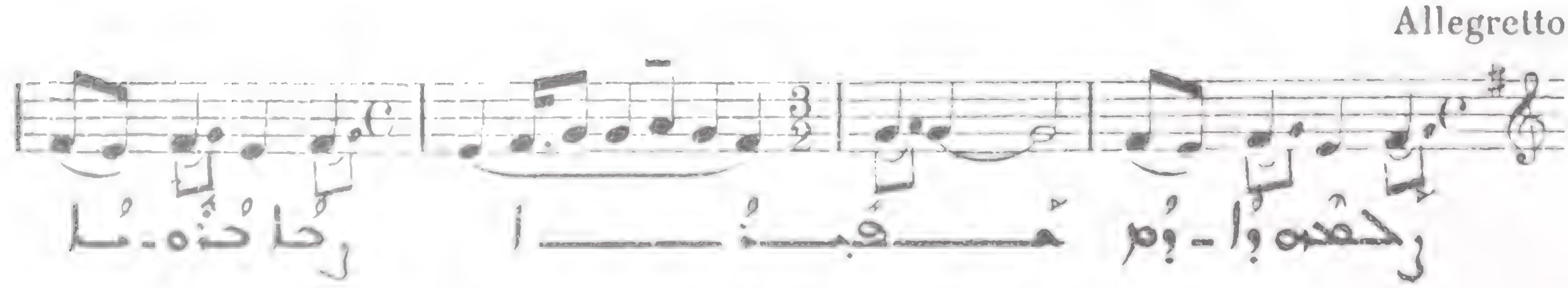
VI

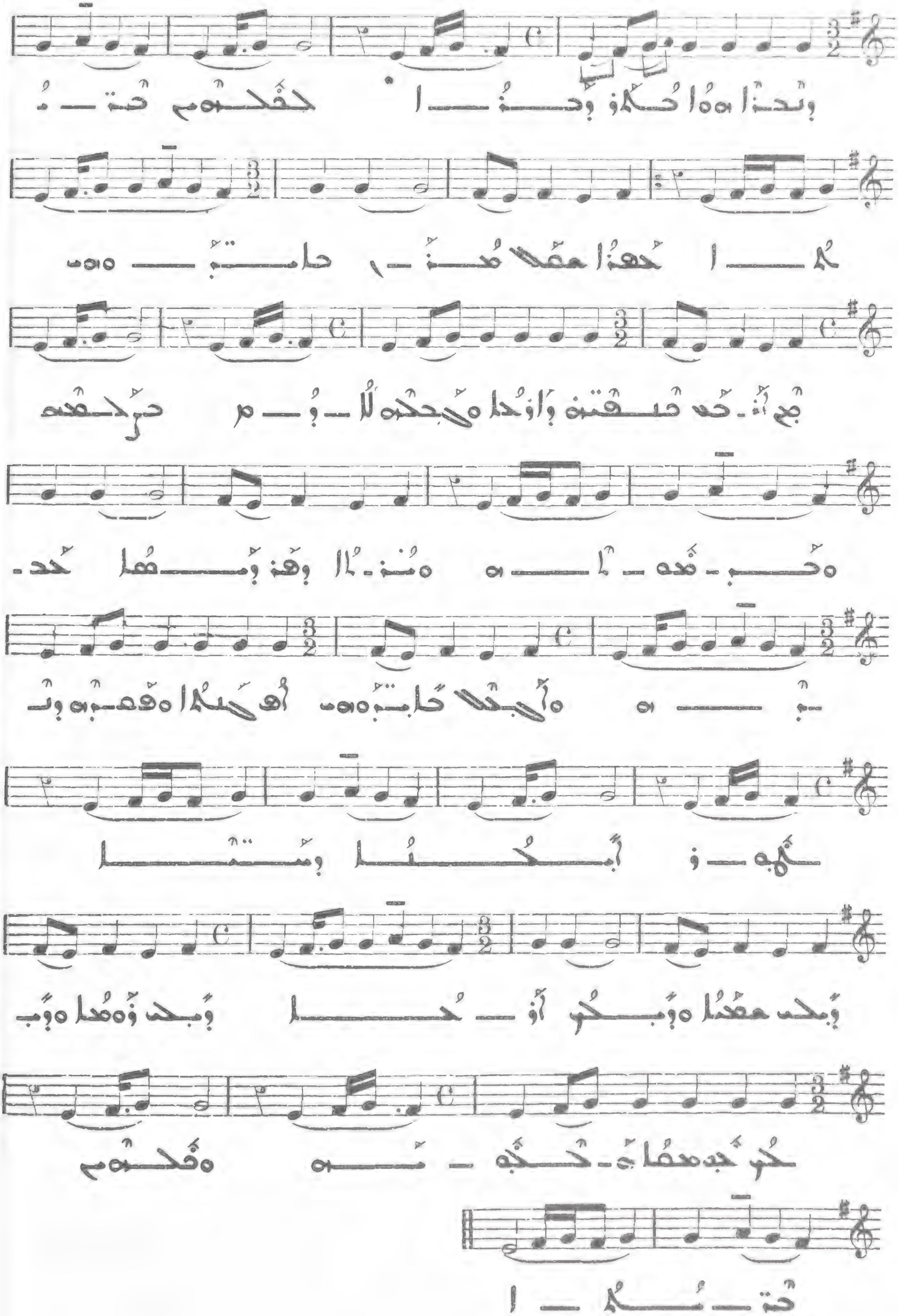


ܙ 115

Allegretto

VII





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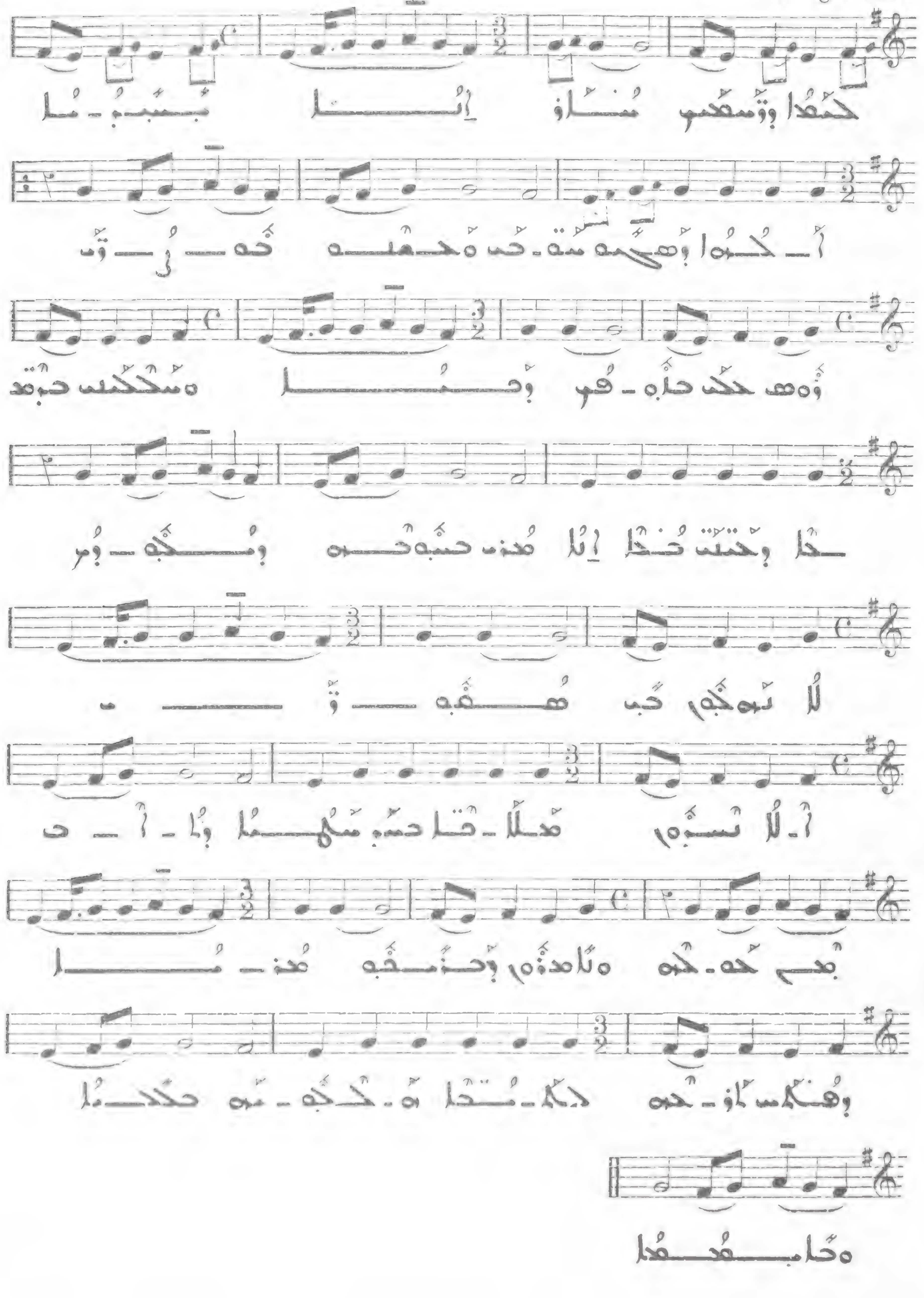
116

Allegro molto

VII



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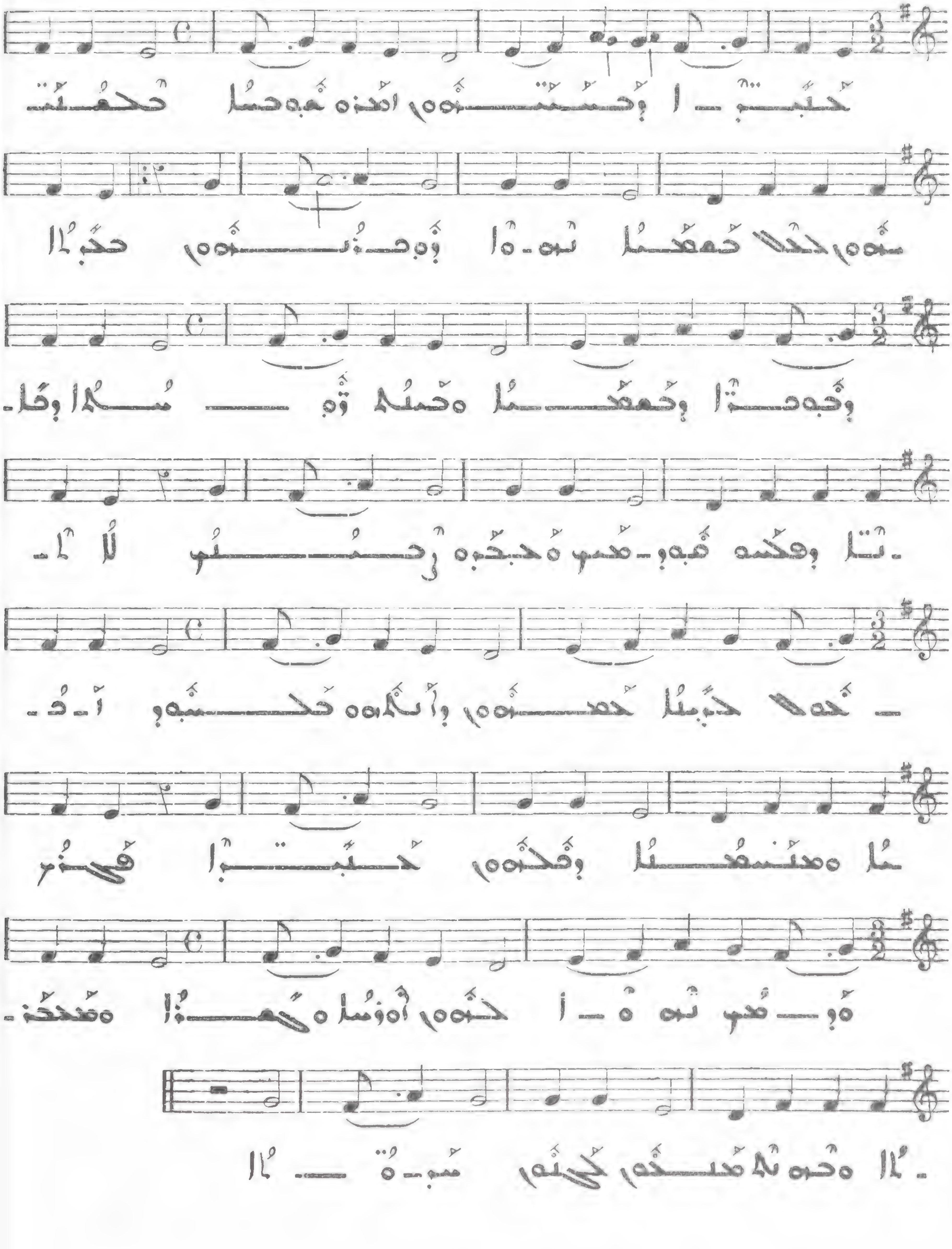
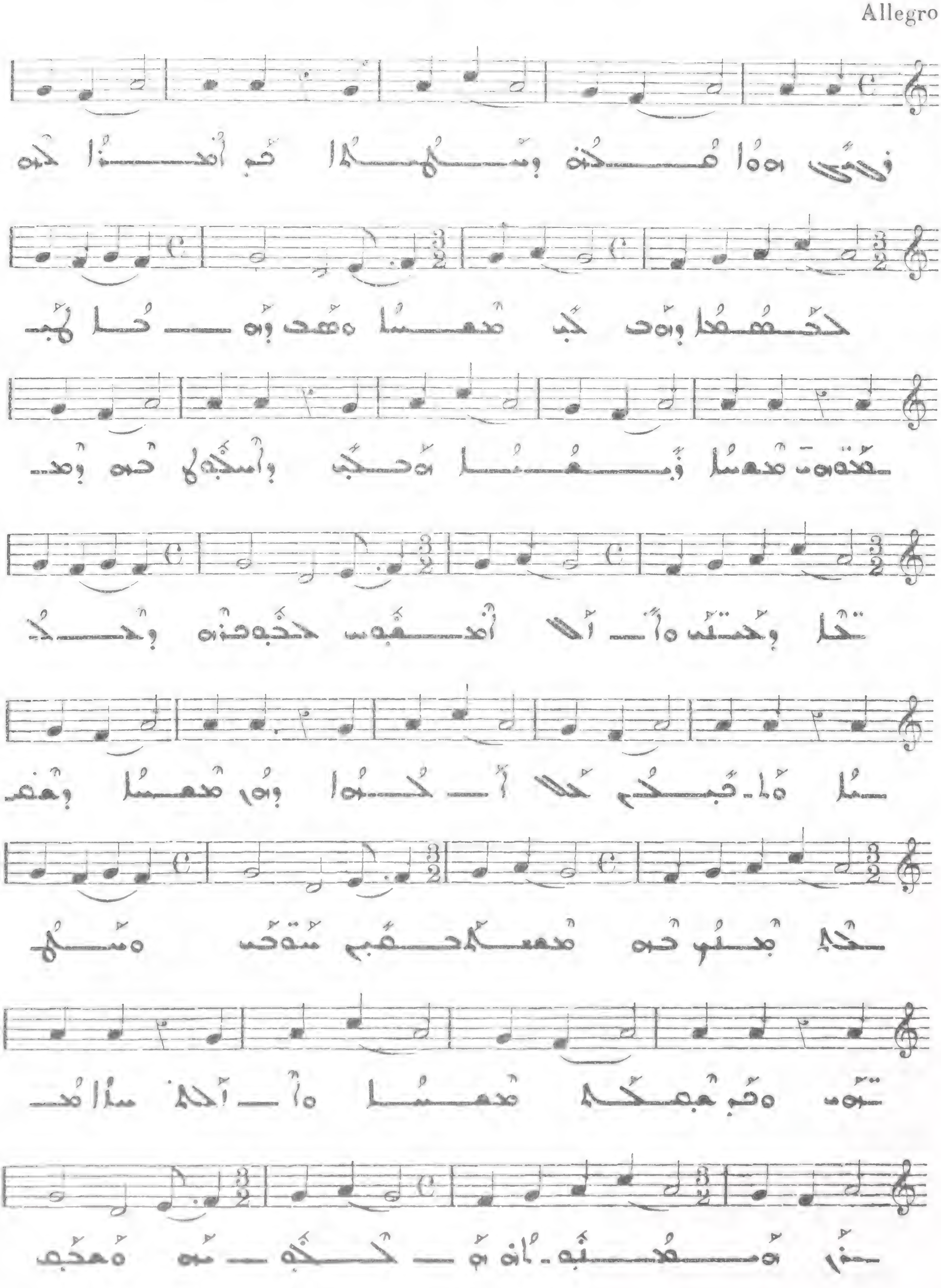
Allegro molto

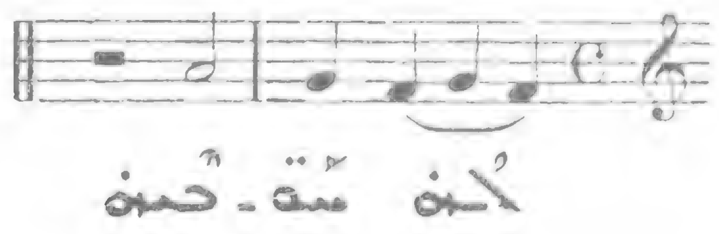
VIII



118

VI

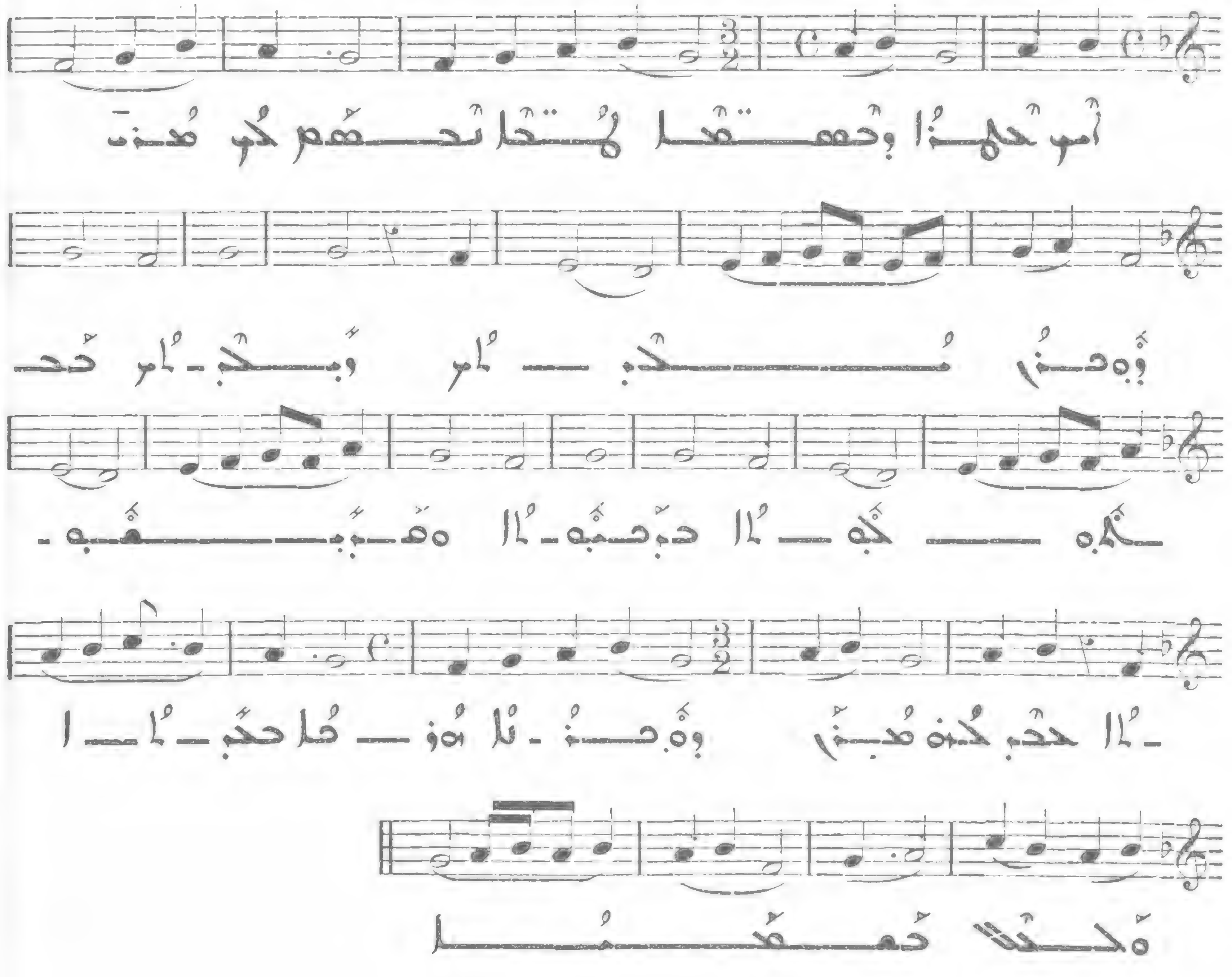




119 ܩܠܐ ܕܥܕܐ ܕܫܡܫܐ ܕܗܘ ܒܬܫܡܫܬܗ : ܐ

All. molto

I



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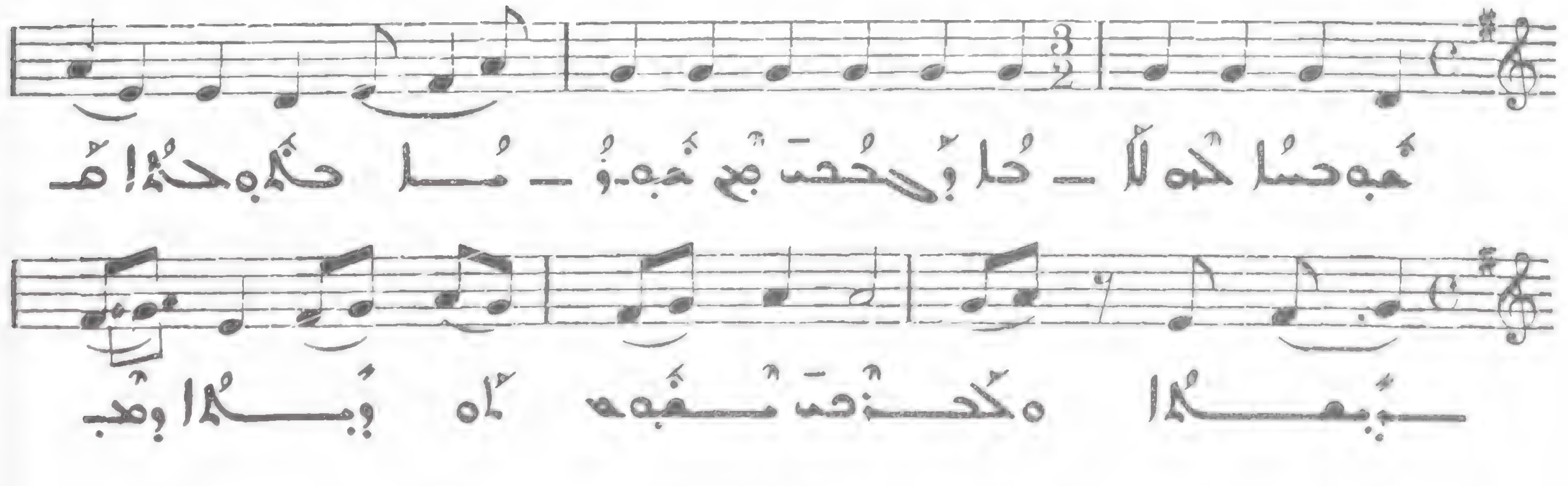
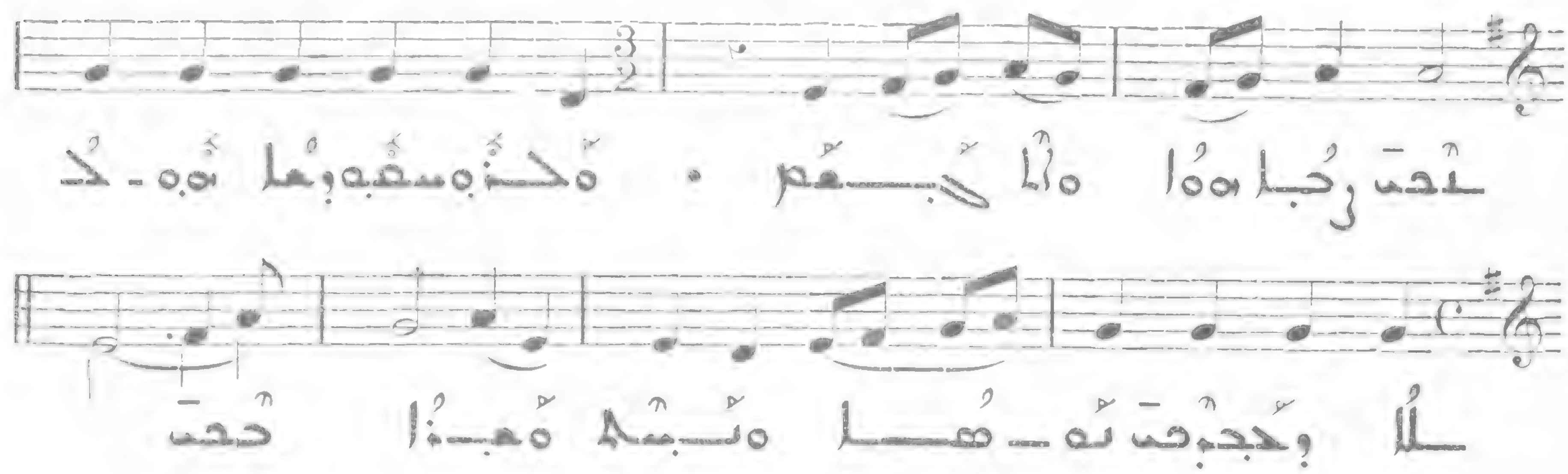
120

Allegro molto

II

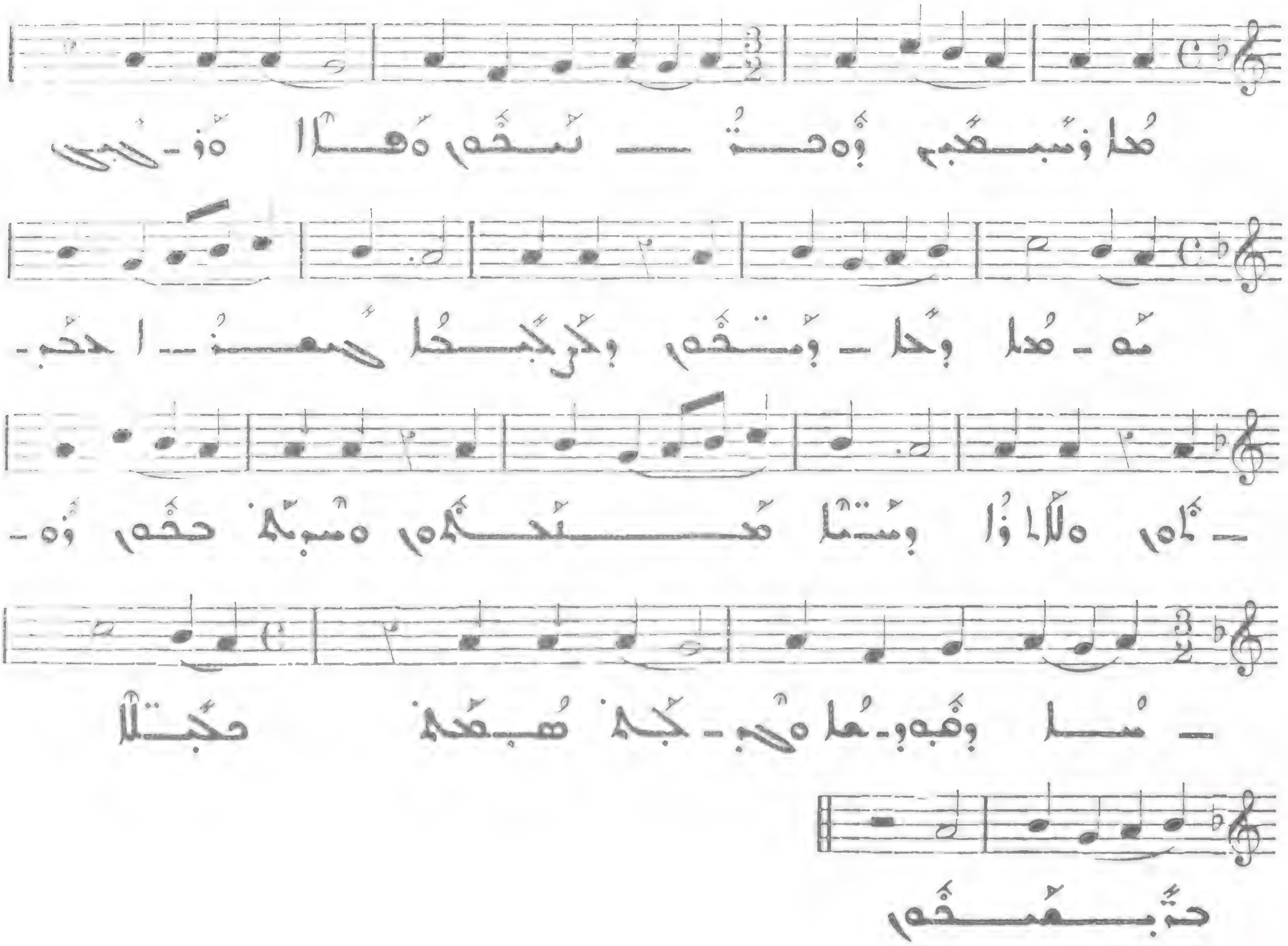




121

Allegro molto

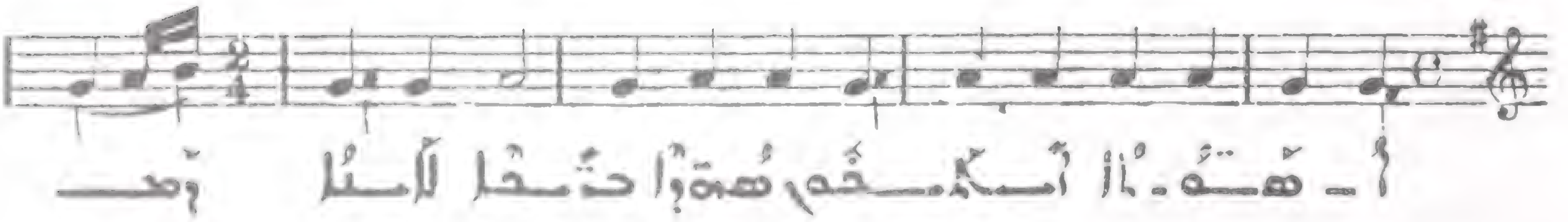
III

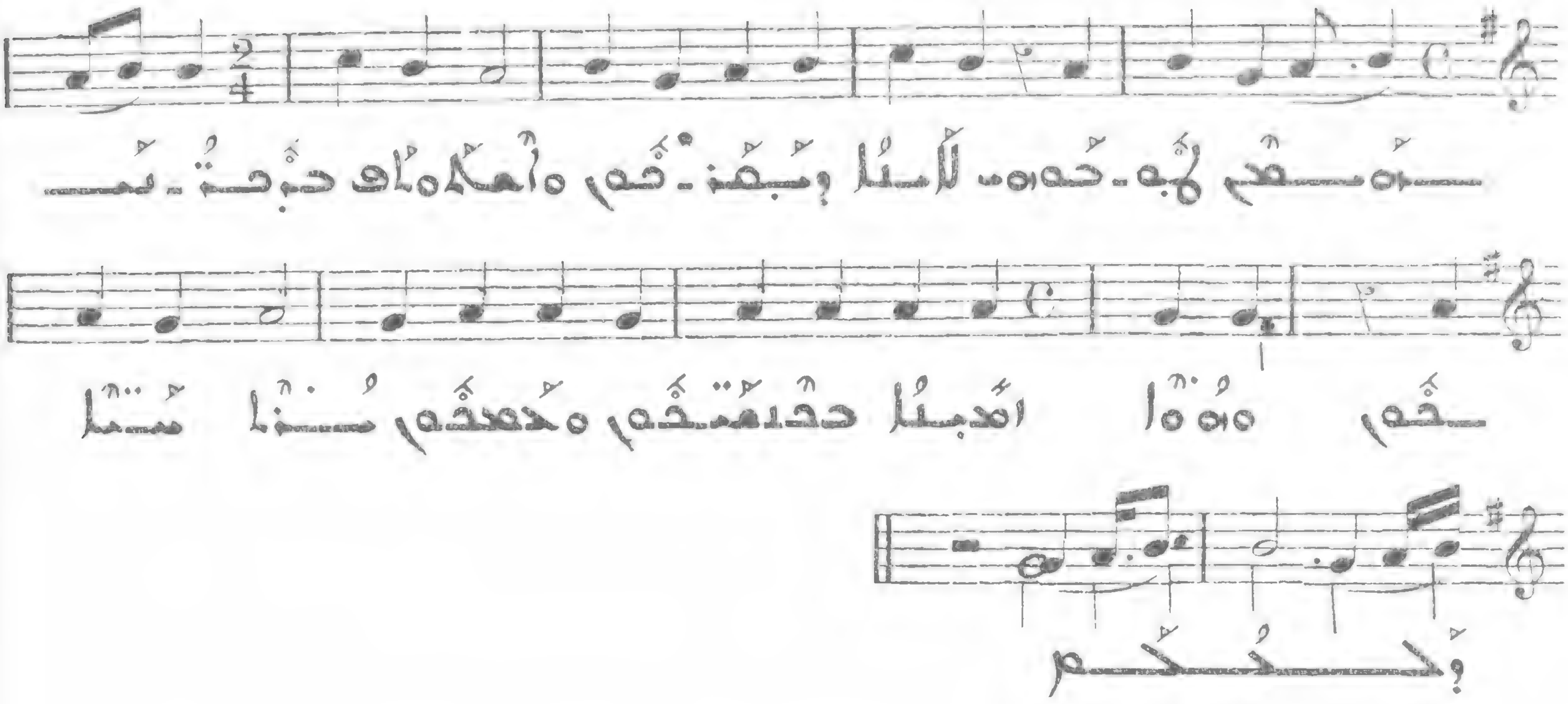


122

Allegro

IV





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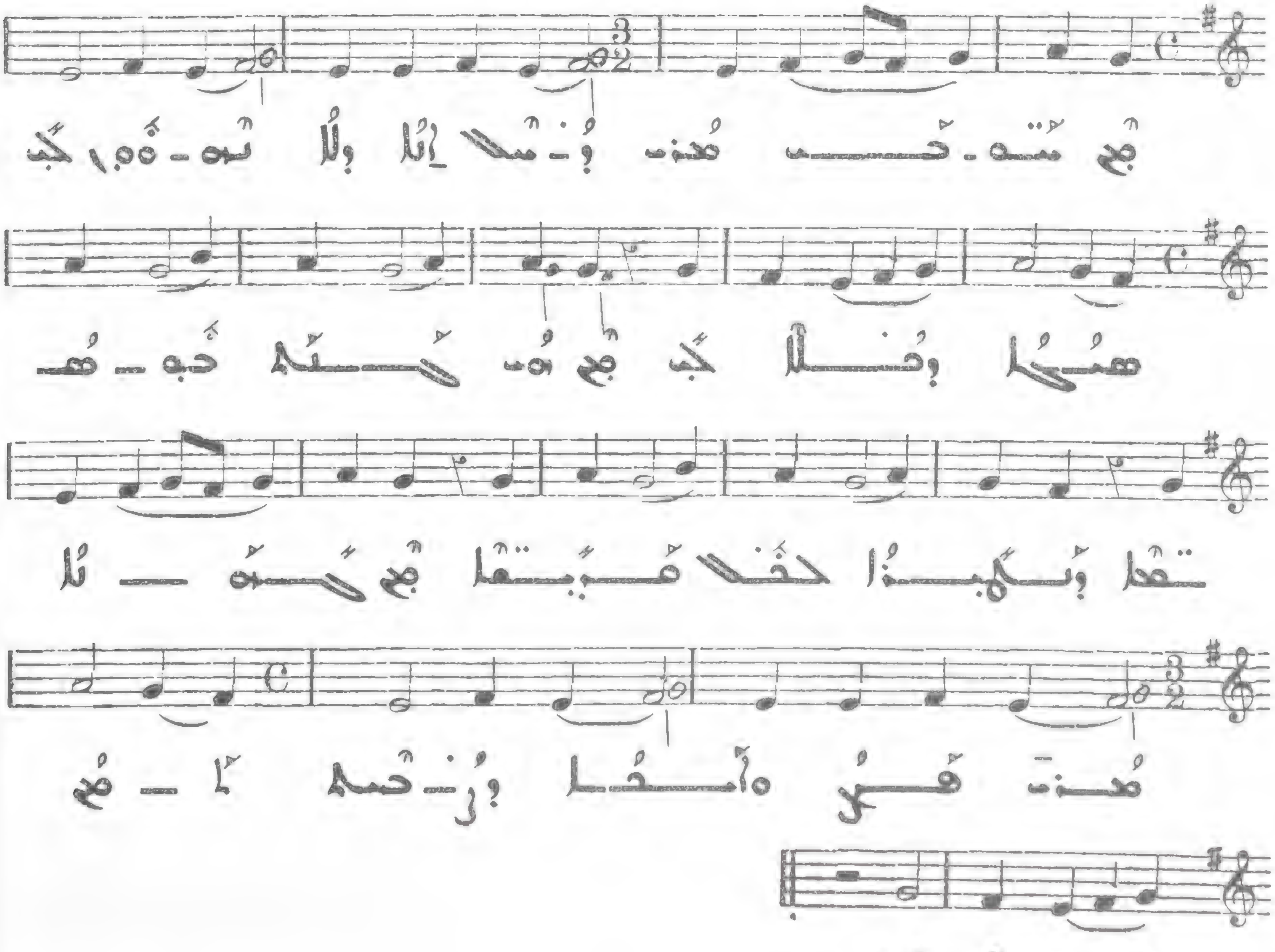
123

Allegro molto

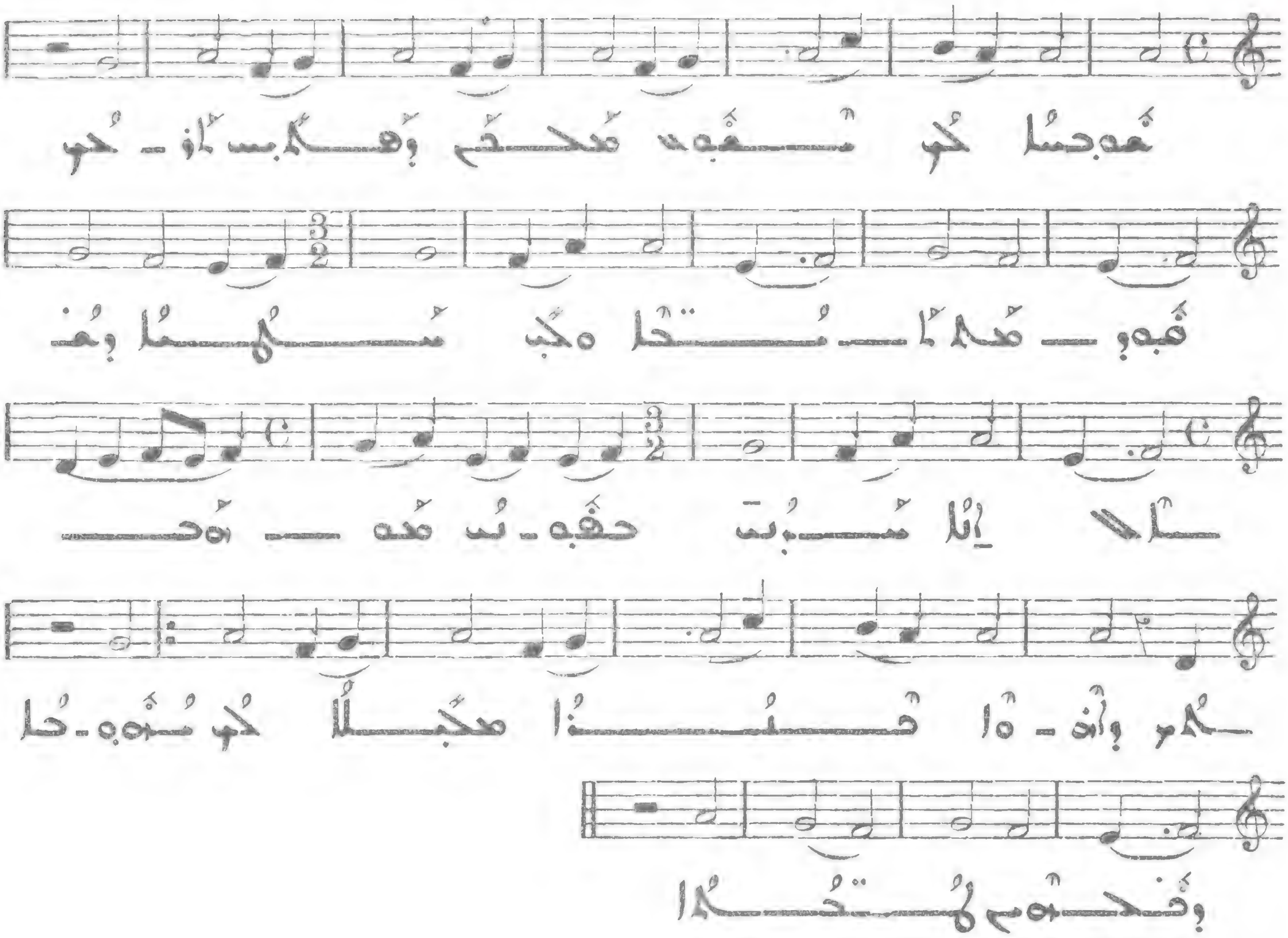
V



124

Allegro molto

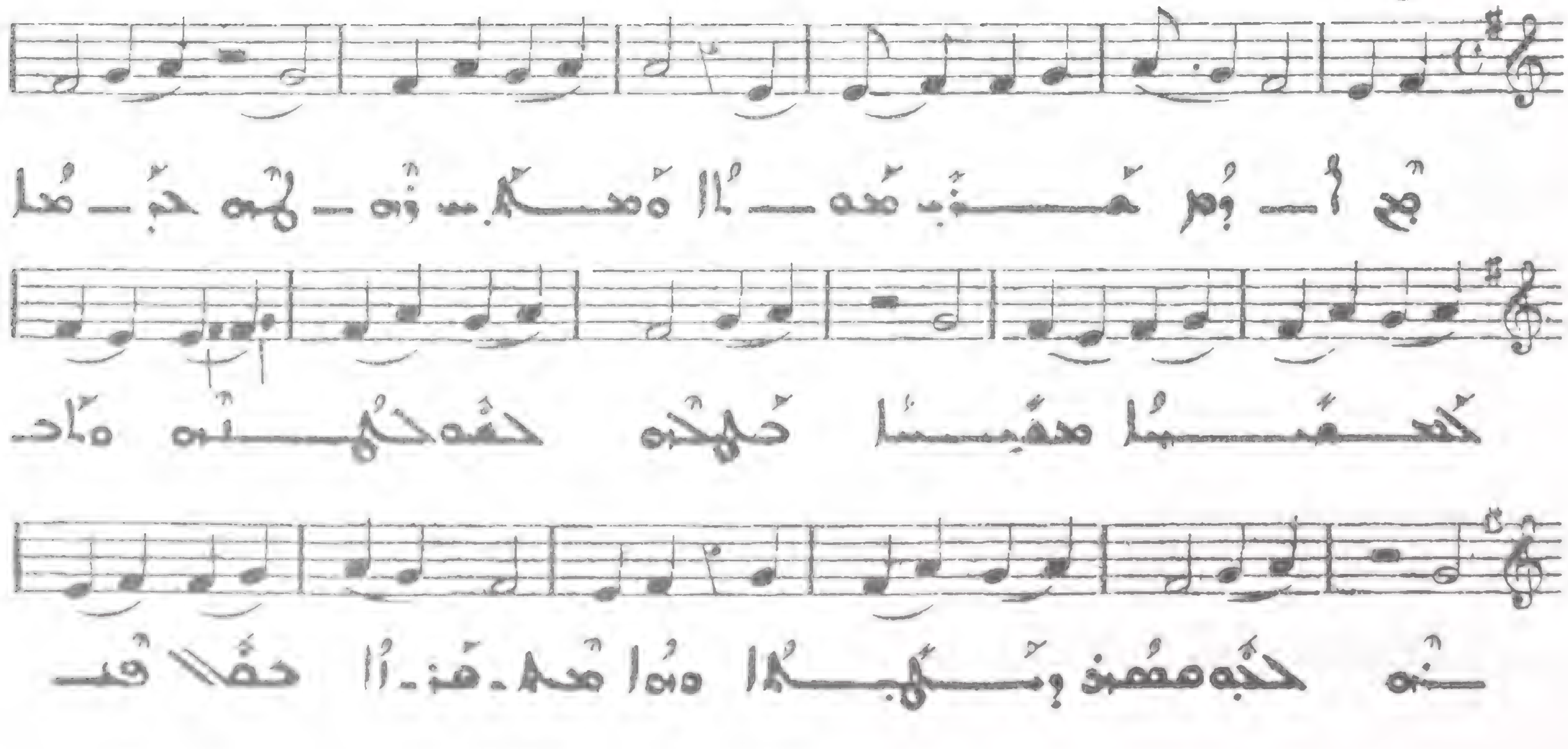
VI

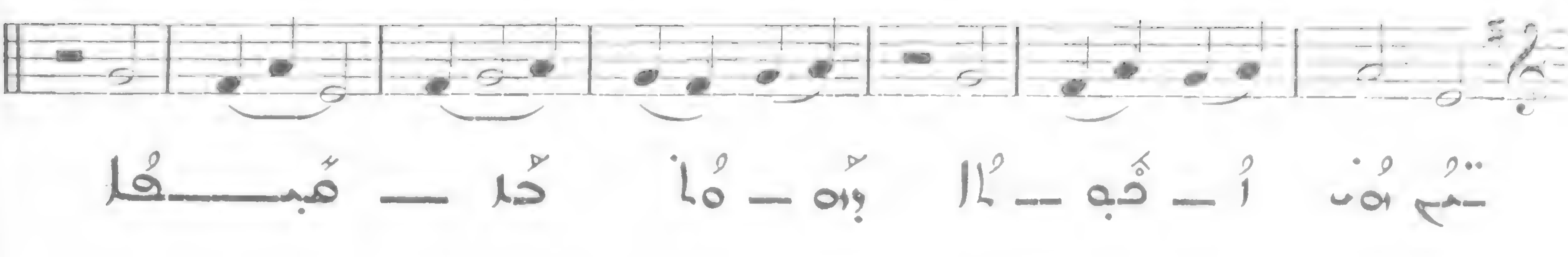


125

Allegro molto

VII





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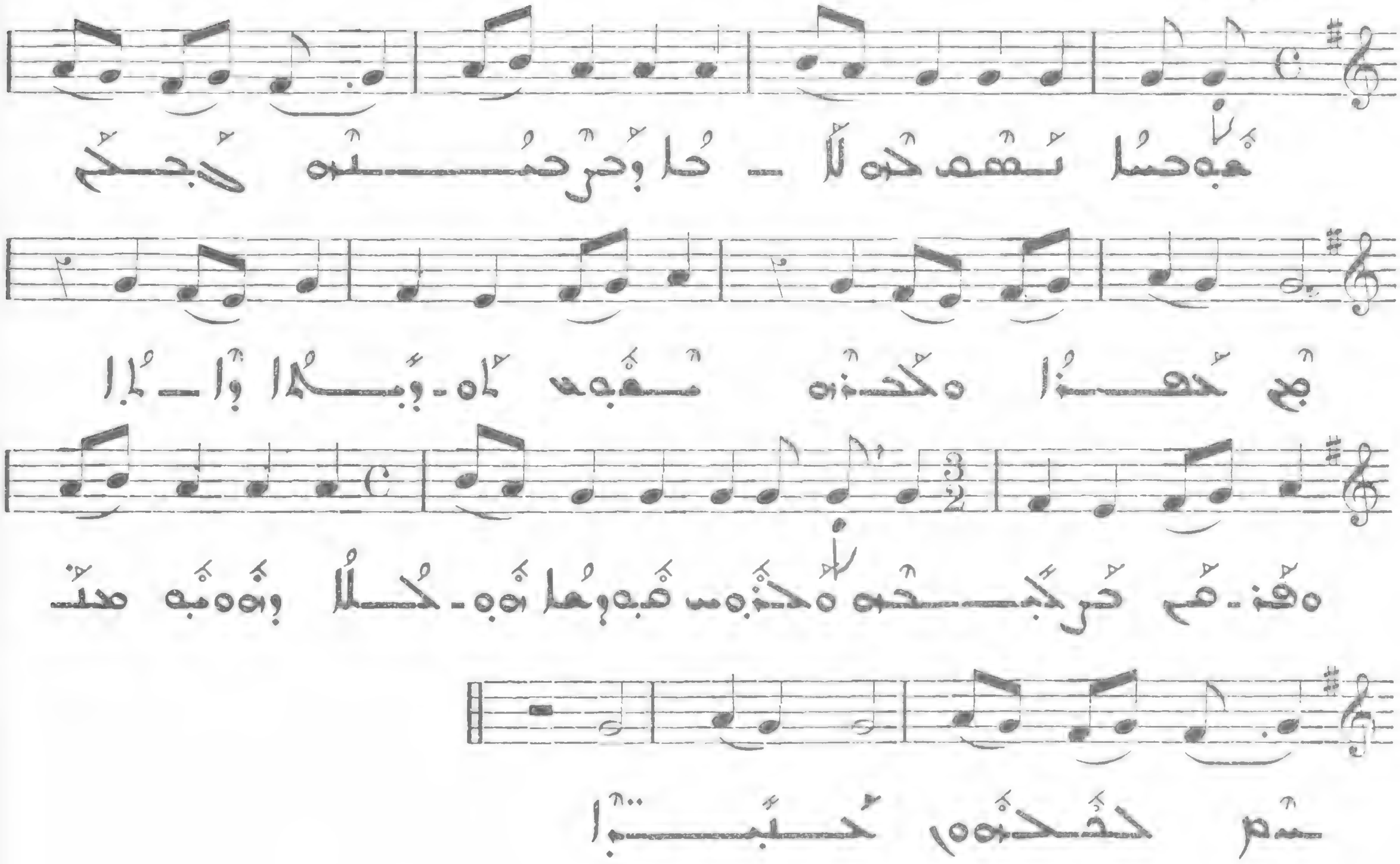
Allegro molto

VIII



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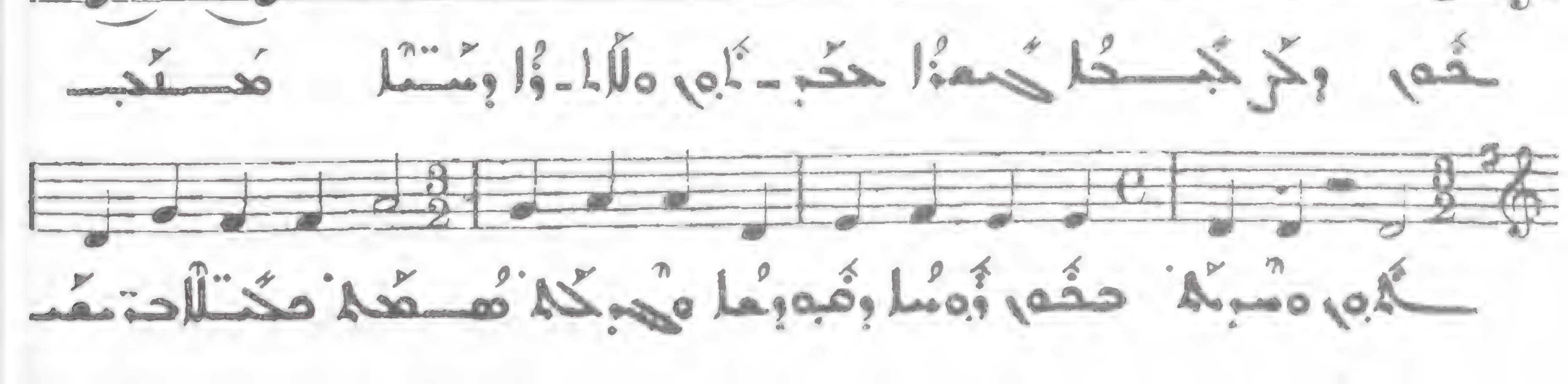
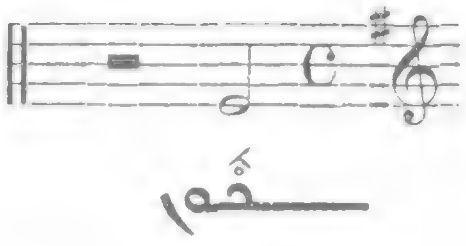
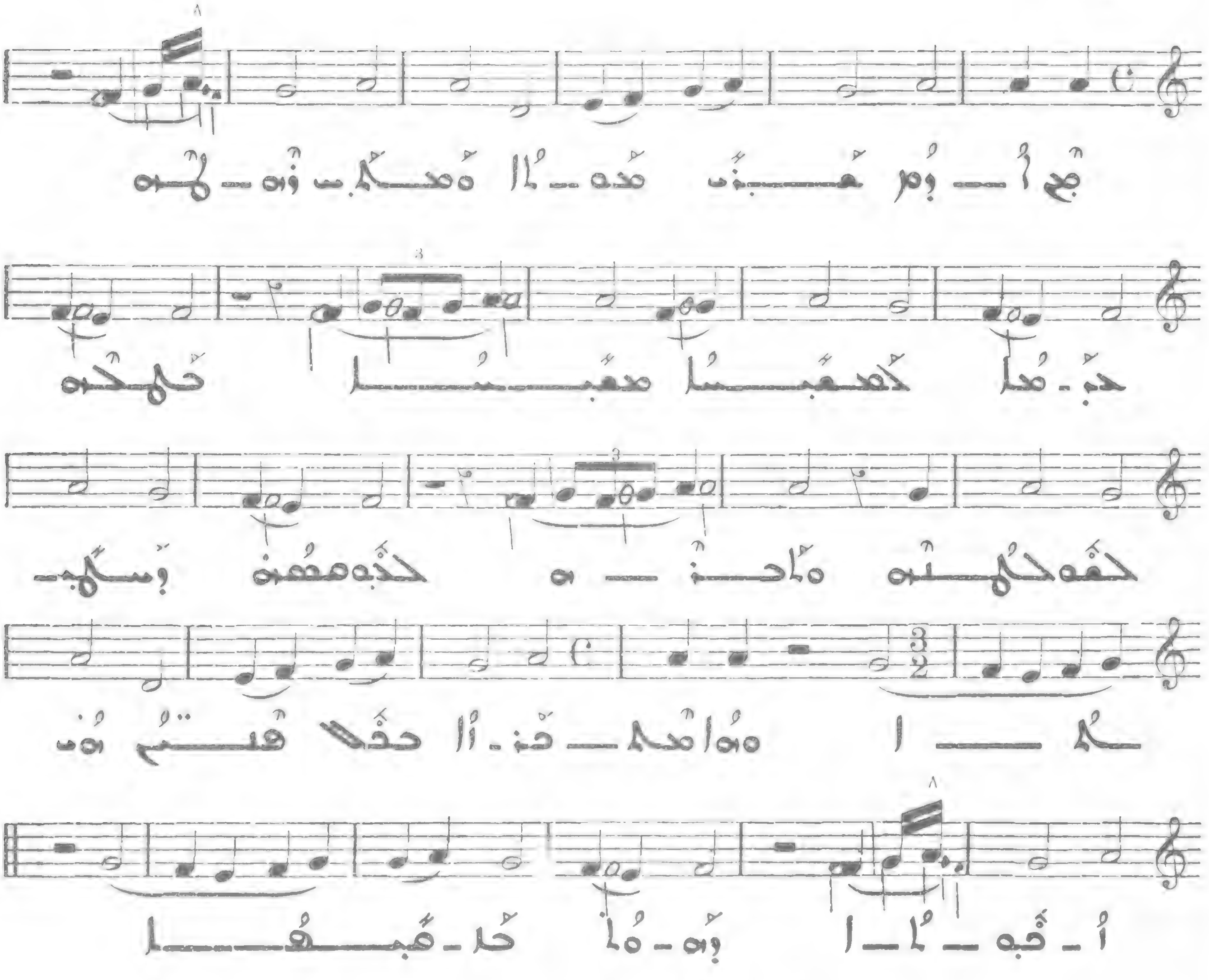
Allegro molto





128 ܕܫܡܐ ܕܡܝܐ ܕܫܒܥܬܡ

Allegro



129 ܩܠܐ ܕܡܪܗ ܕܙܘܡܐ : ܐ

All. molto

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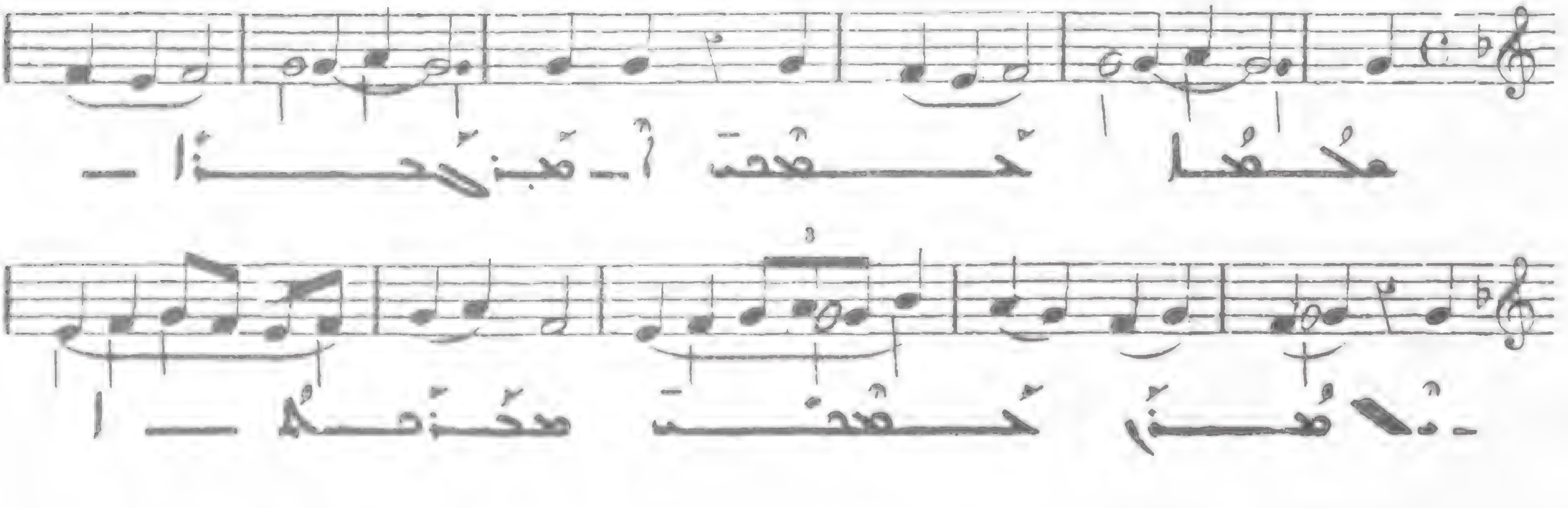
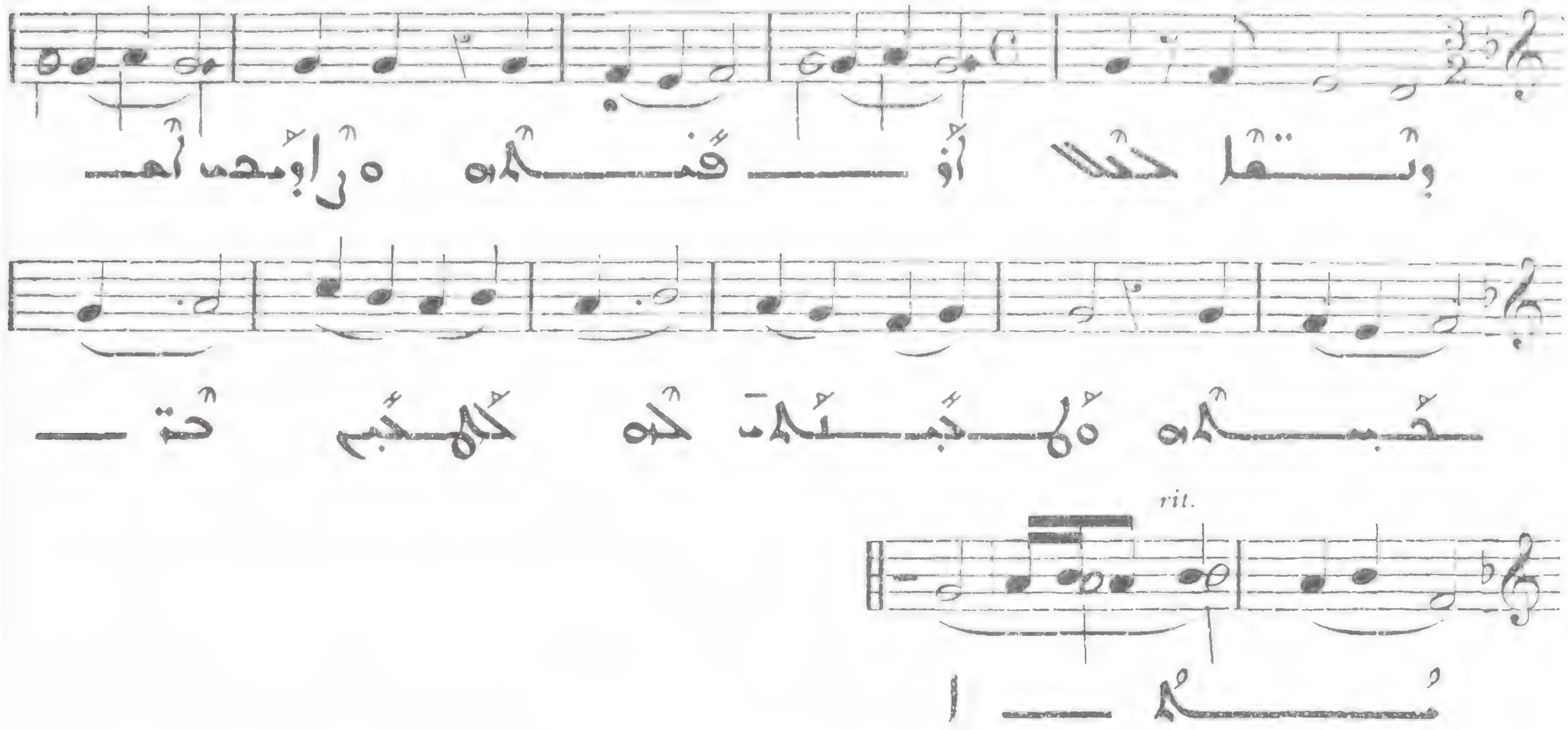
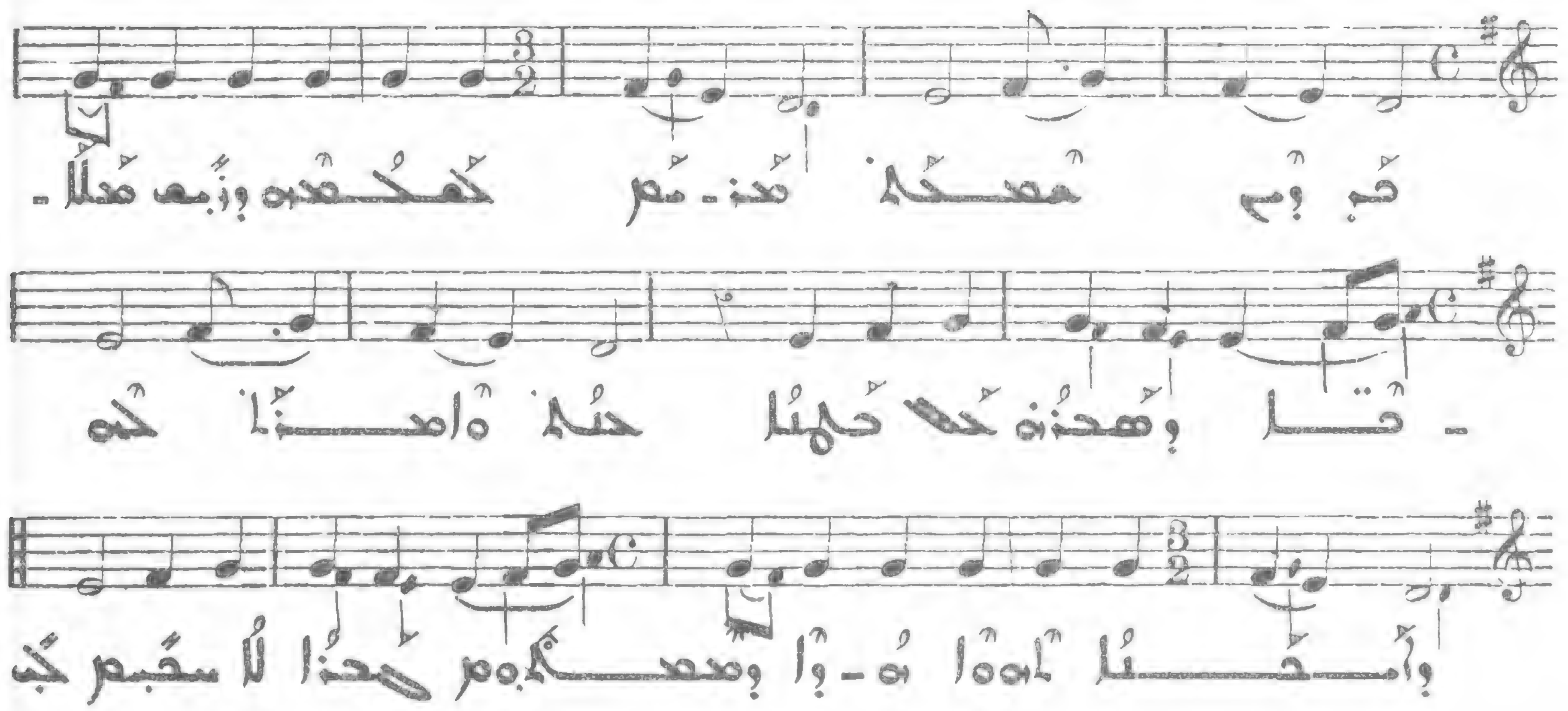




130

Allegro

II



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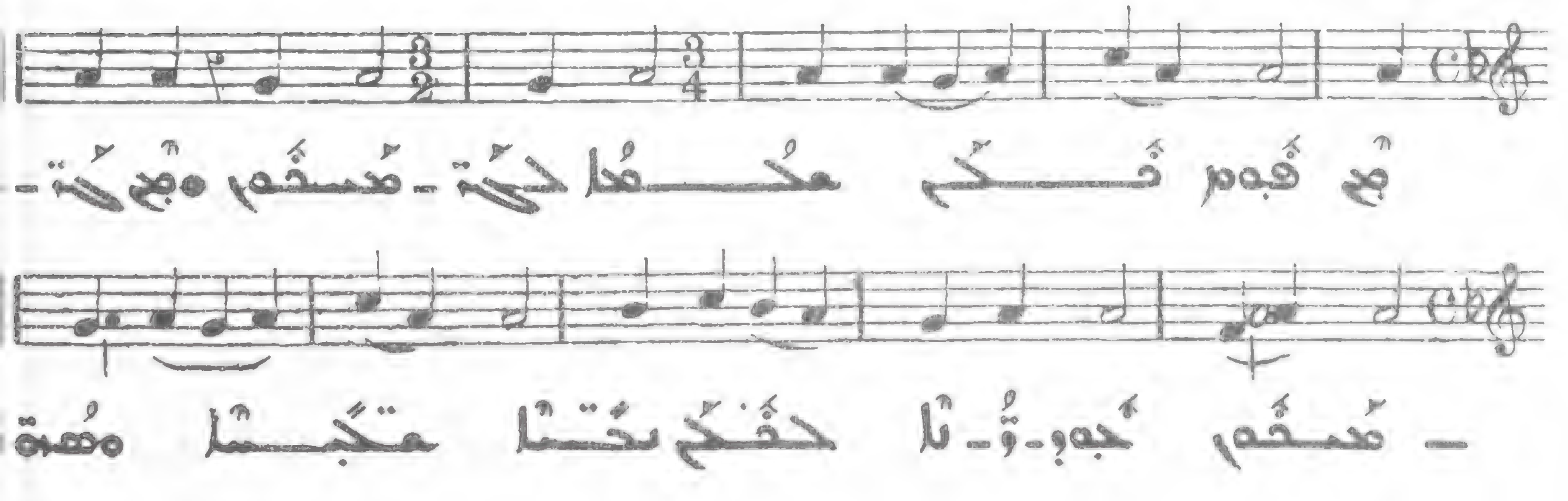
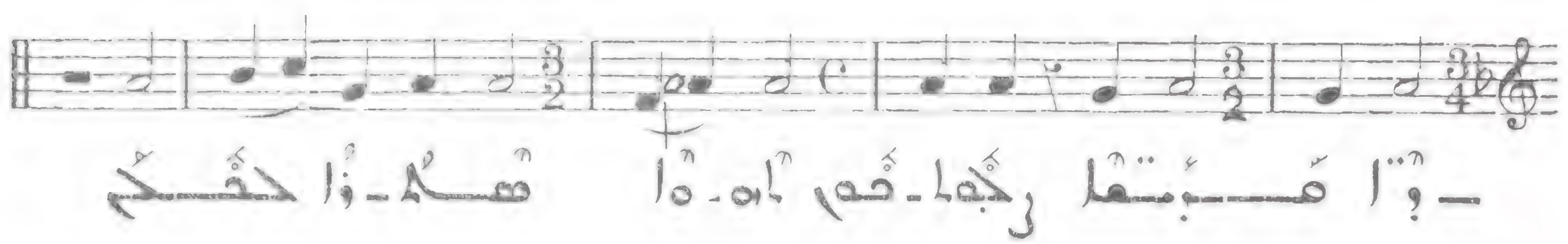
Allegro molto

III

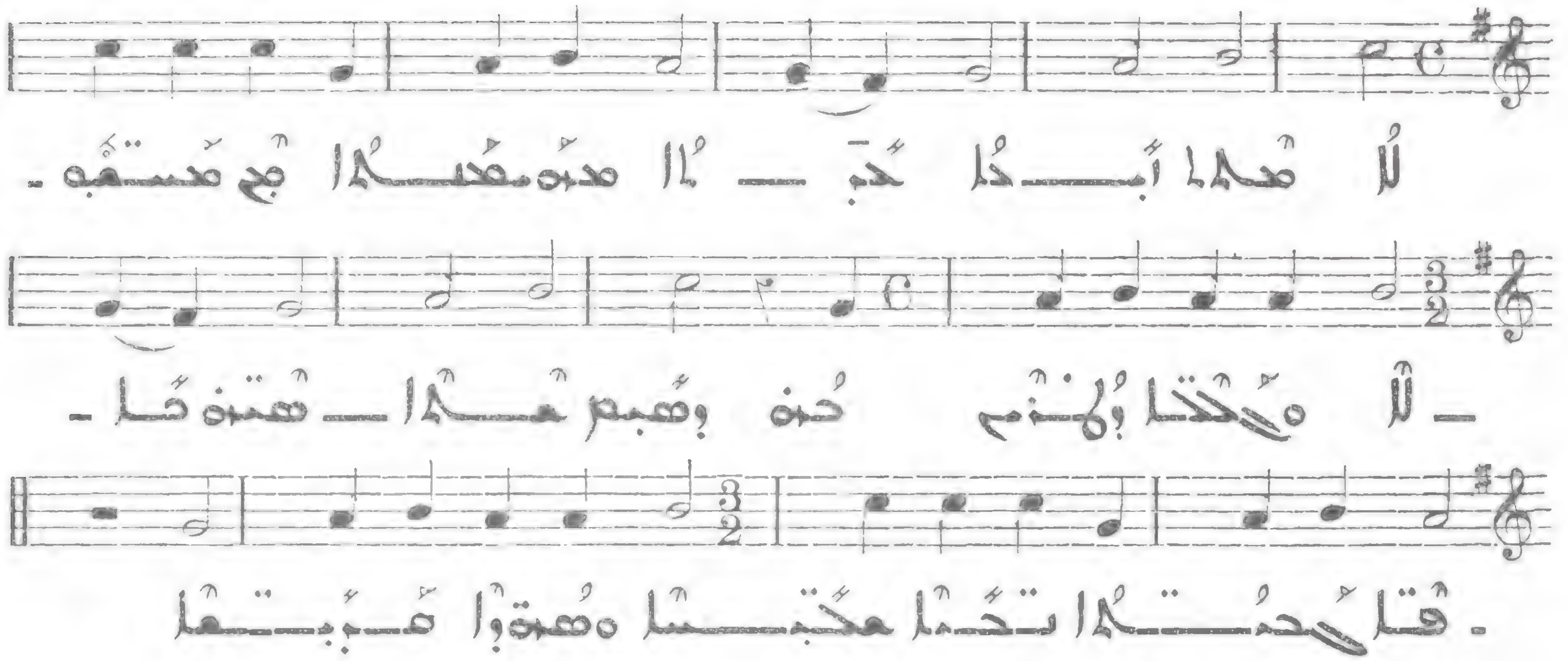




132

Allegro molto

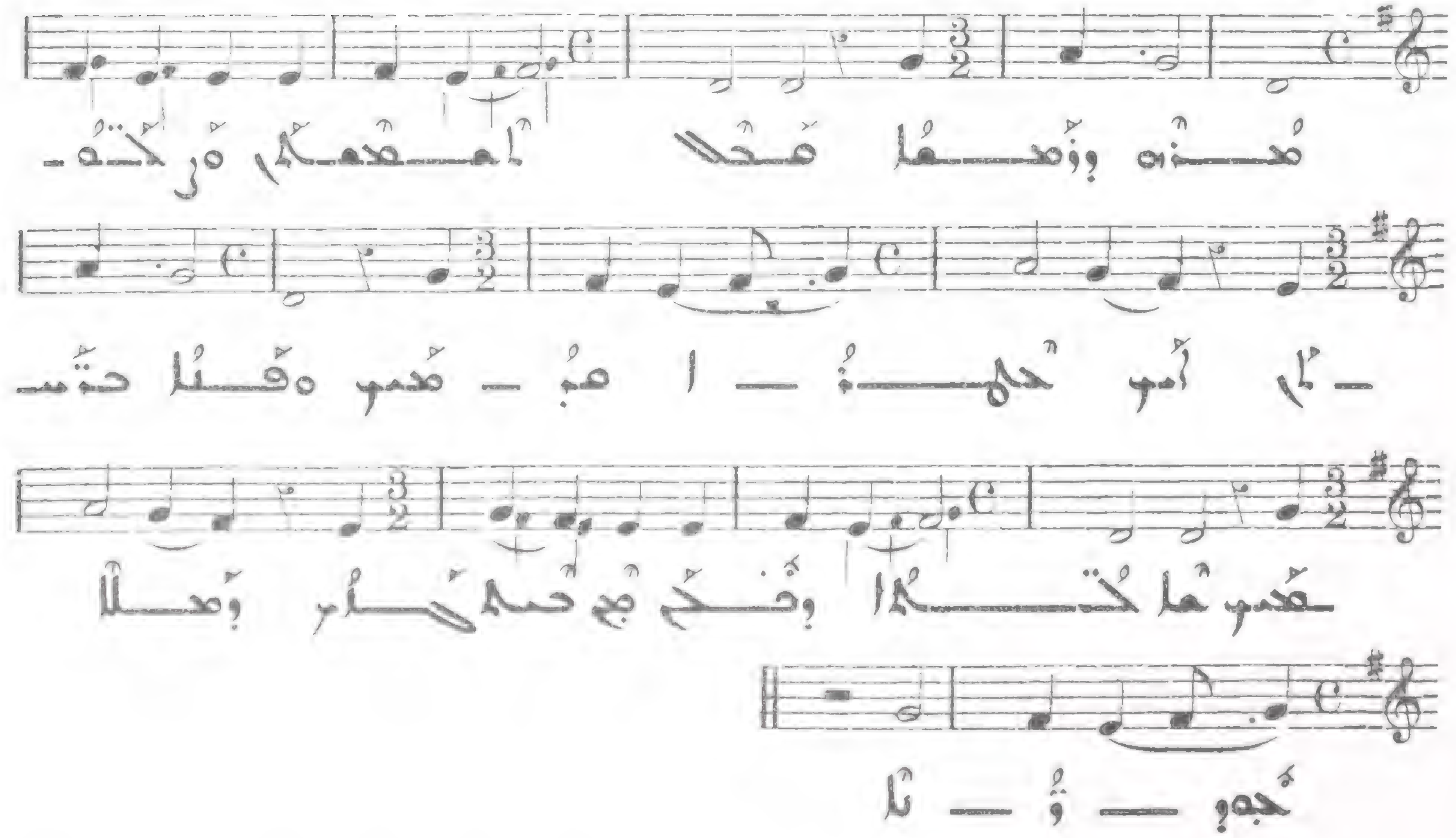
IV



133

Allegro molto

V



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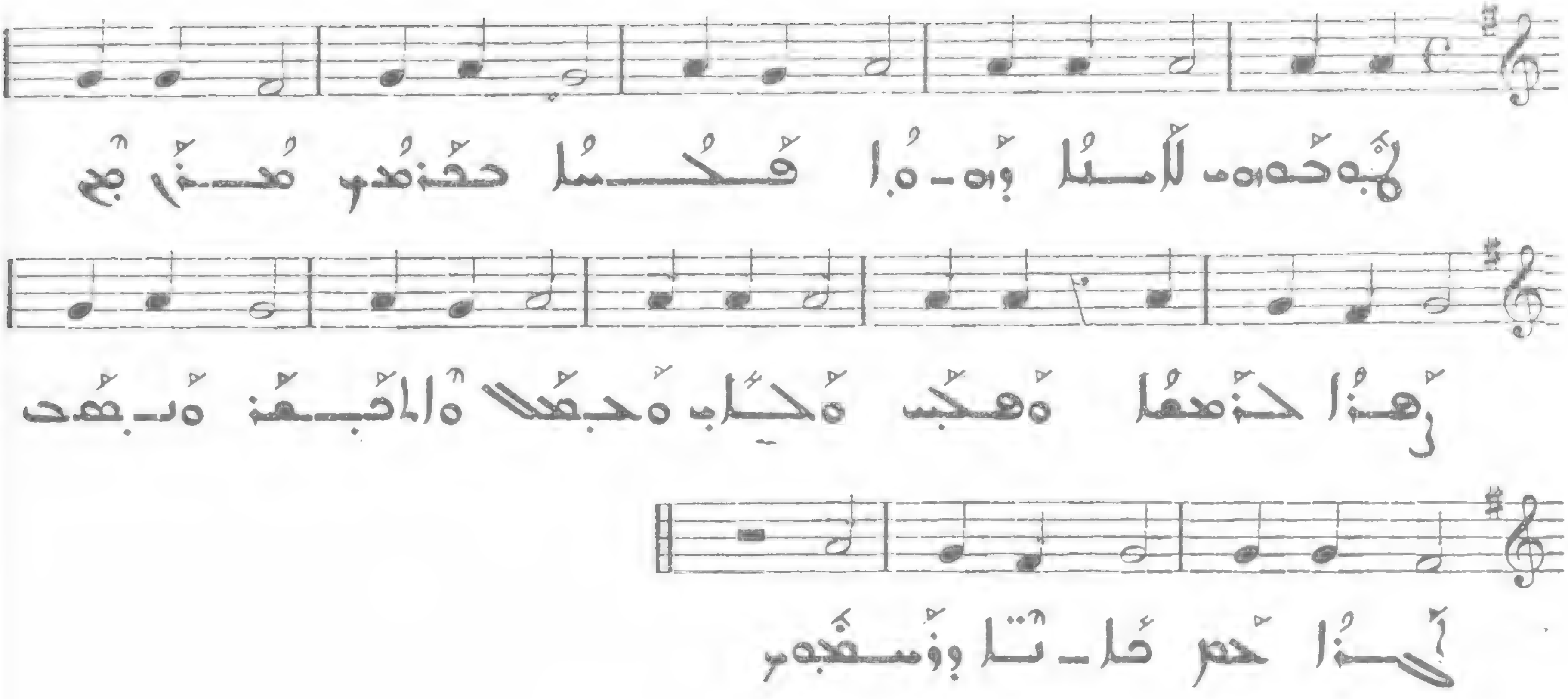
134

All. molto

VI



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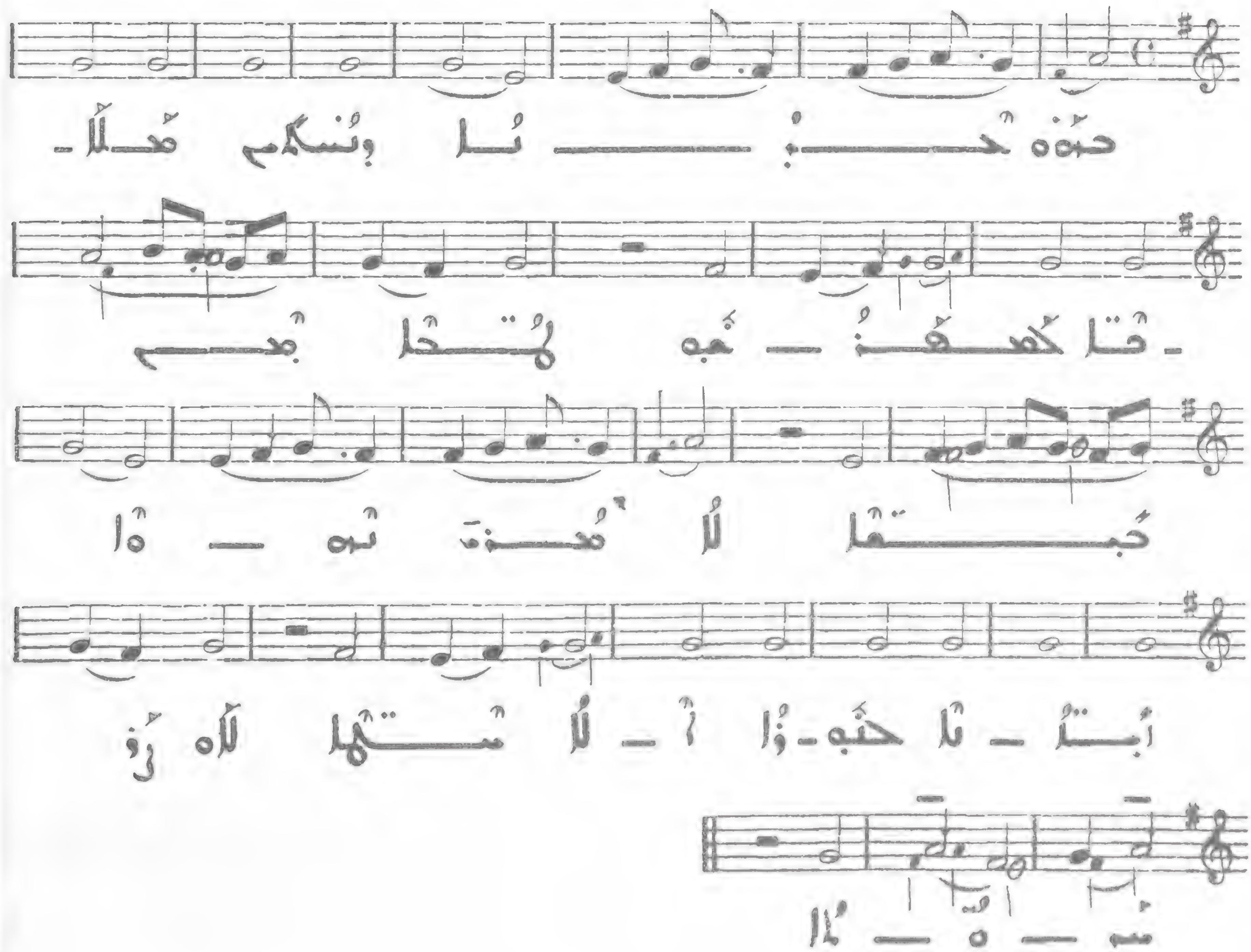
135

All. molto

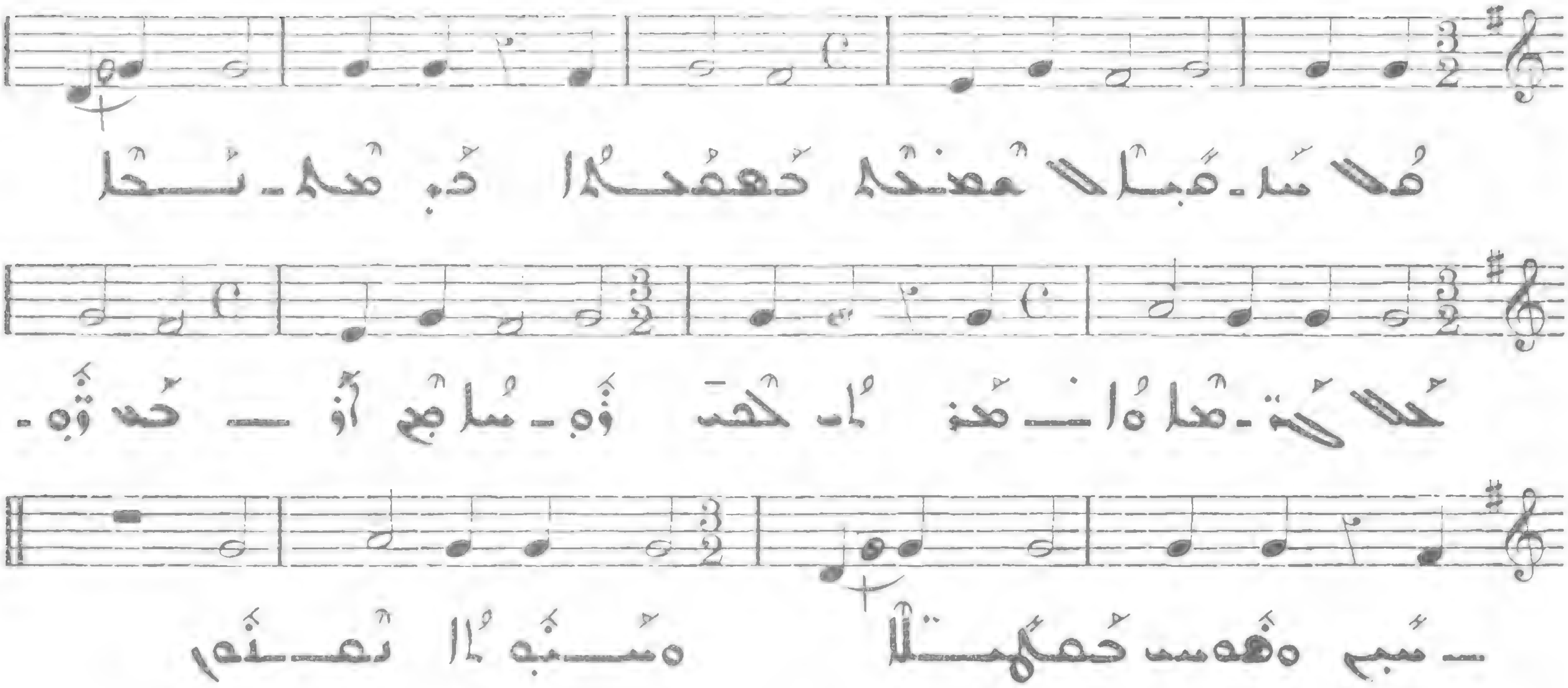
VII



136

All. molto

VIII



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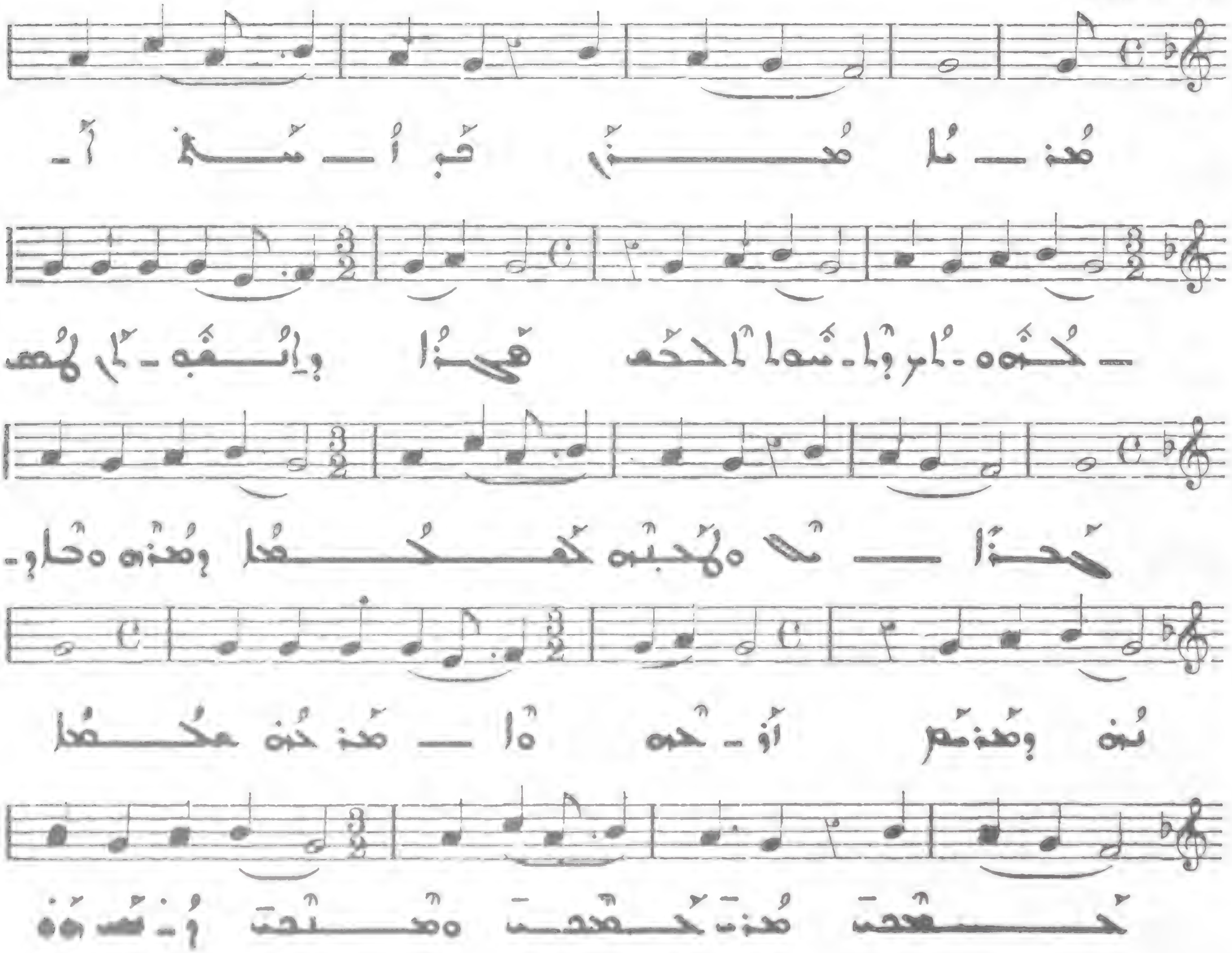
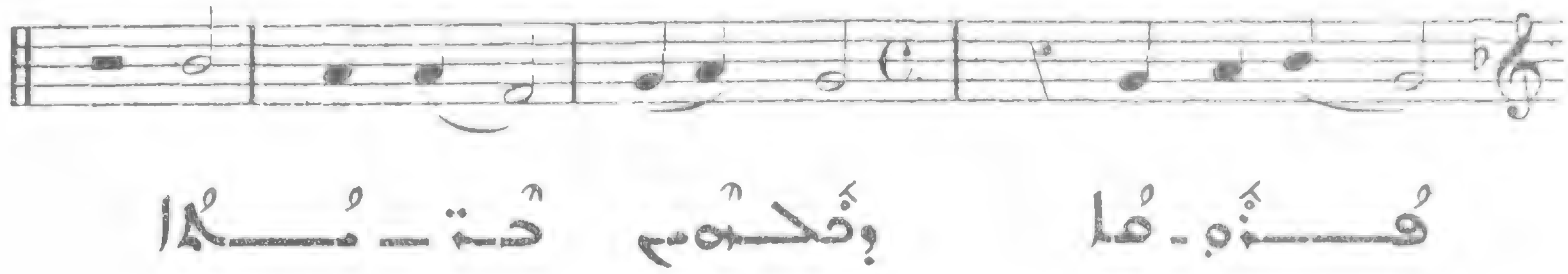
All. molto

I

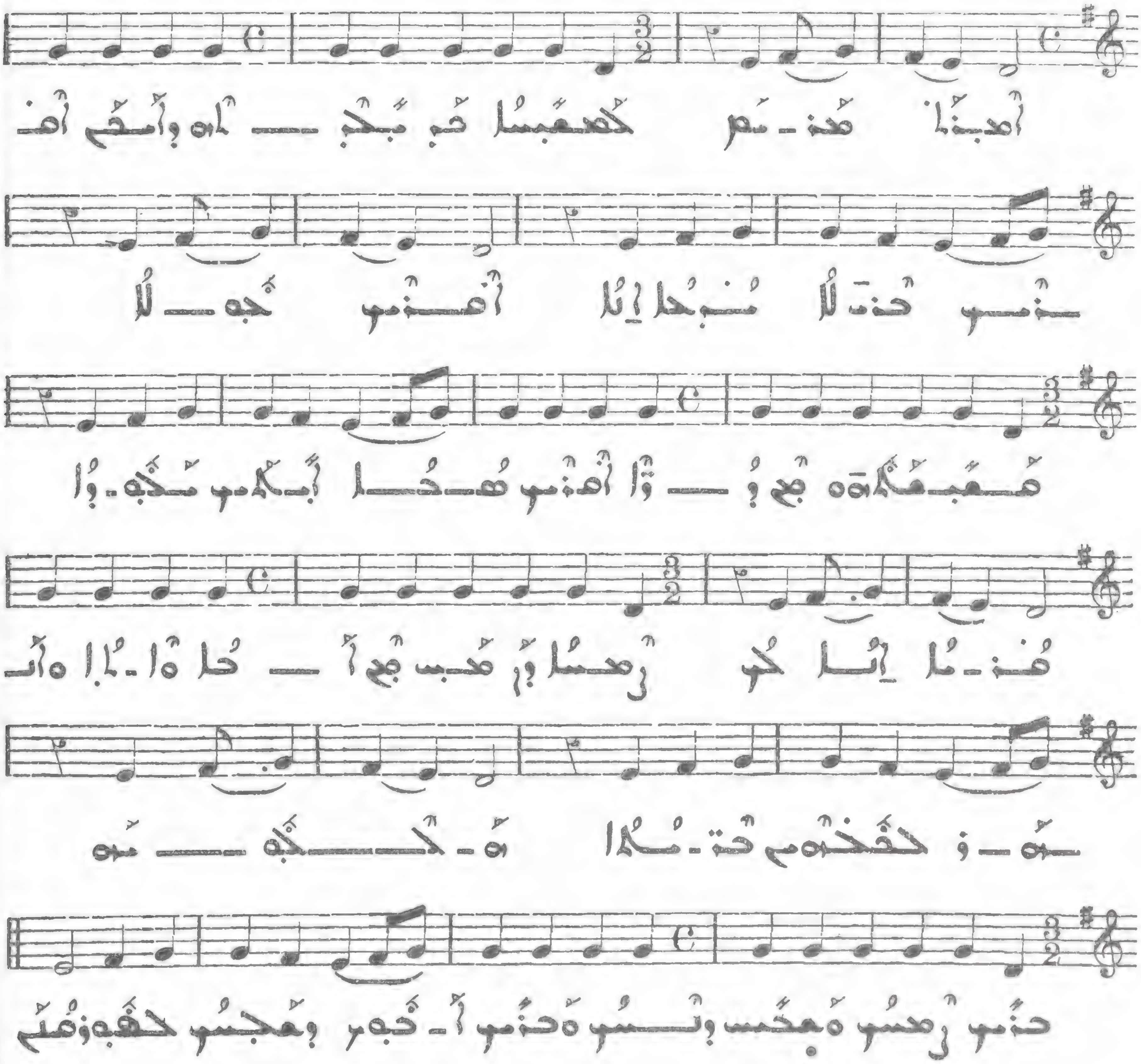




138

All. molto

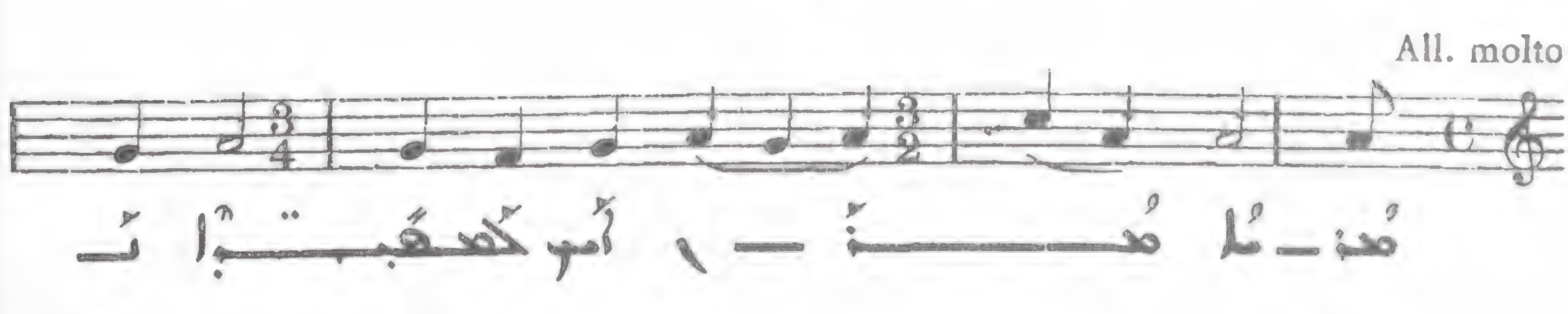
II

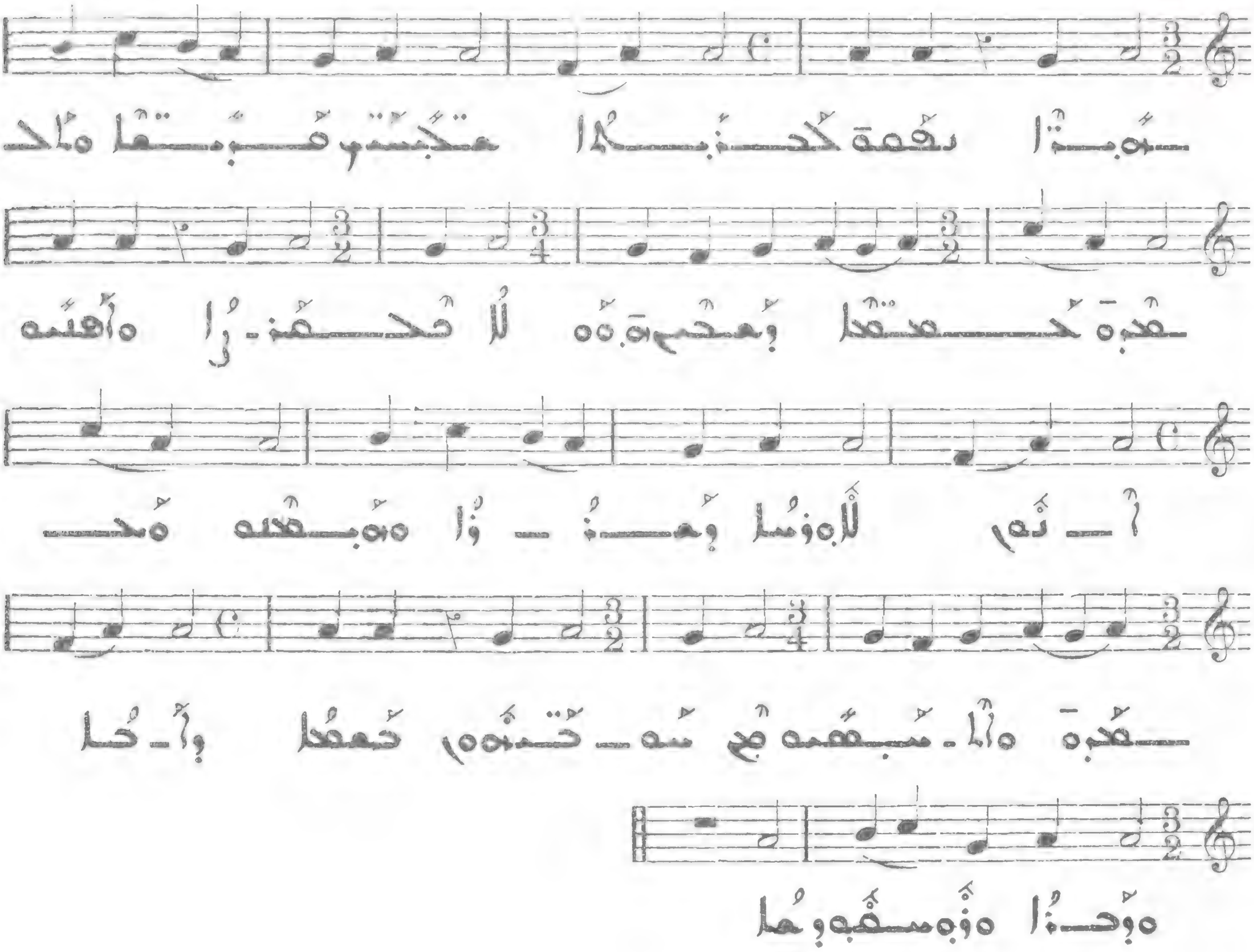


139

All. molto

III





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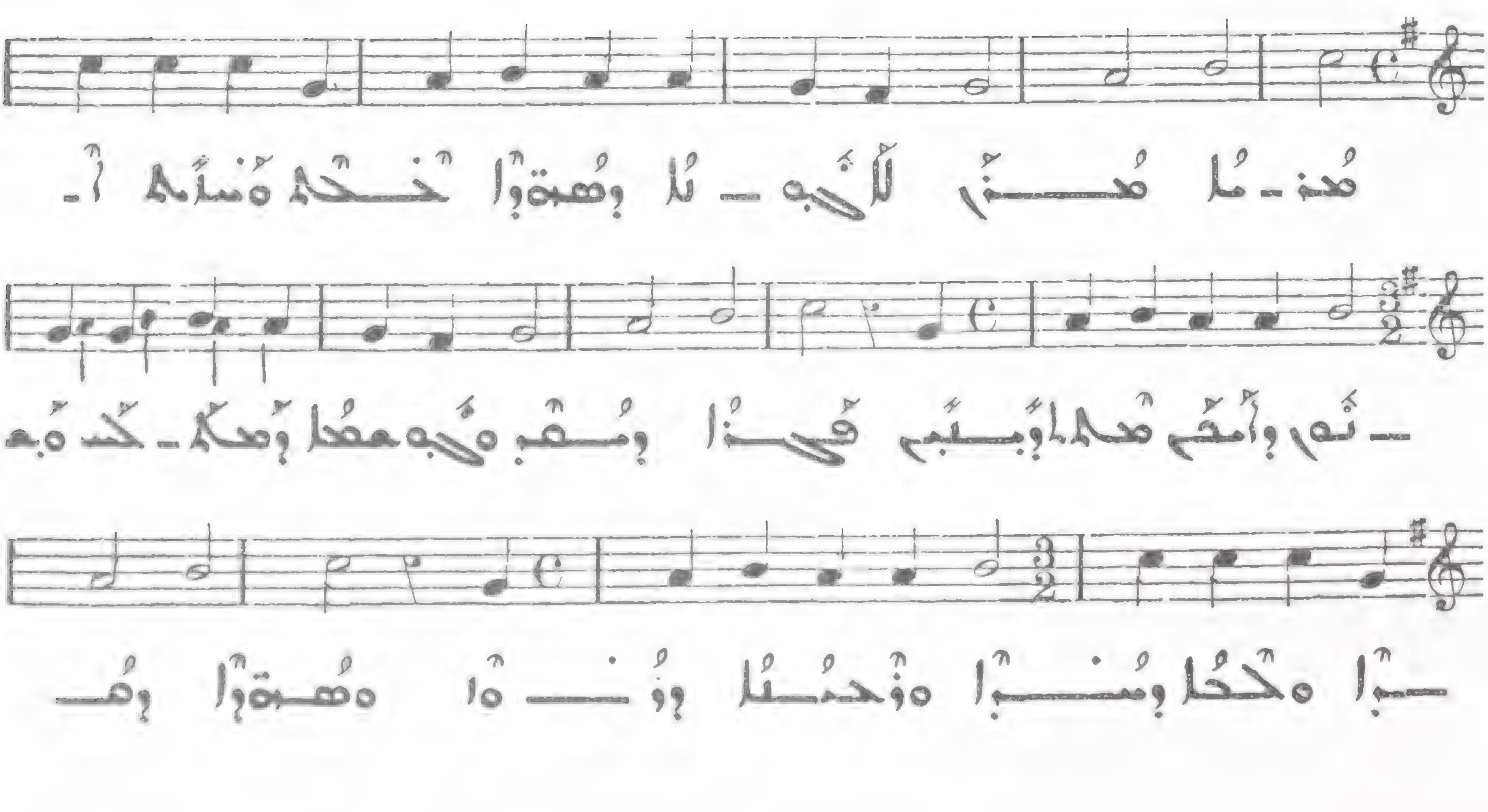
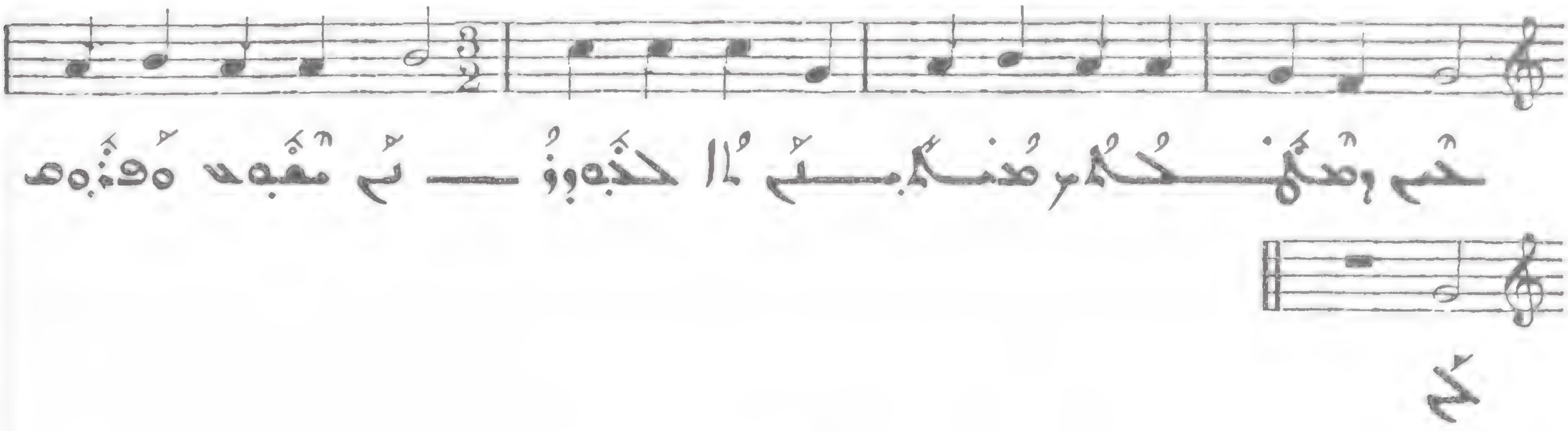
IV

All. molto





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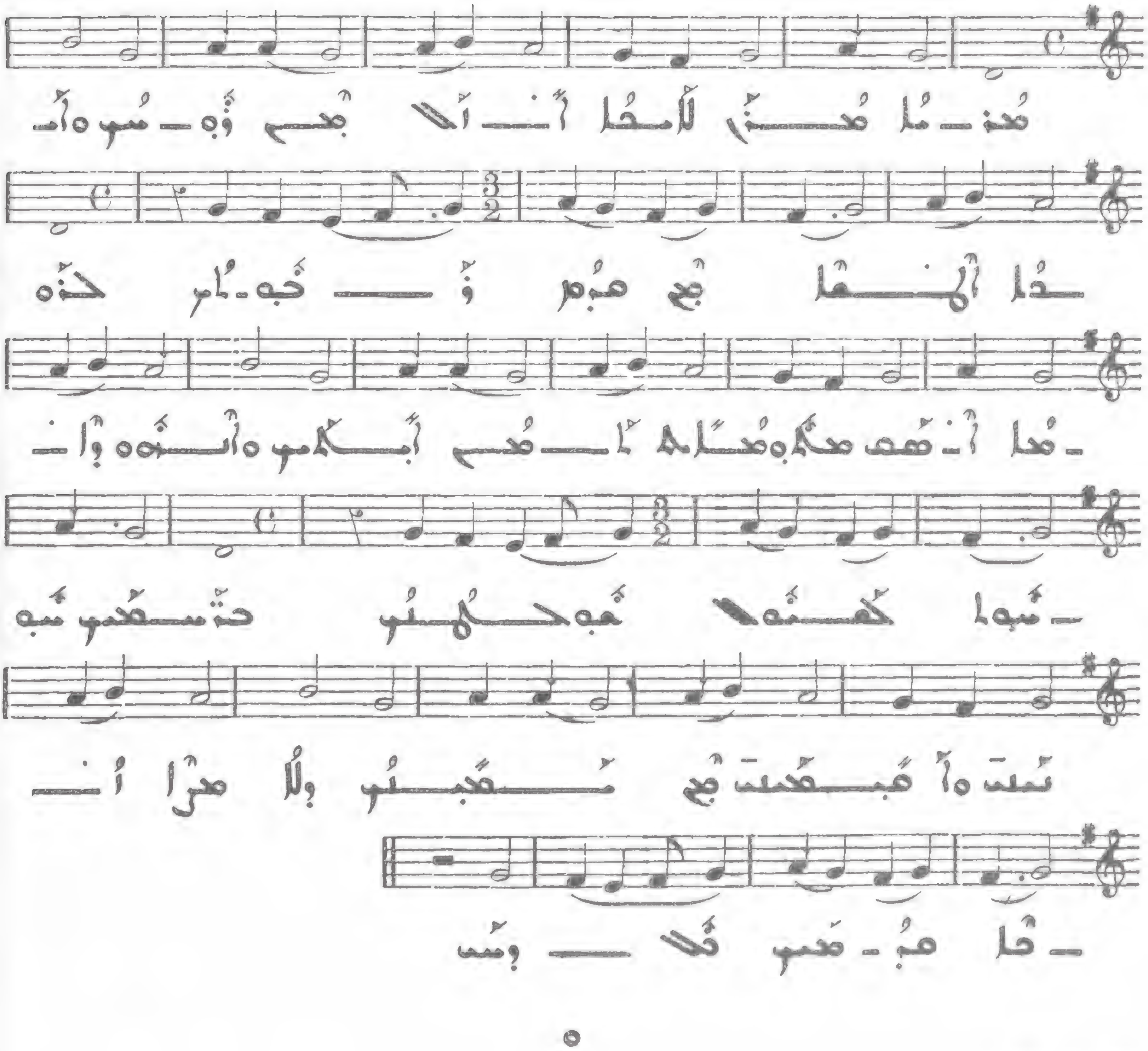
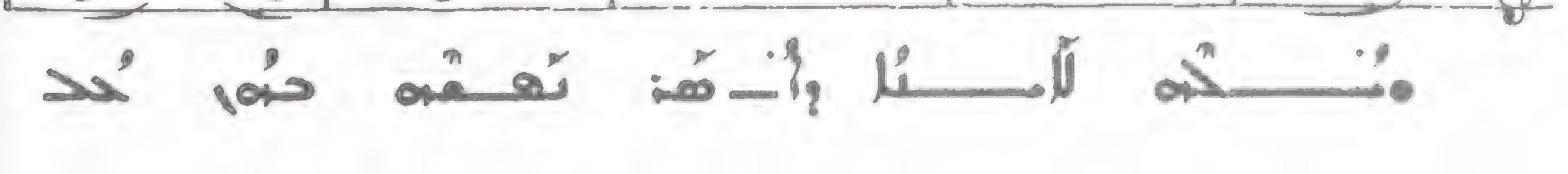
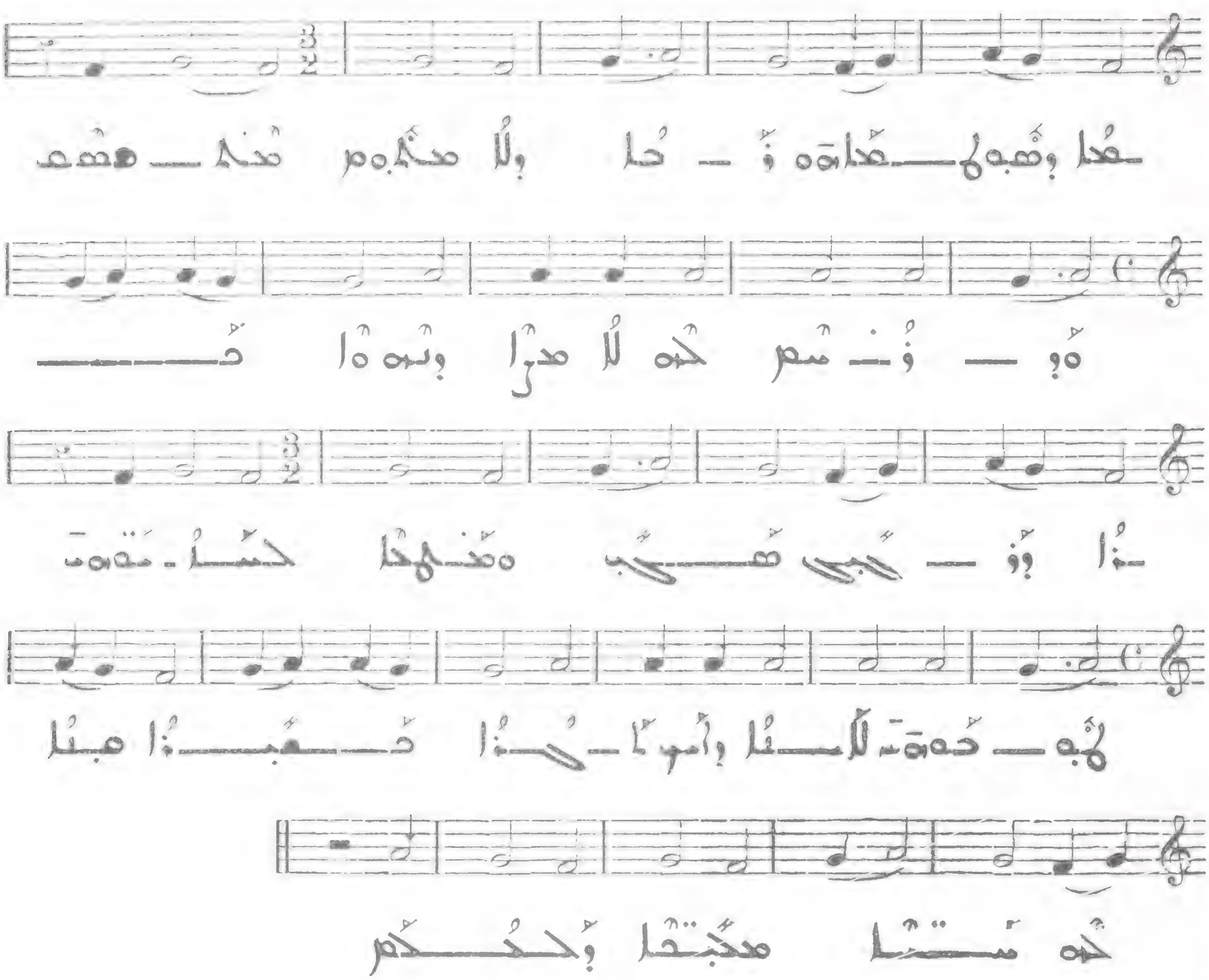
All. molto

 V

ܘ 142

All. molto

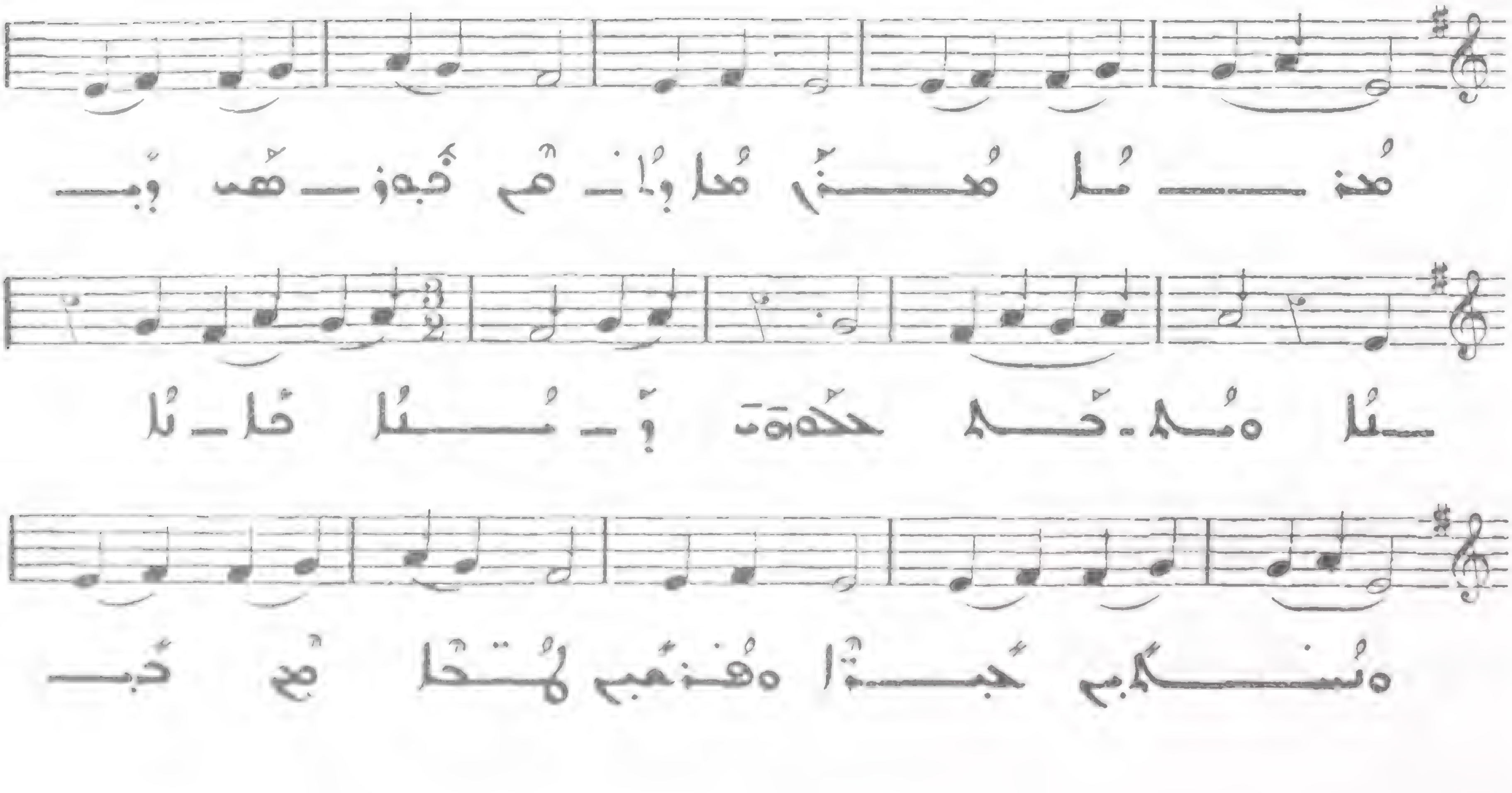
 VI

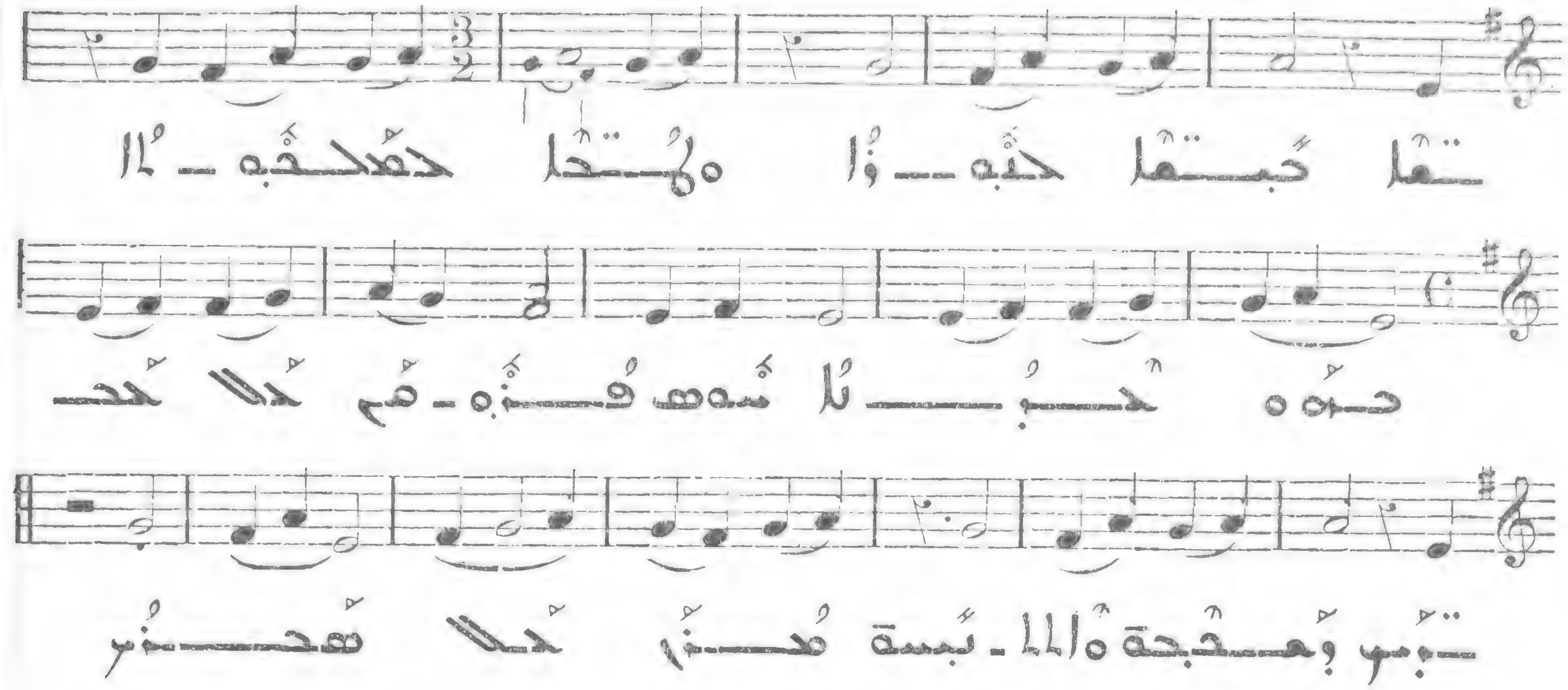


143

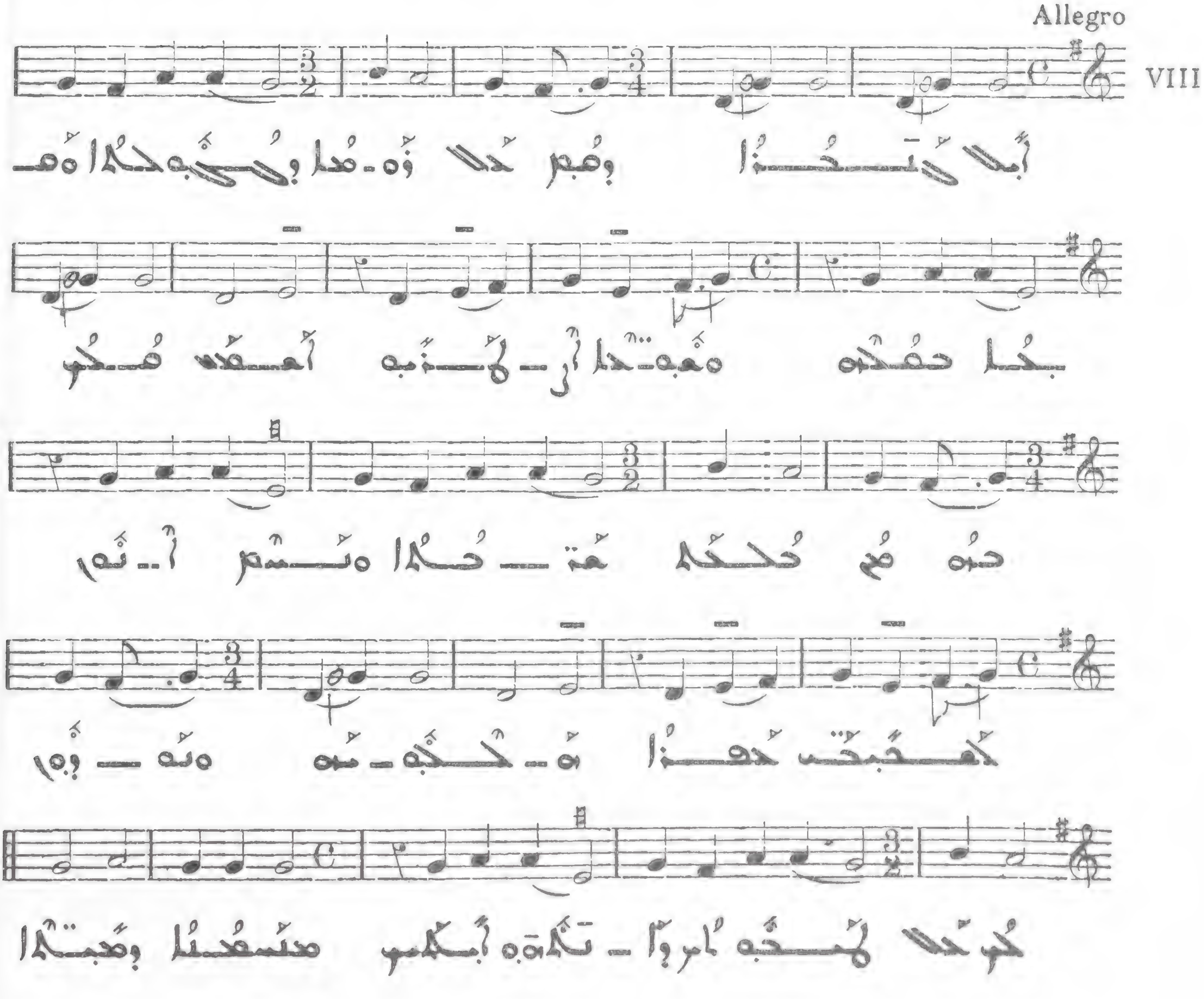
All. molto

VII



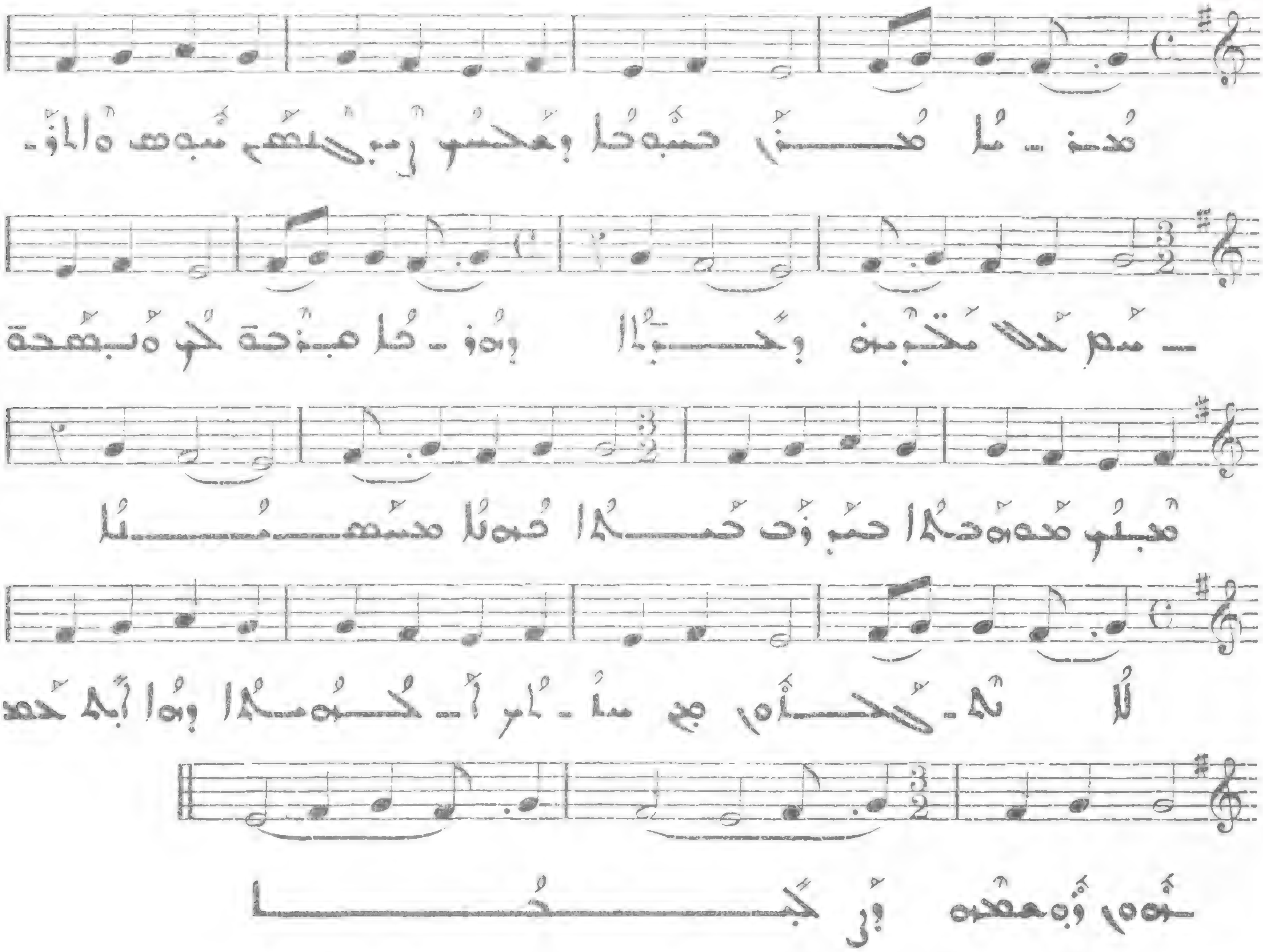


144



ܕܪܘܚܐ ܕܩܘܕܫܐ ܩܘܡ 145

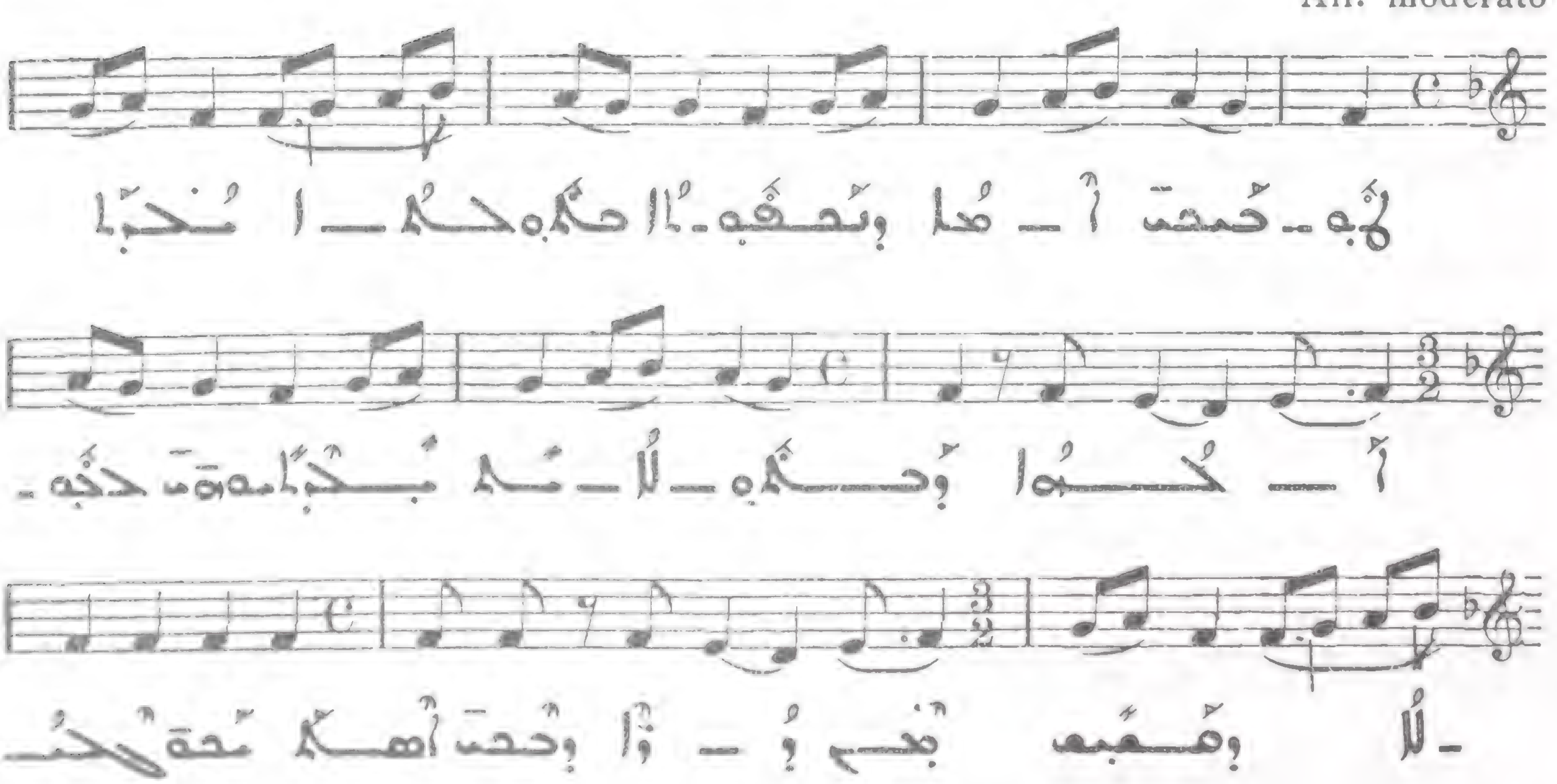
Allegro

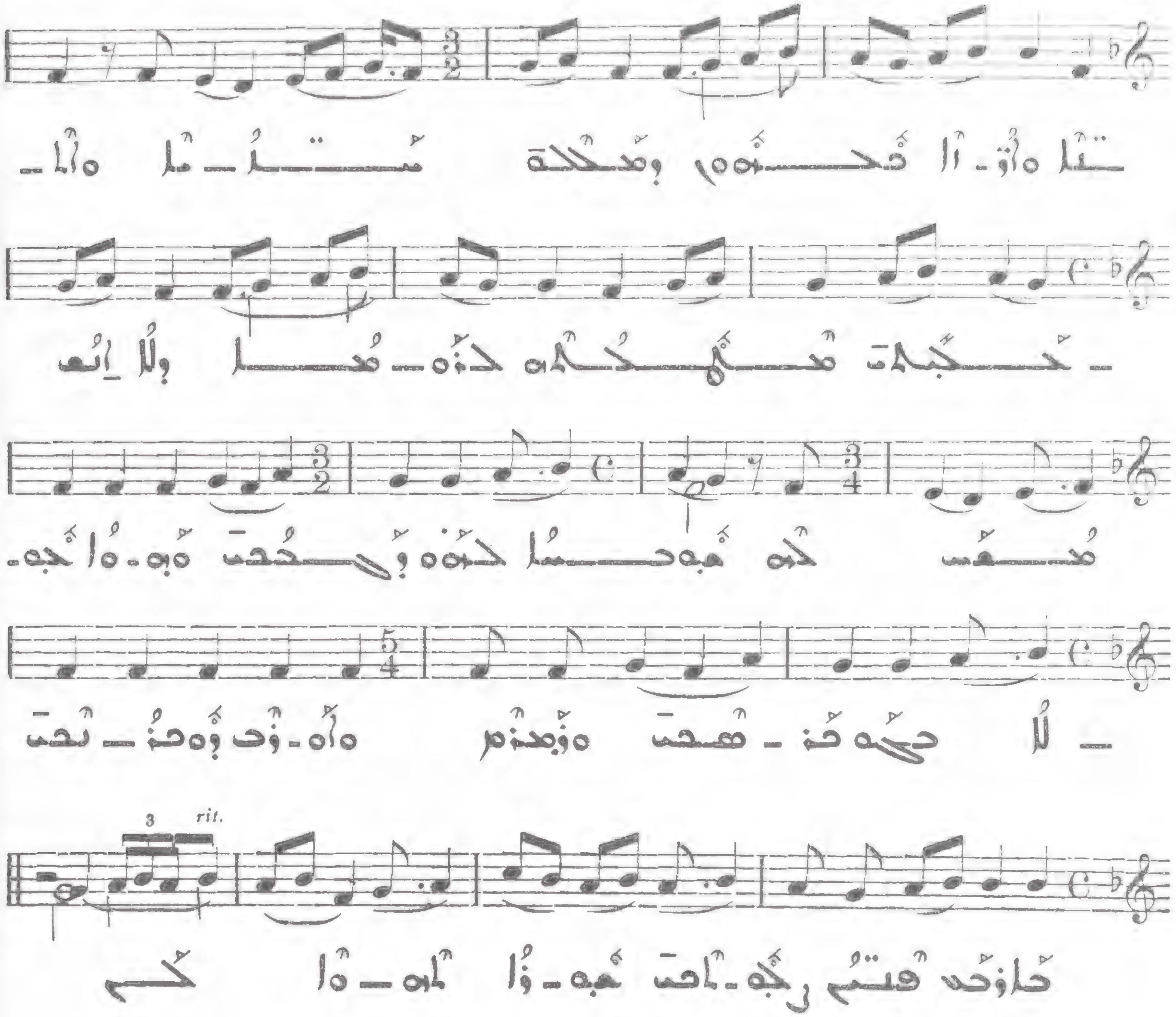


ܩܠܐ ܕܩܕܝܫܐ ܢܬܩܪܐ ܠܒܝܬܟ : ܒ 146

All. moderato

VII





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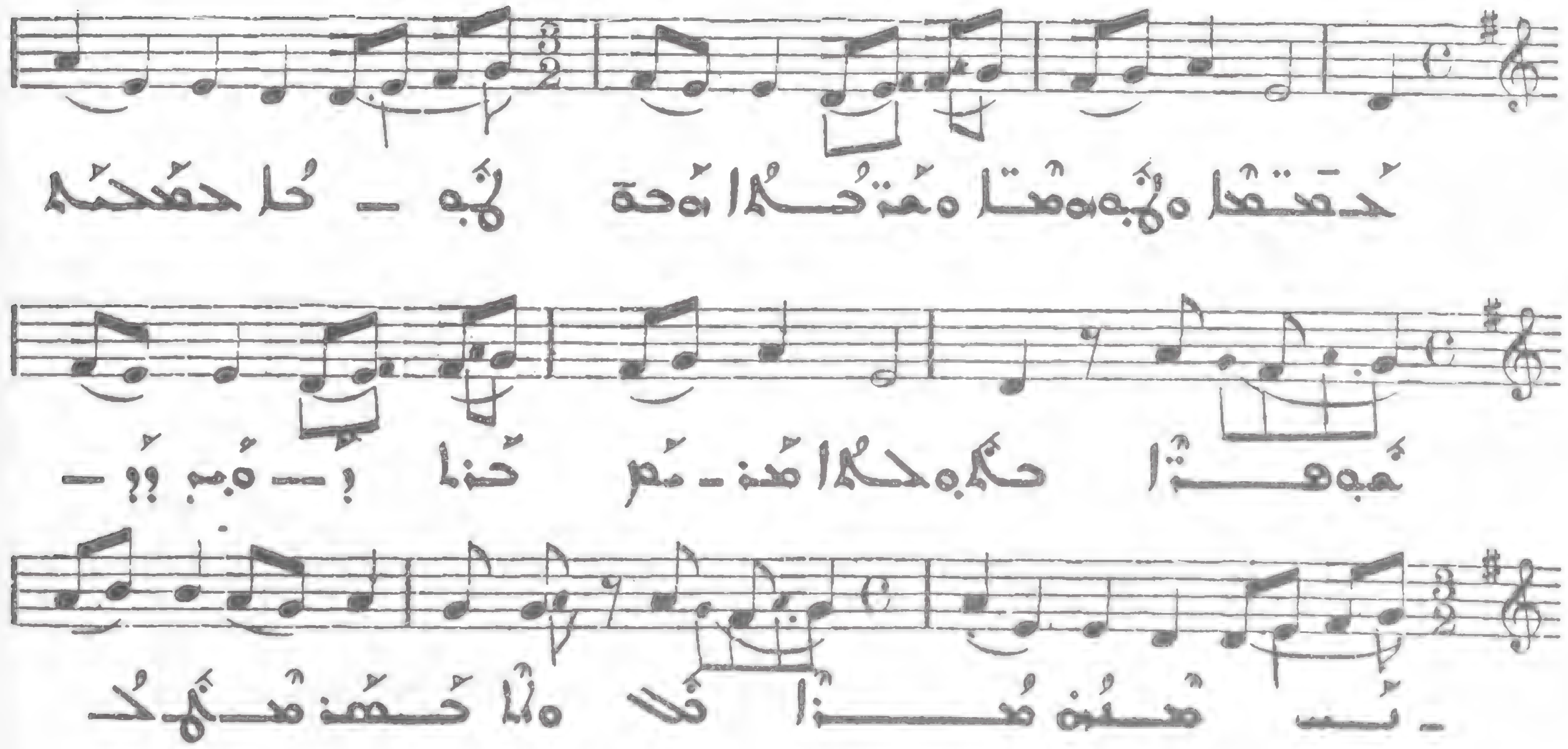
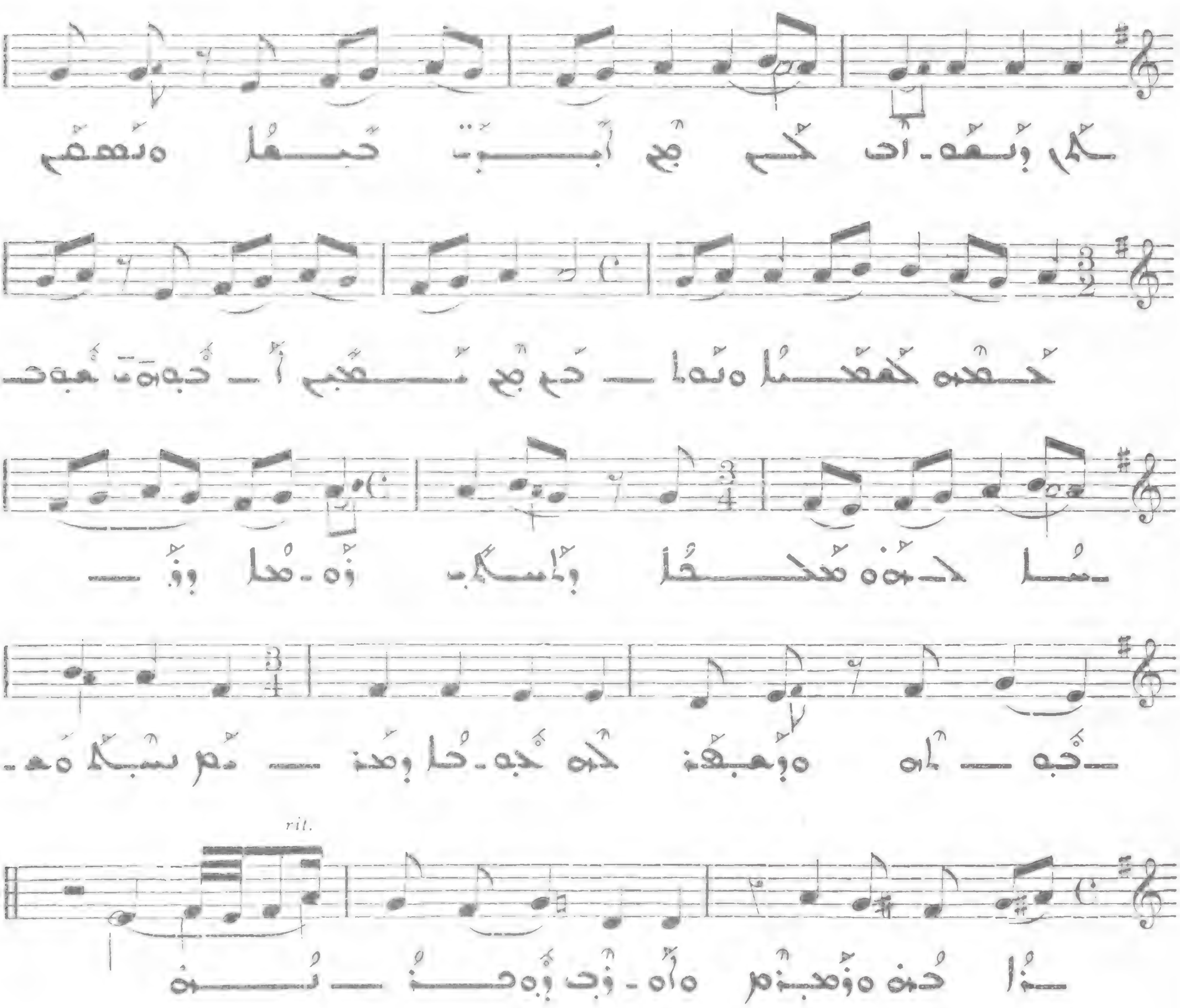
147

Allegretto

II

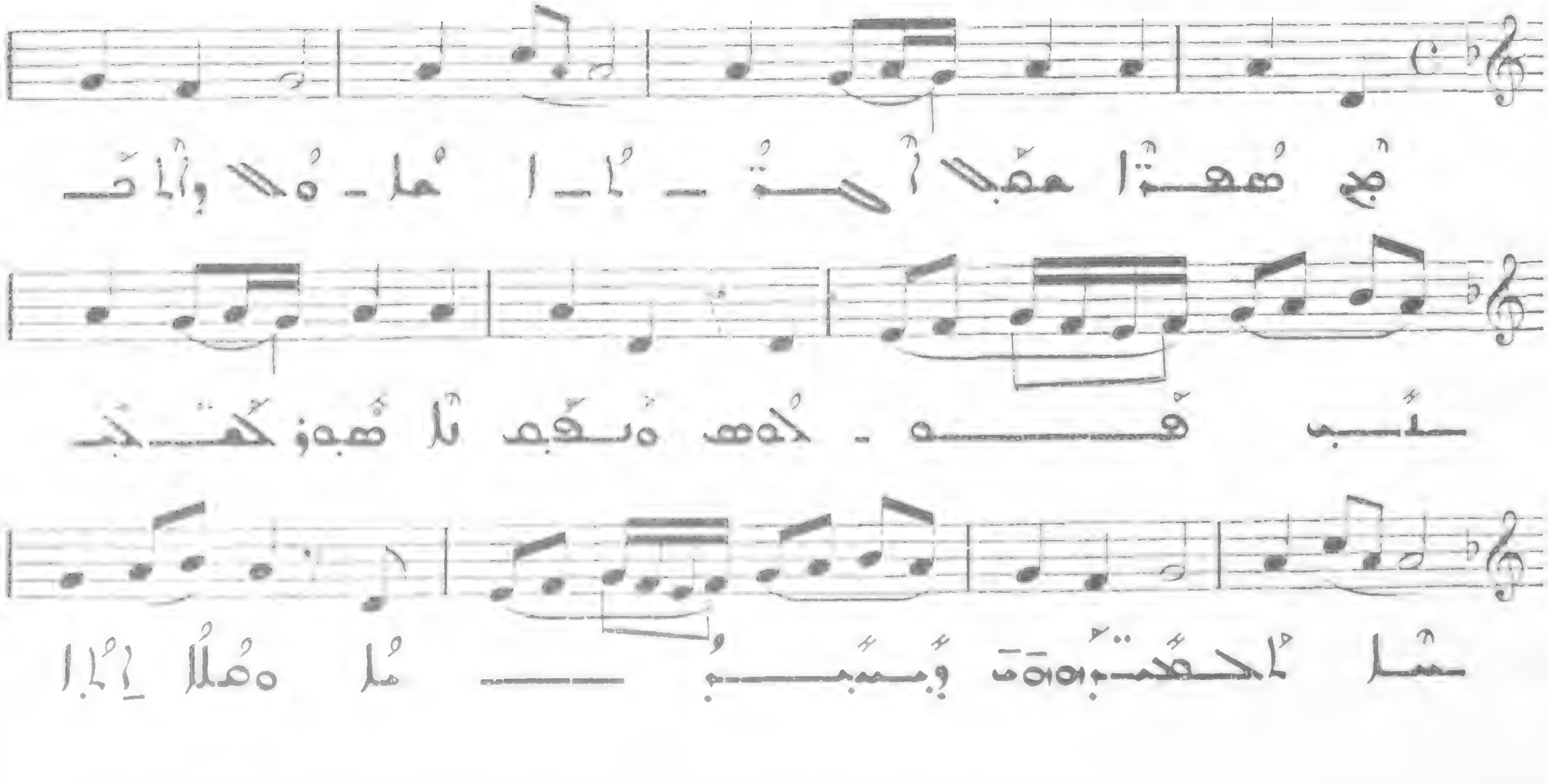


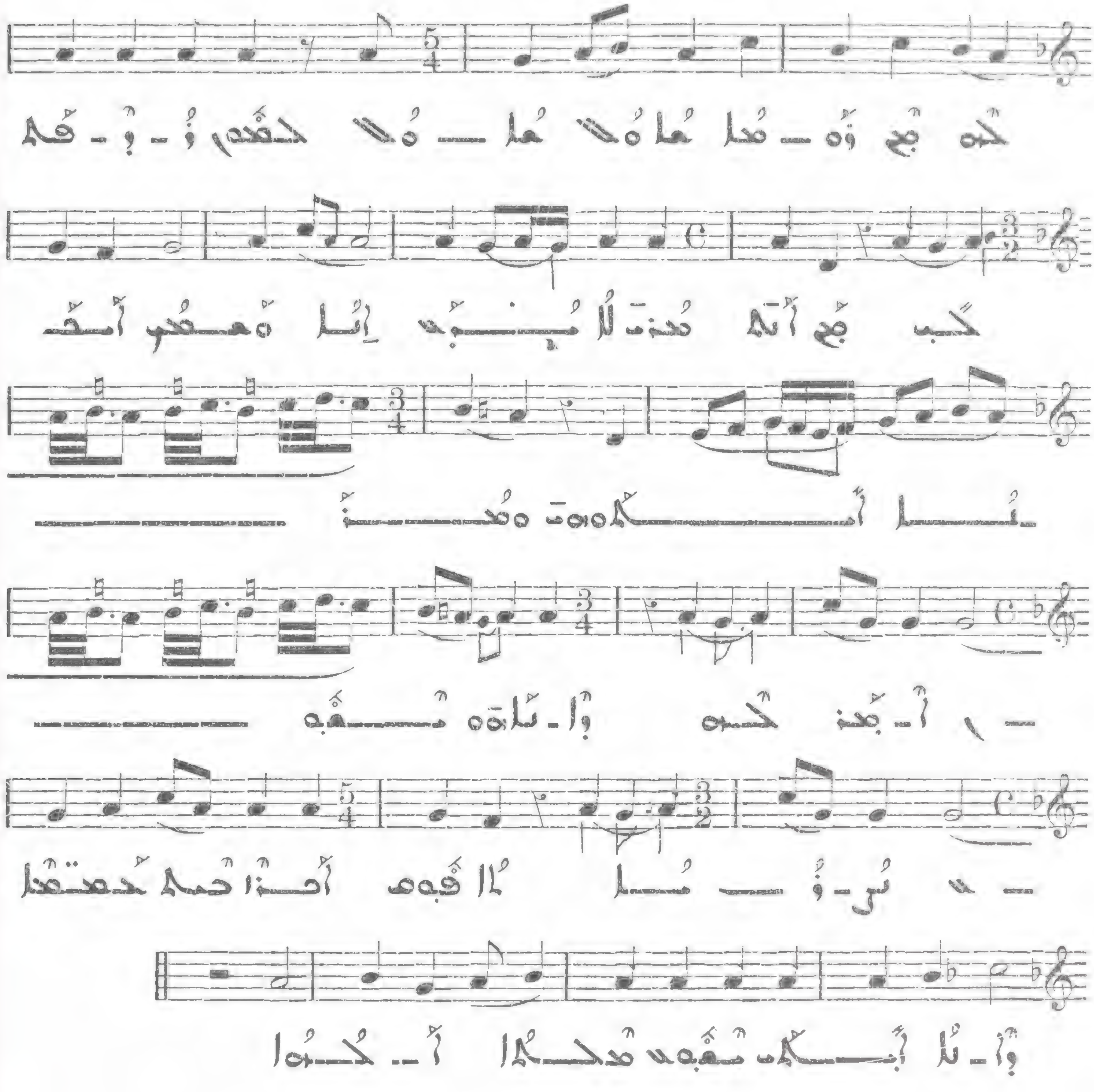


148

Allegretto

III

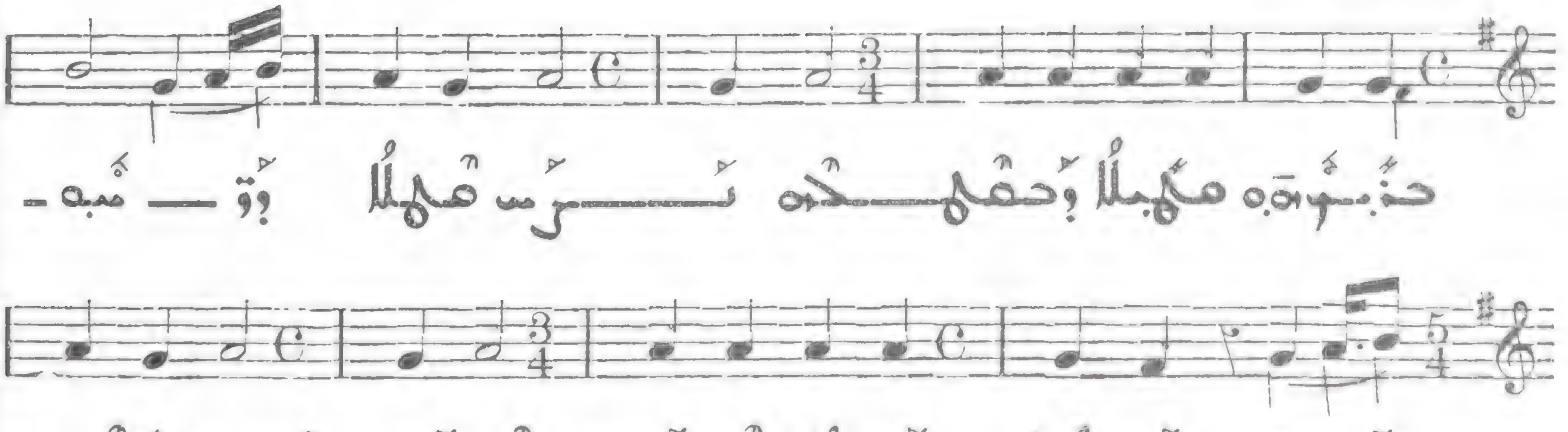


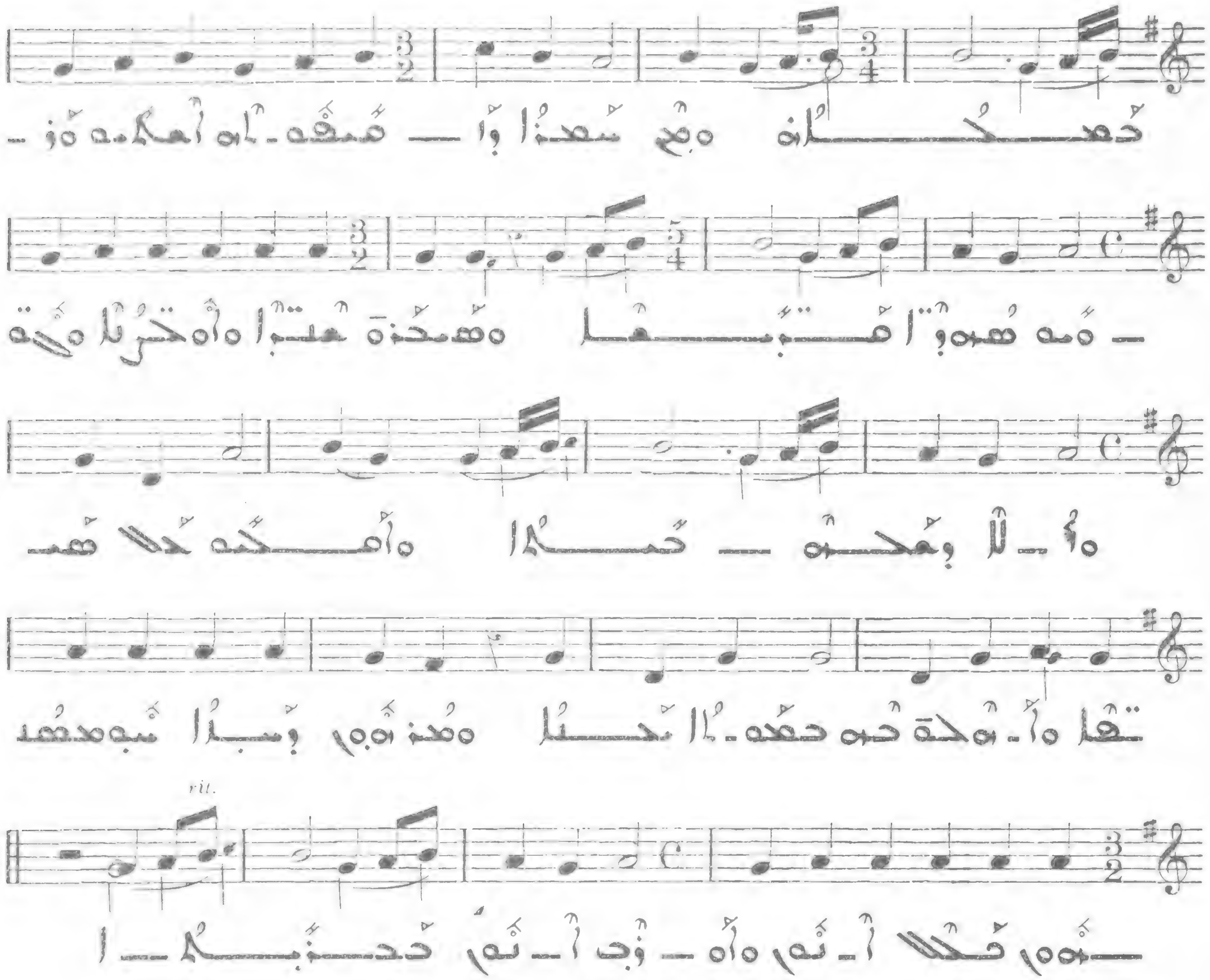


149

Allegro moderato

IV





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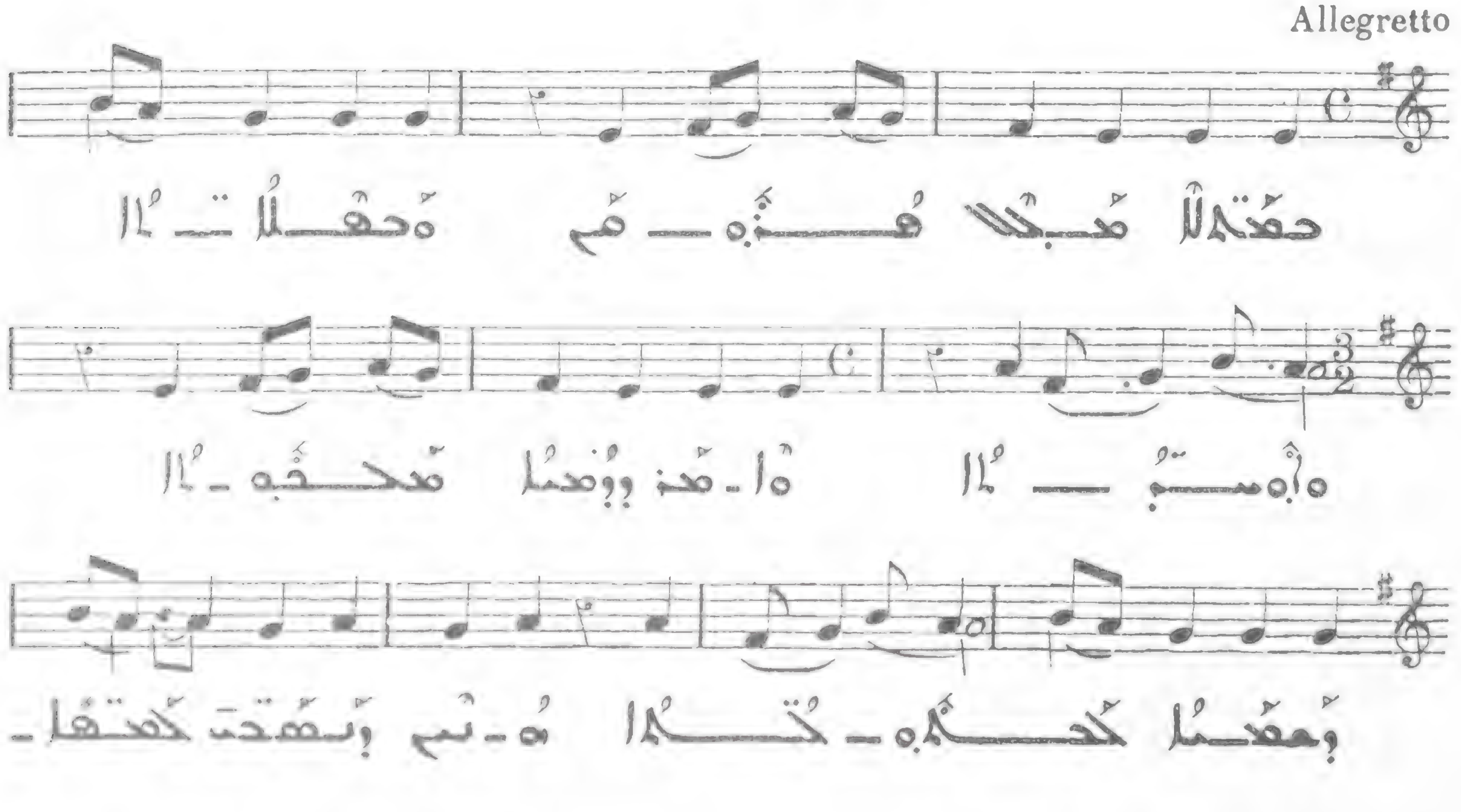

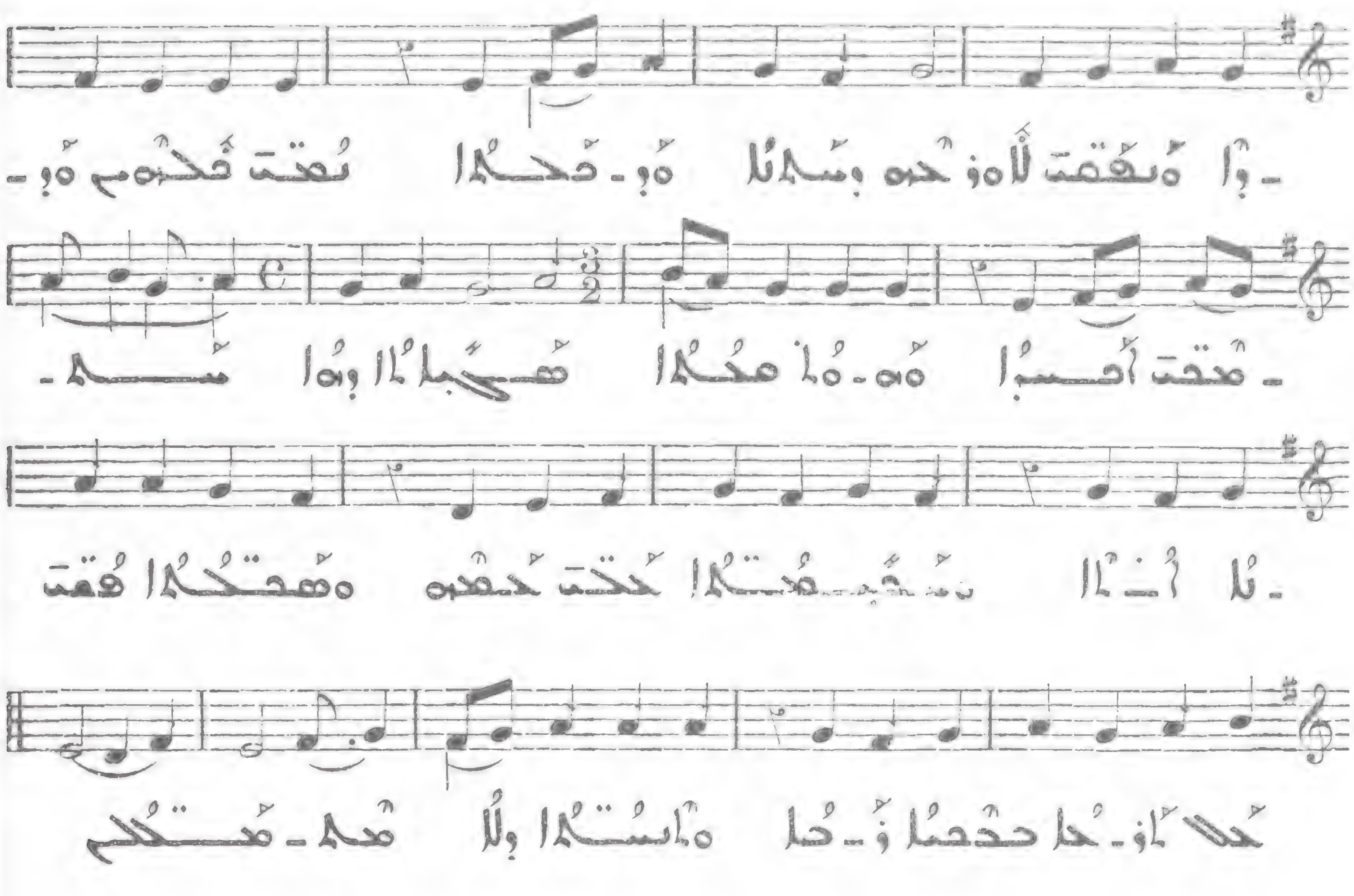

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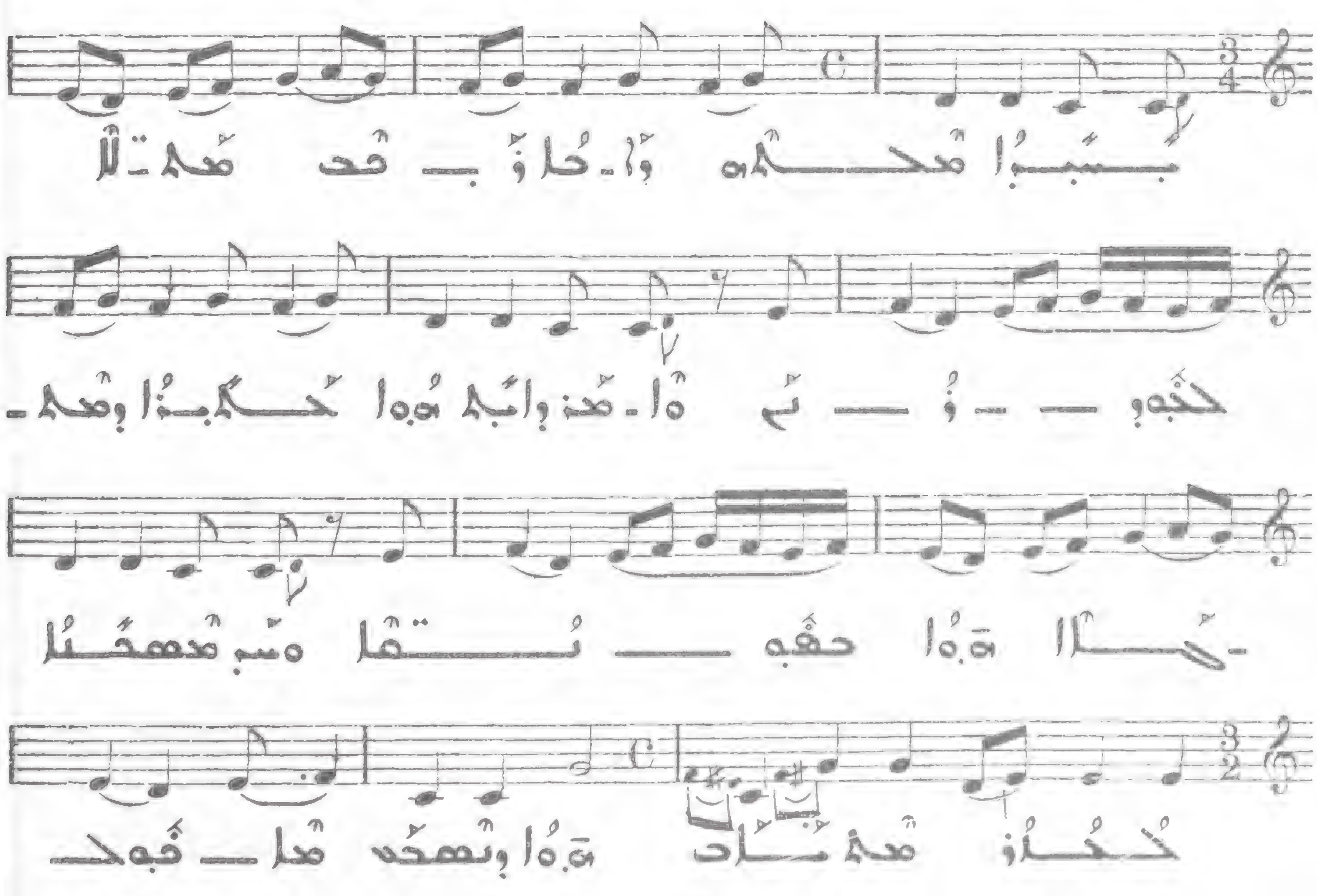
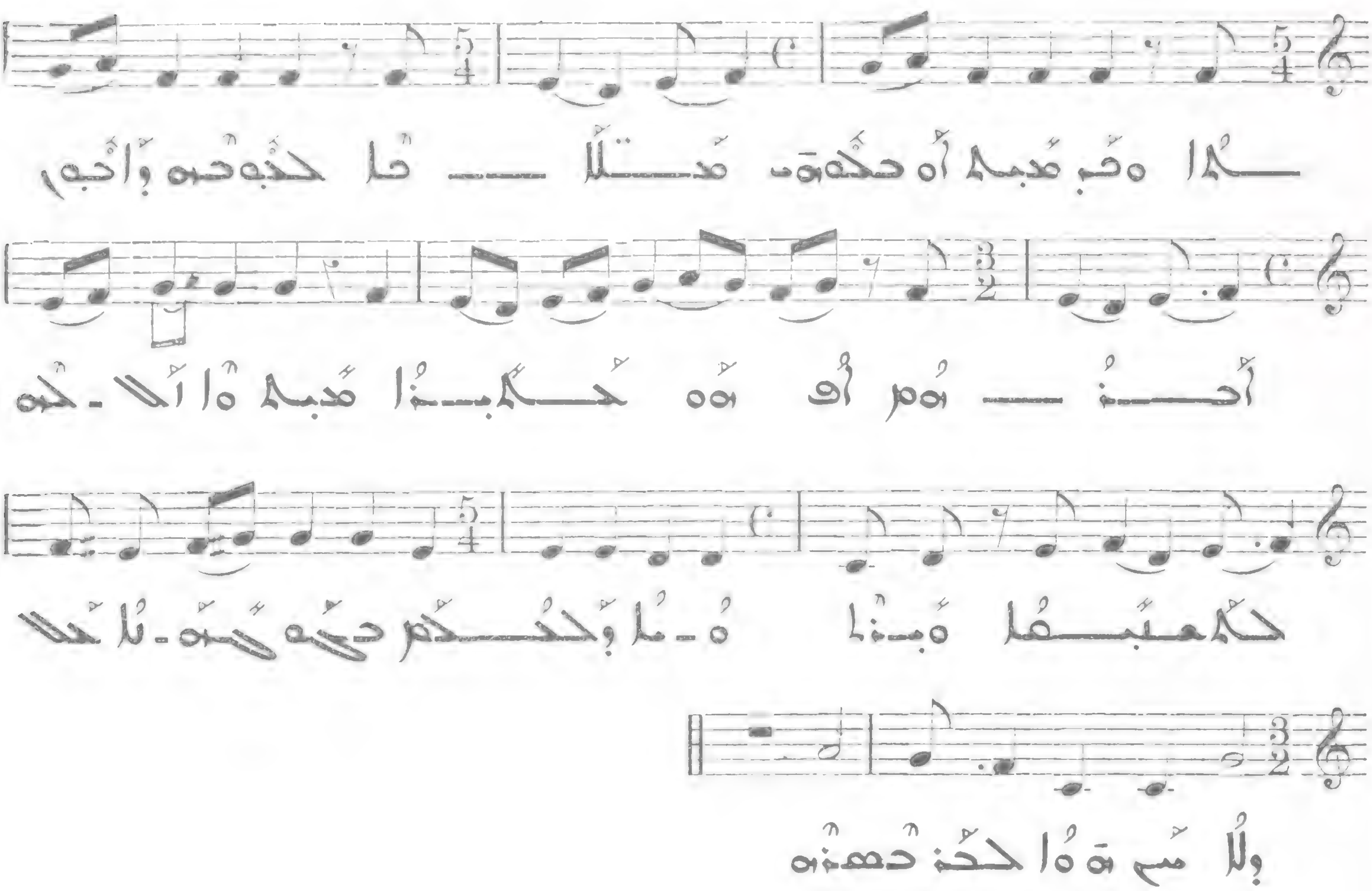
Allegro moderato

VI





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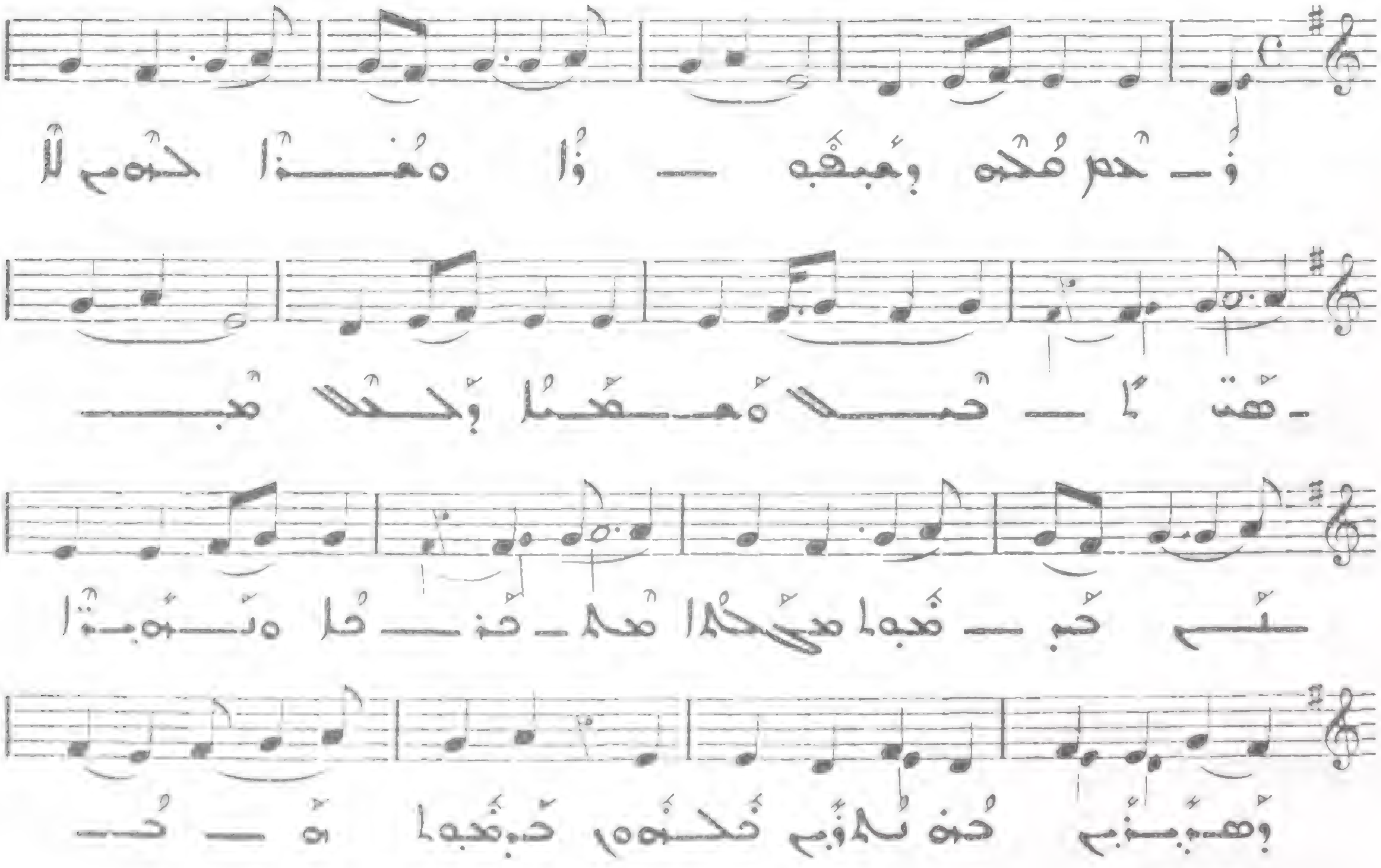
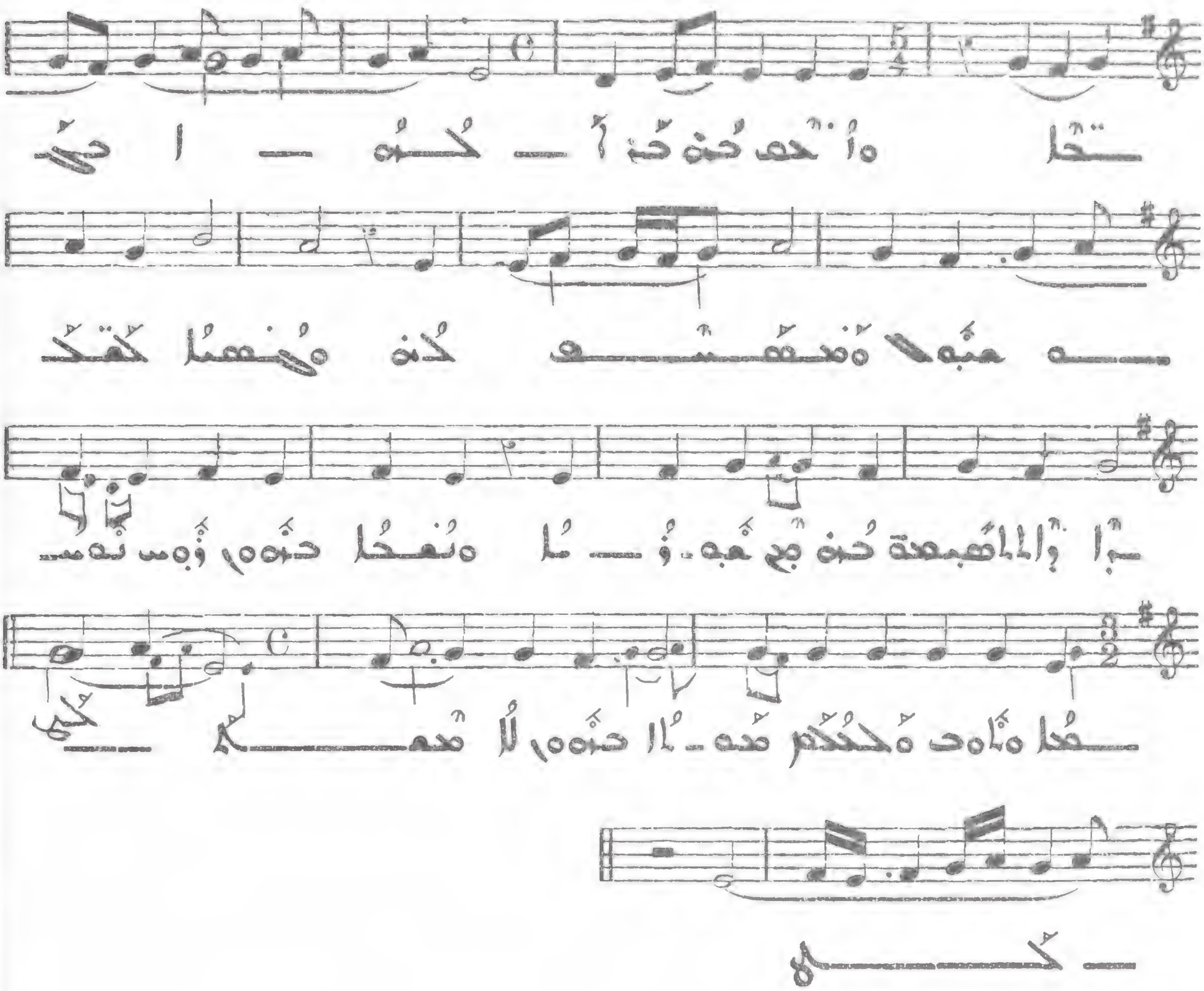
Allegro molto

VII

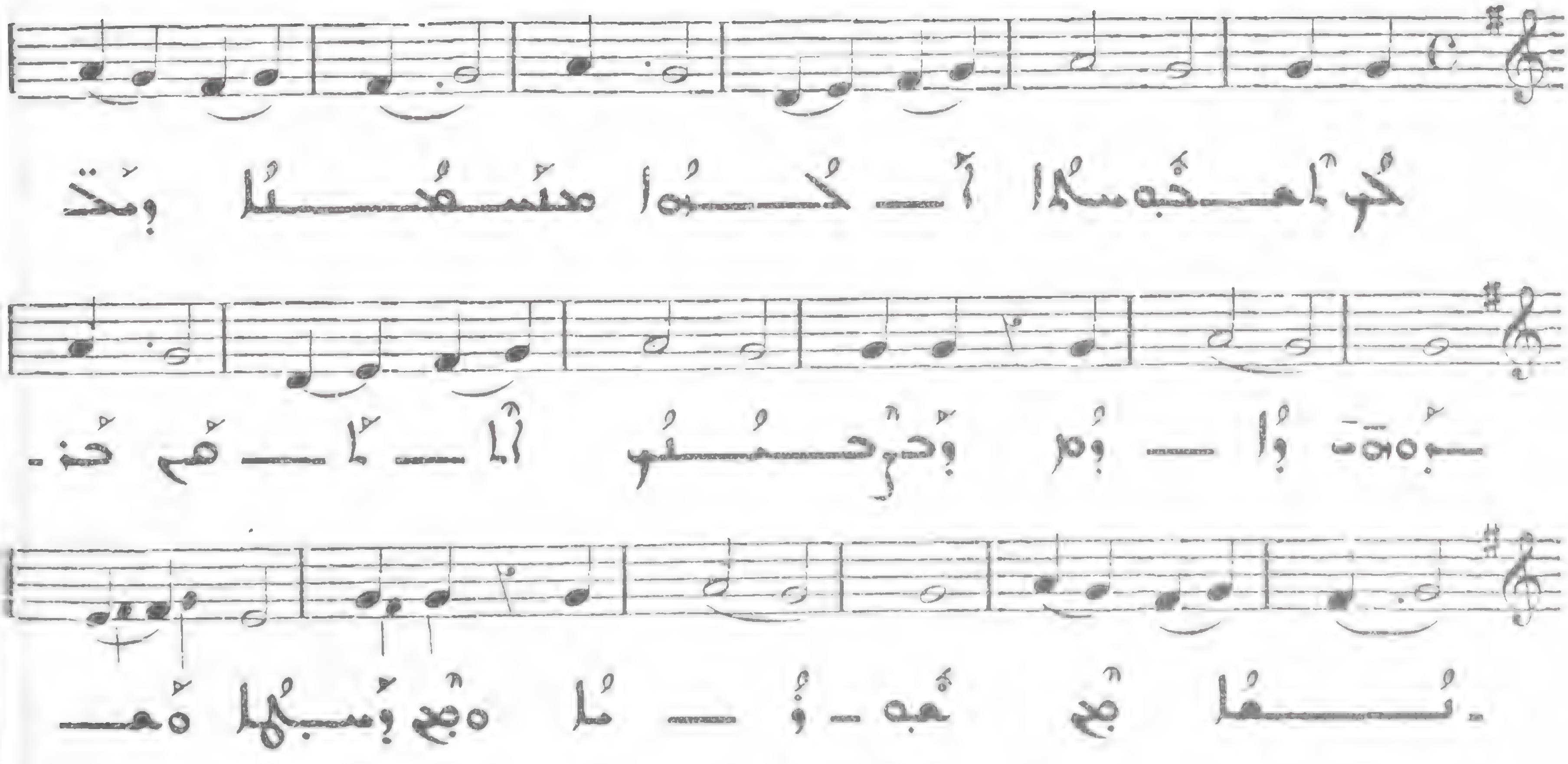


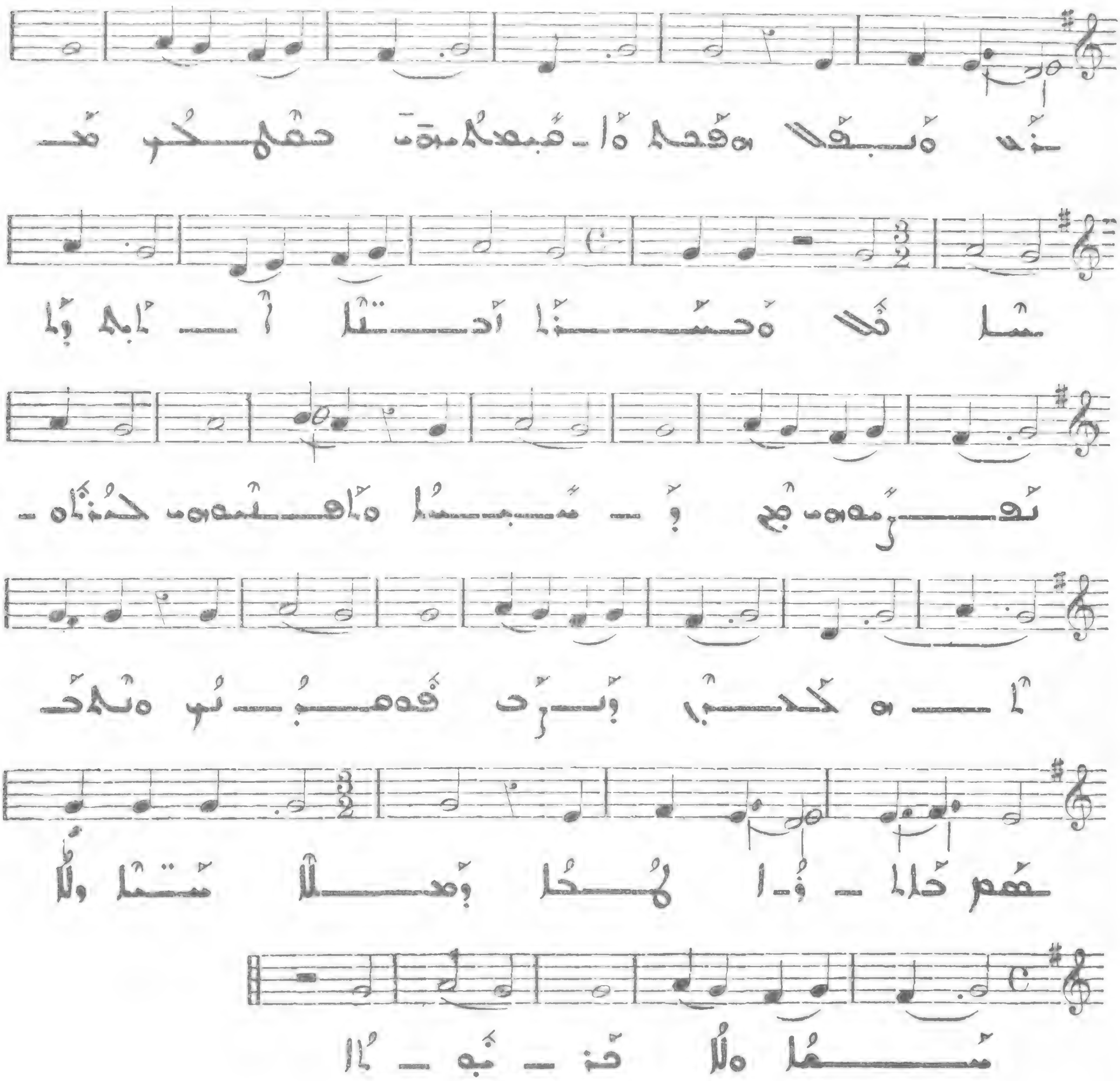


153

Allegro molto

VII





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All. molto

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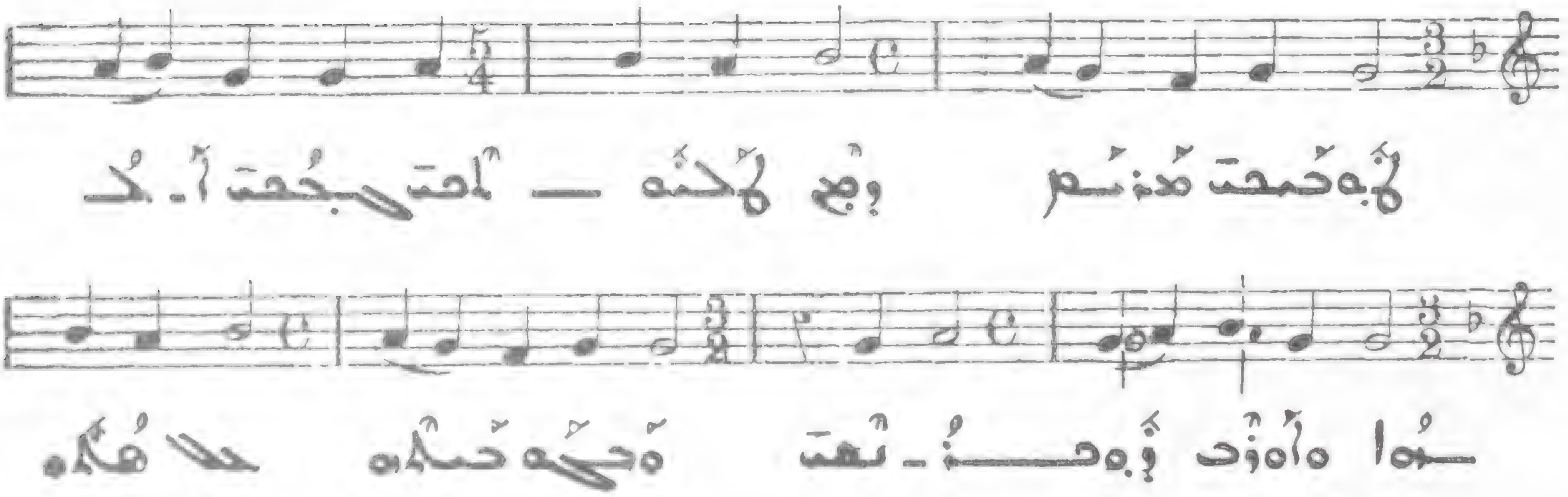

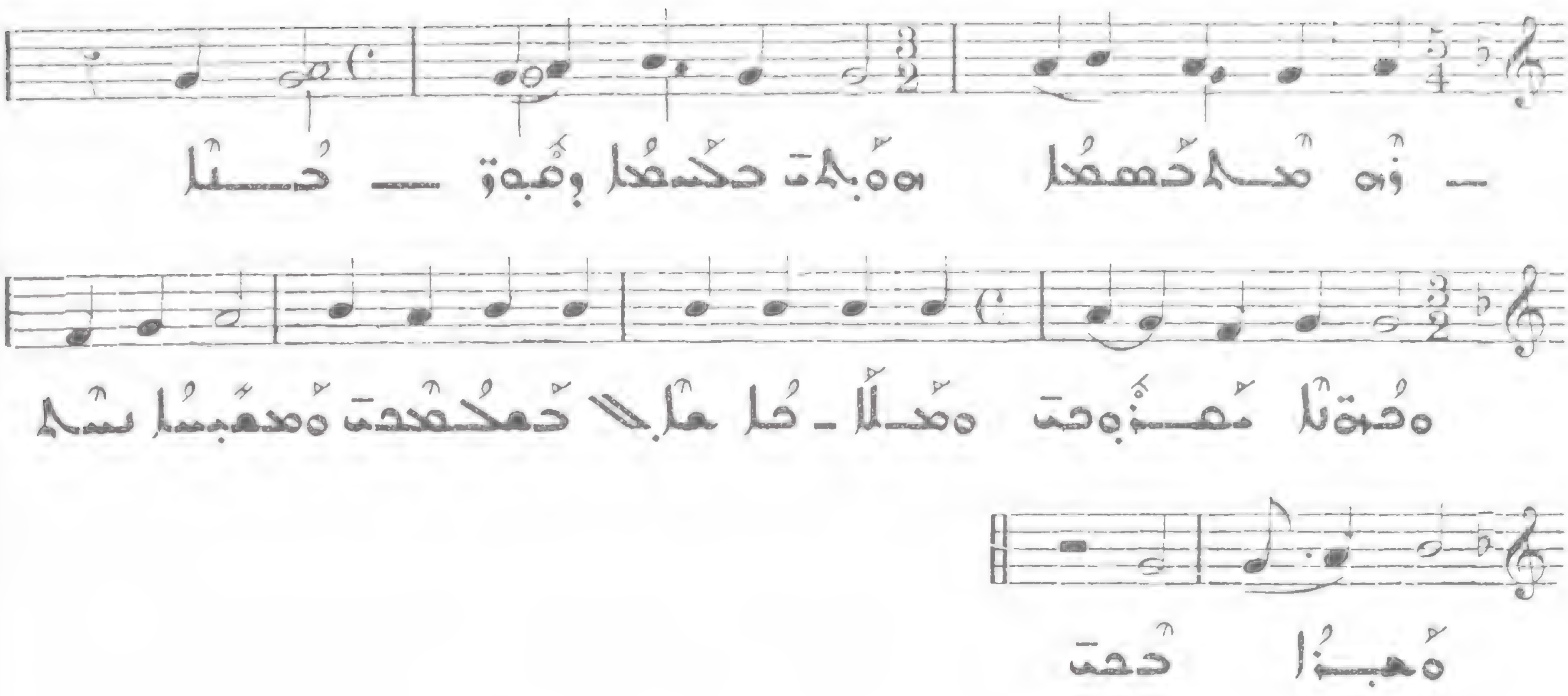

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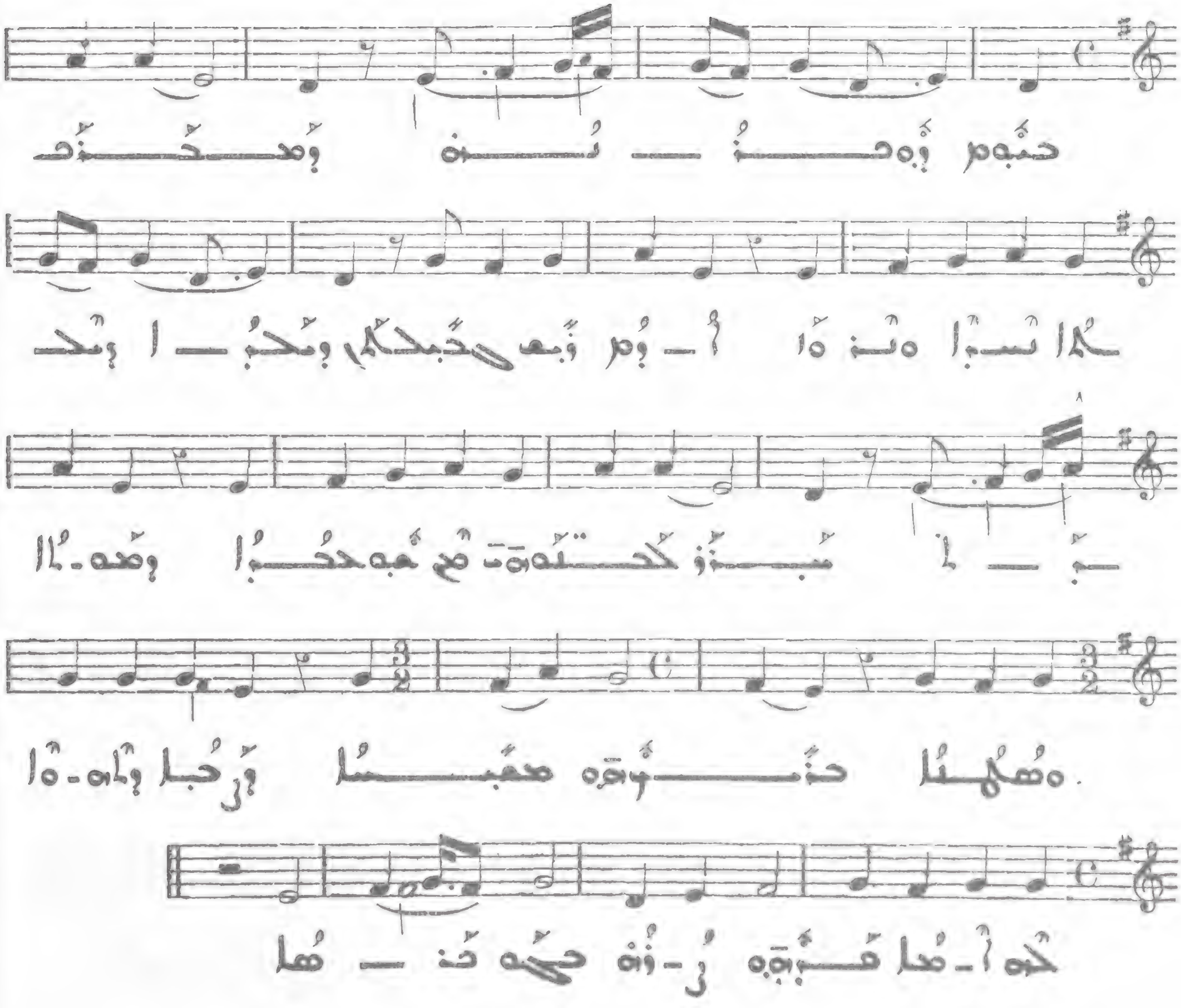
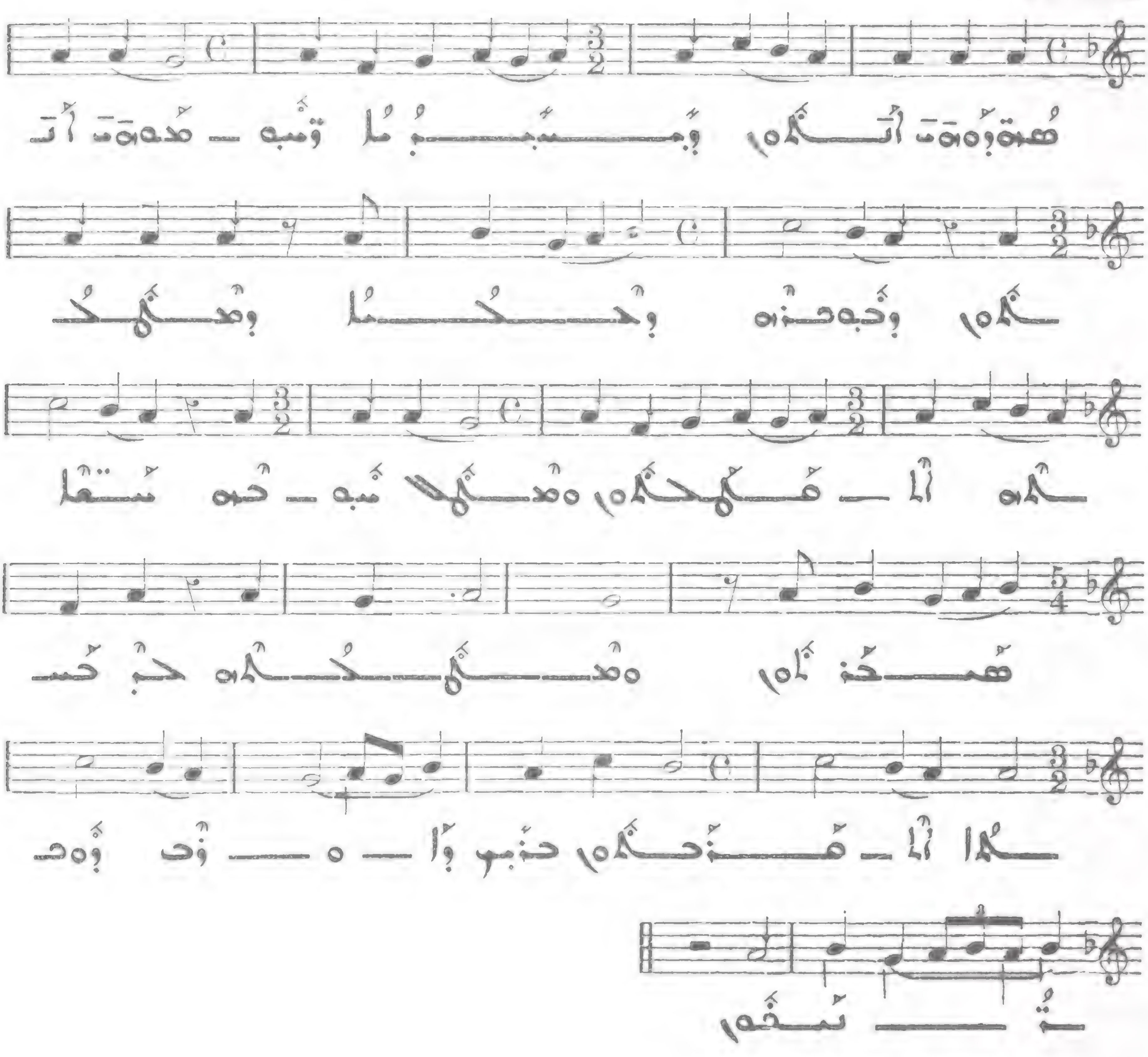
Allegretto

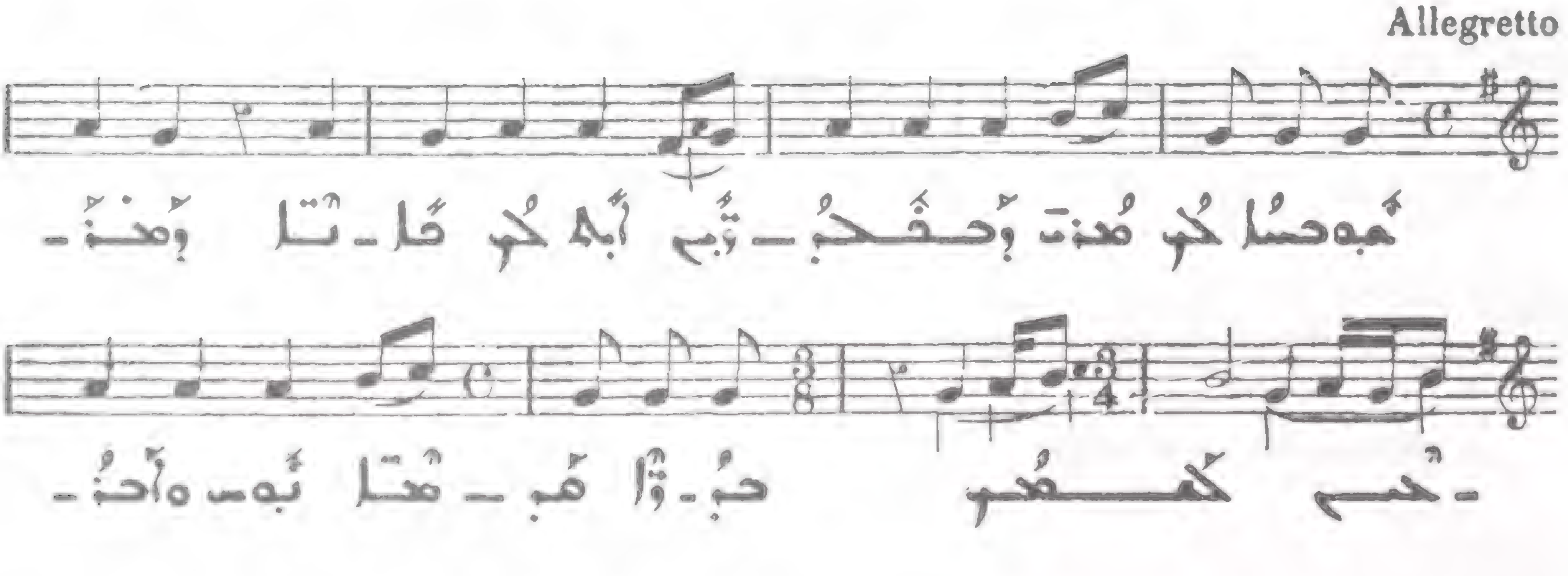
II

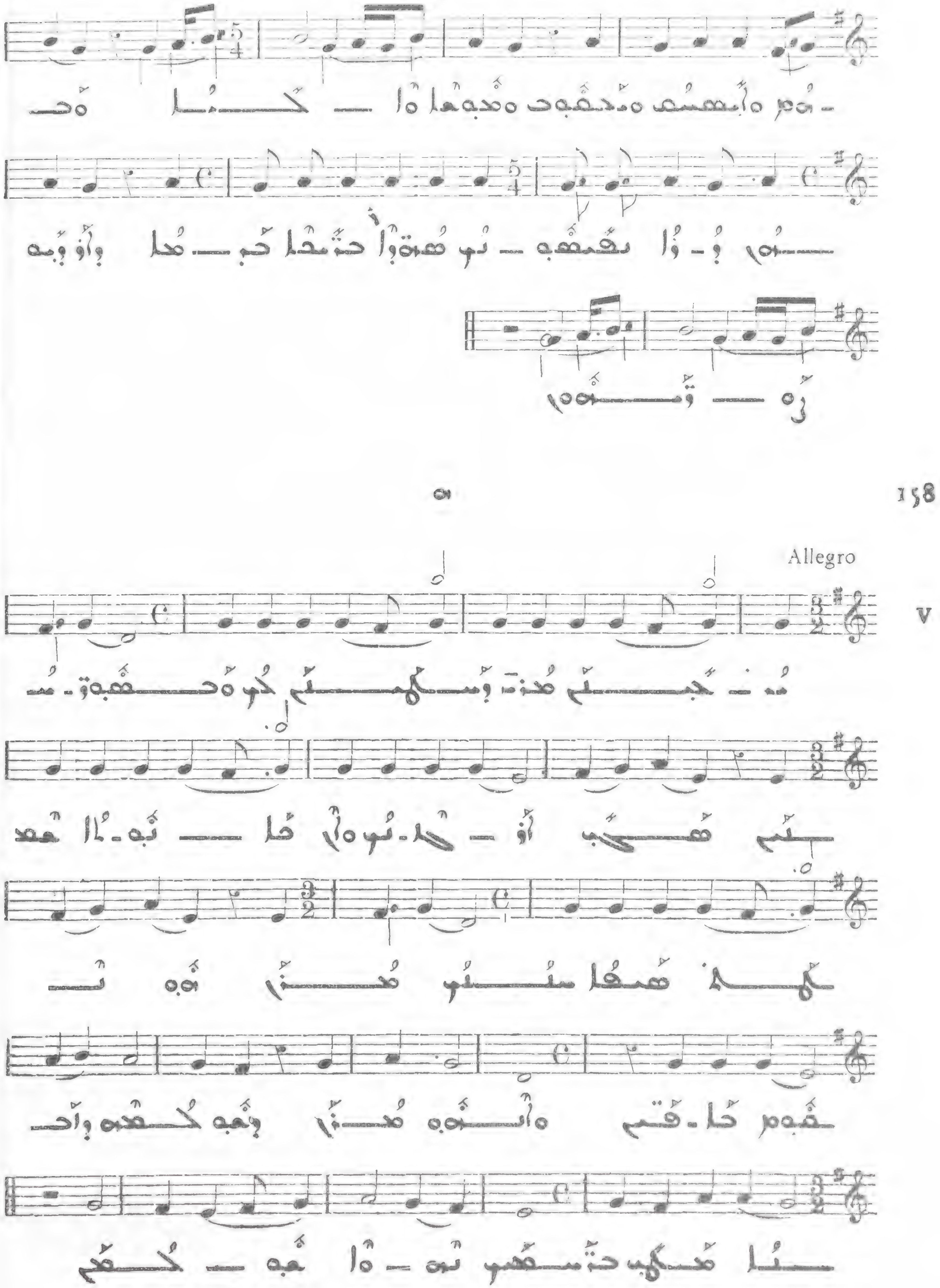


15



15




158
Allegro
V

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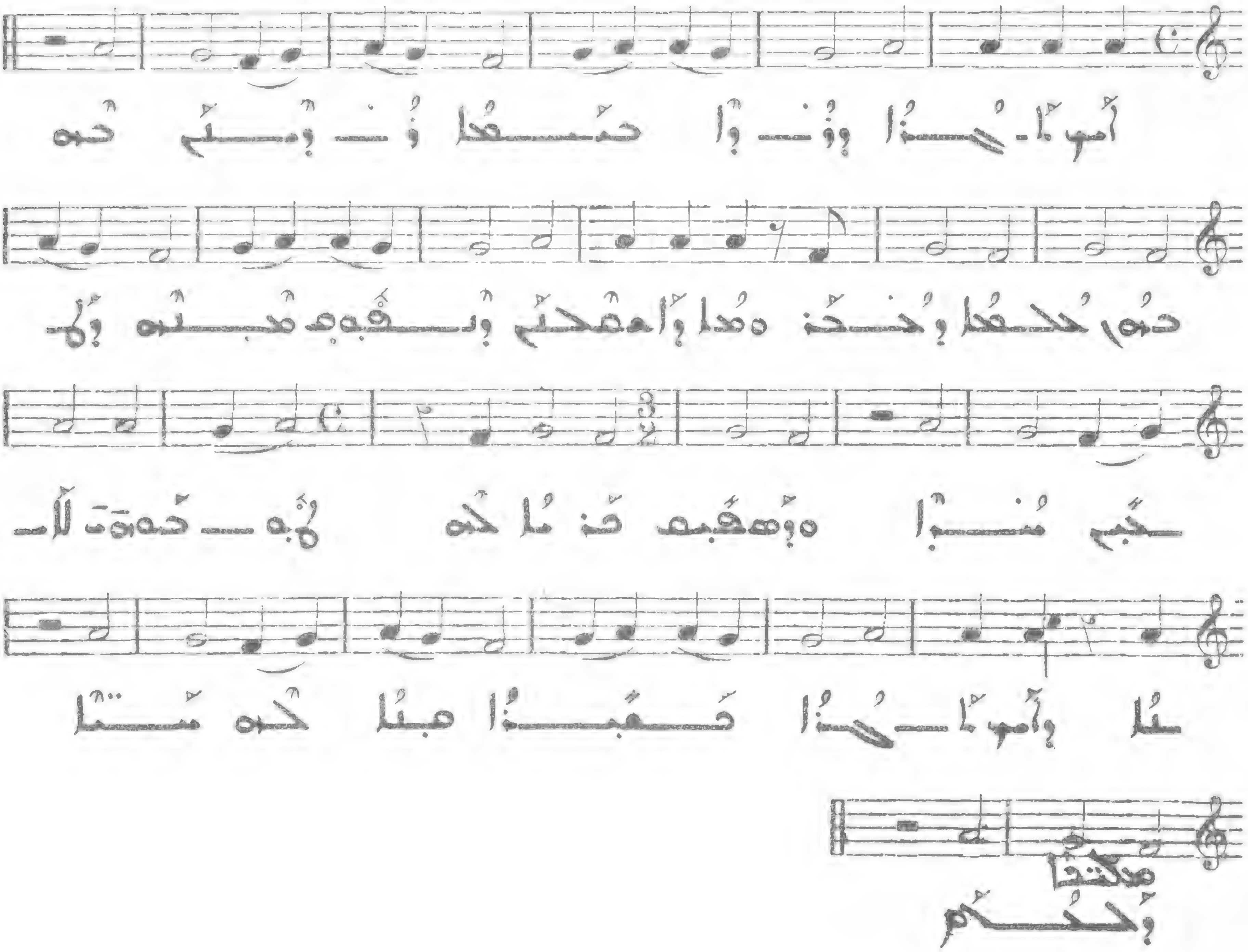
159

Allegro molto

VI



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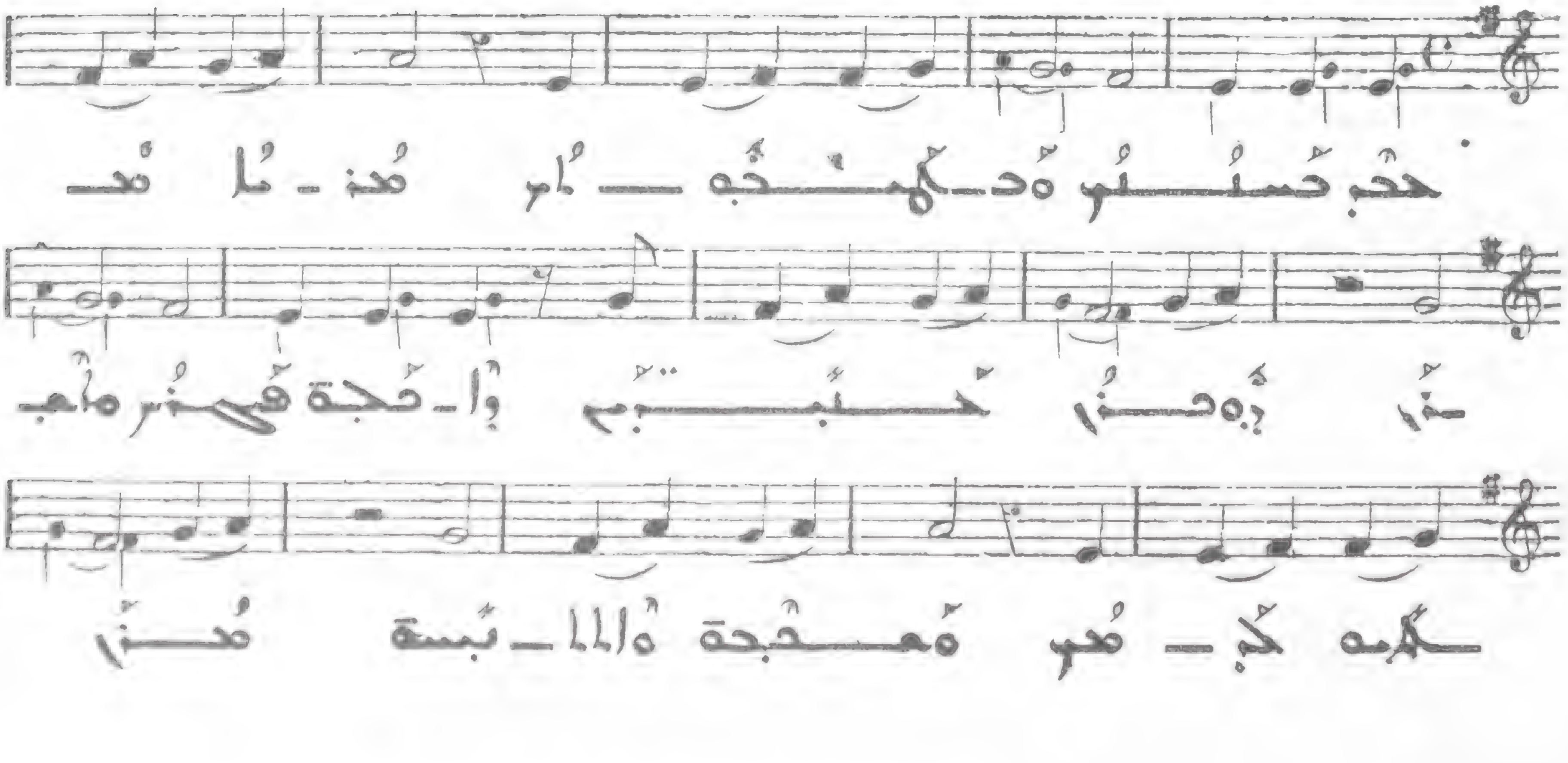
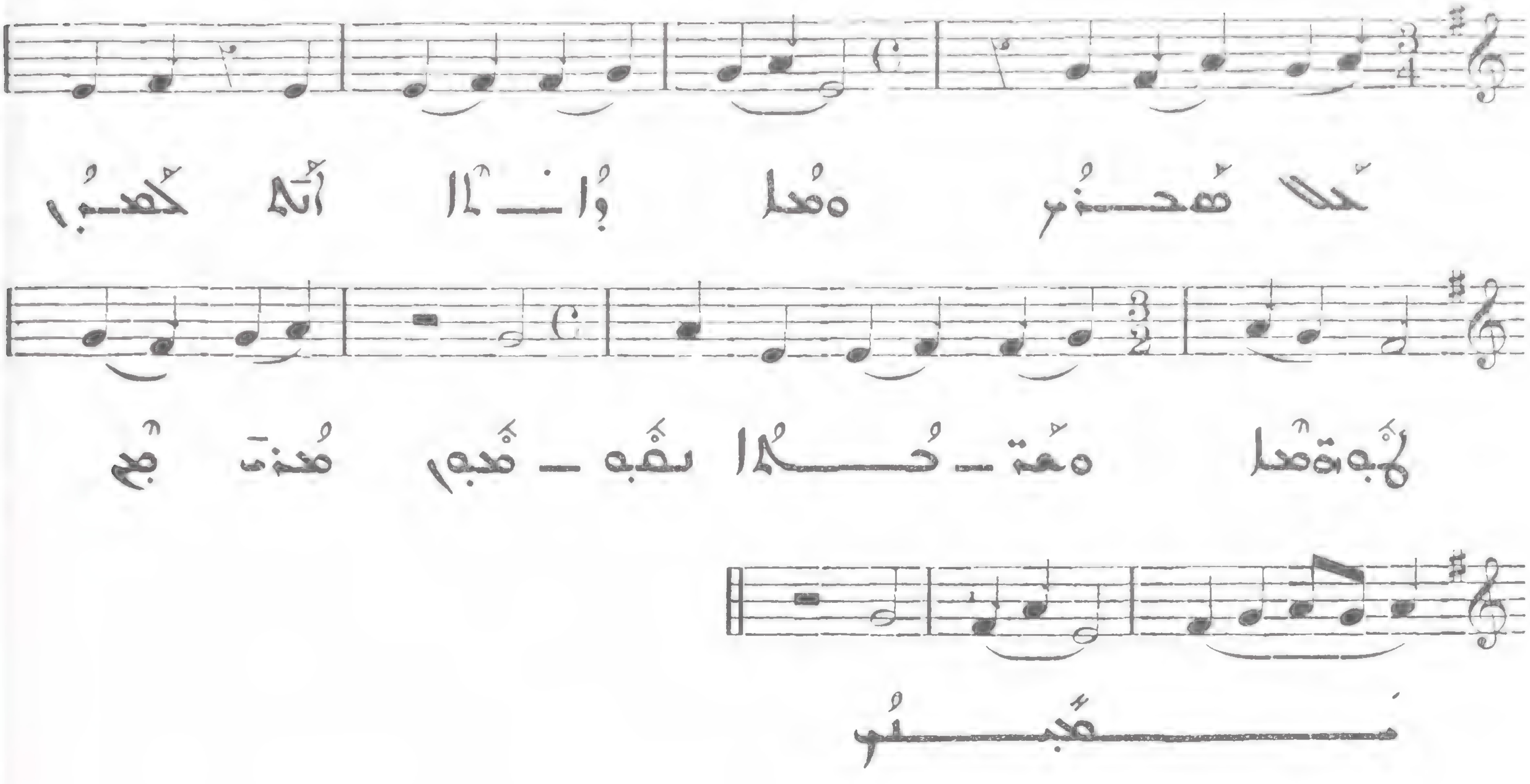
160

All. molto

VII





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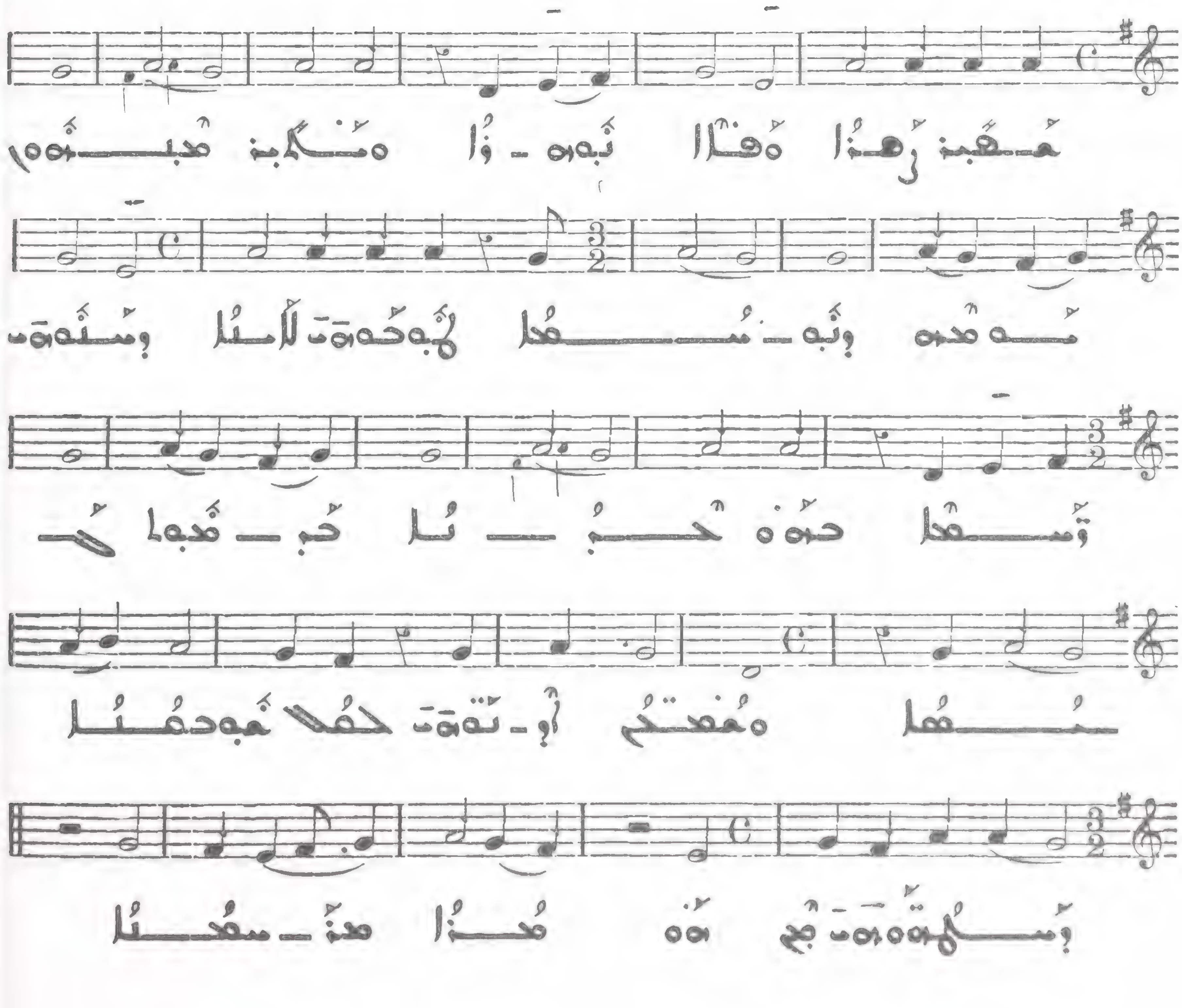
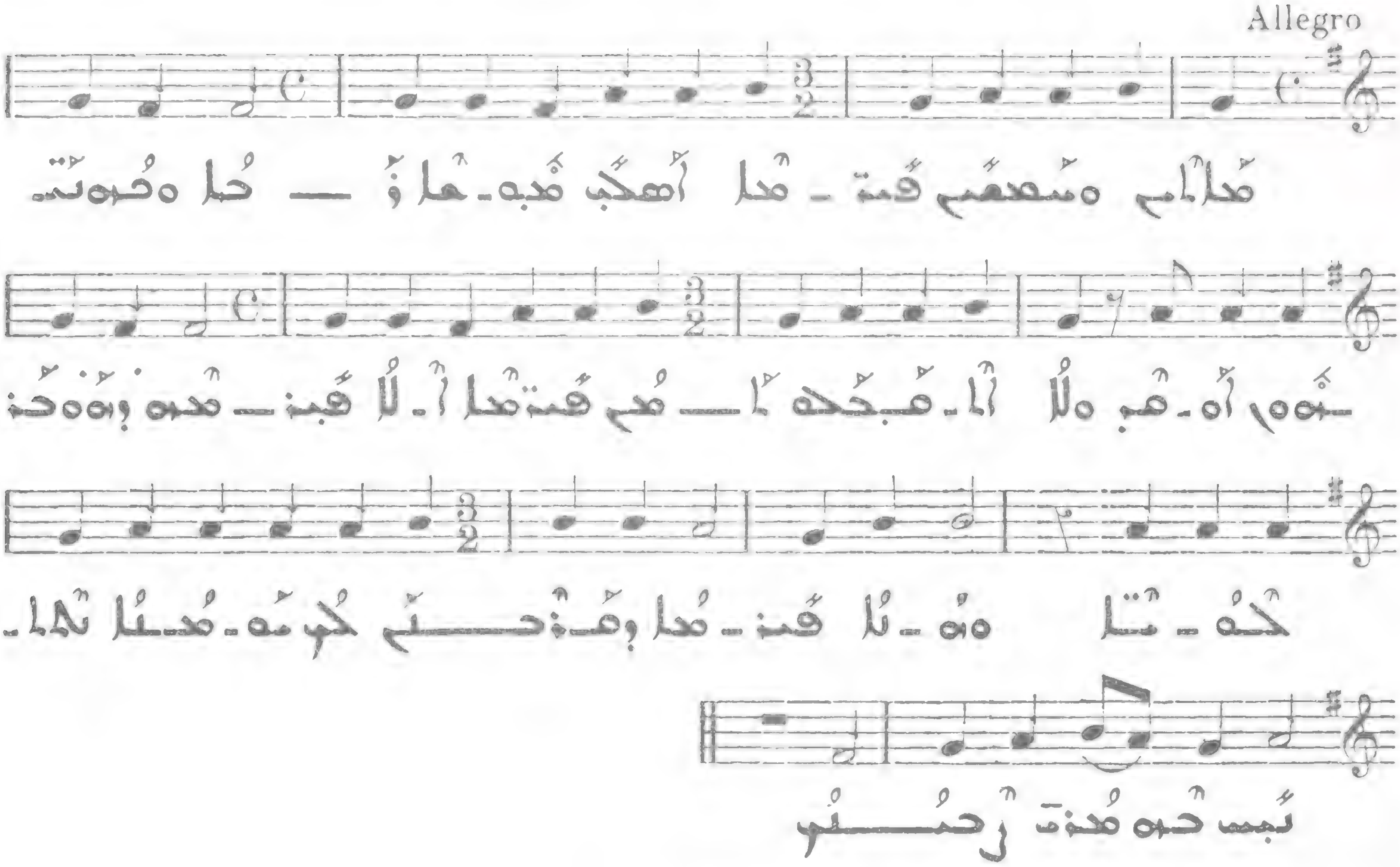
All. molto

VIII



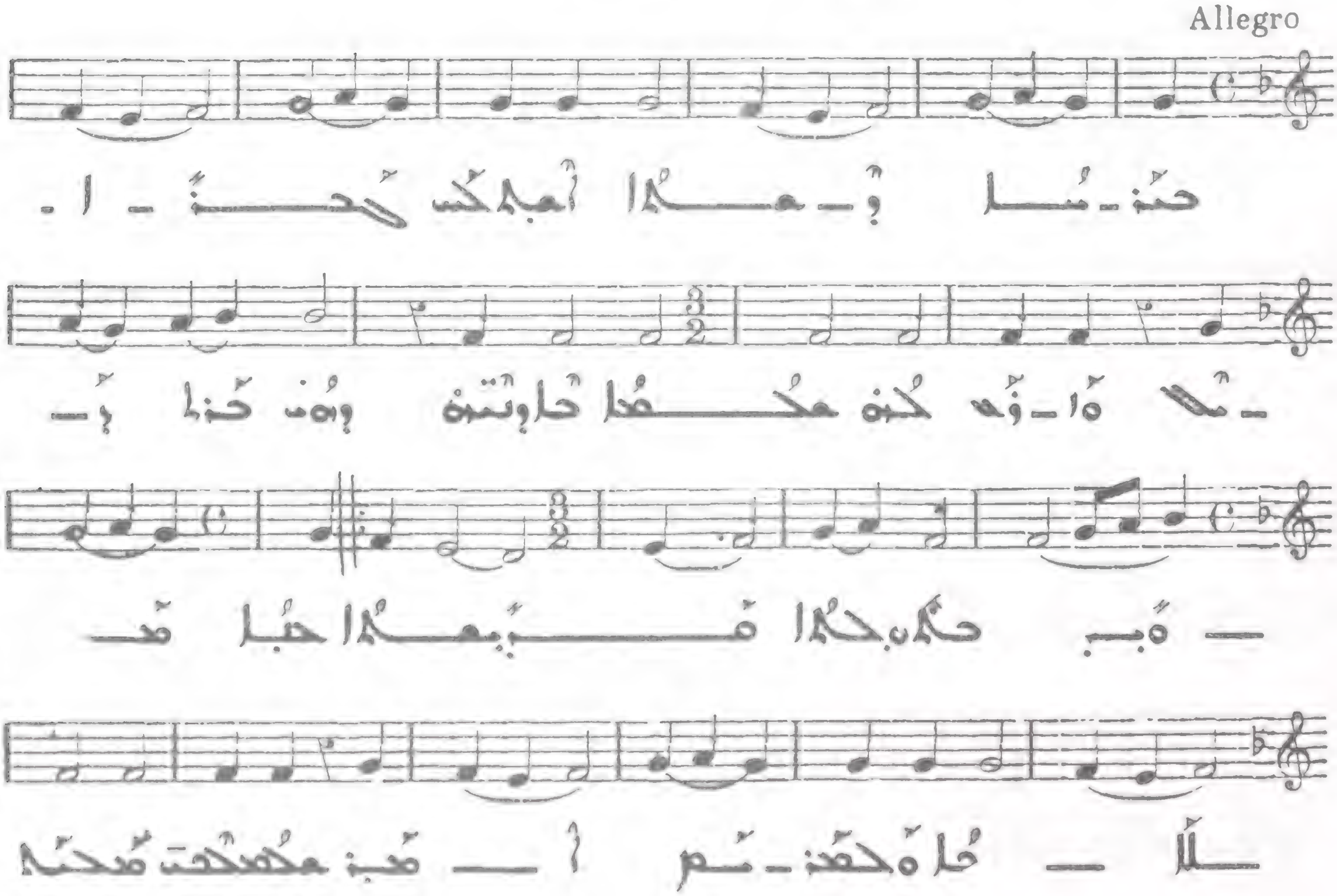
162 [illegible]

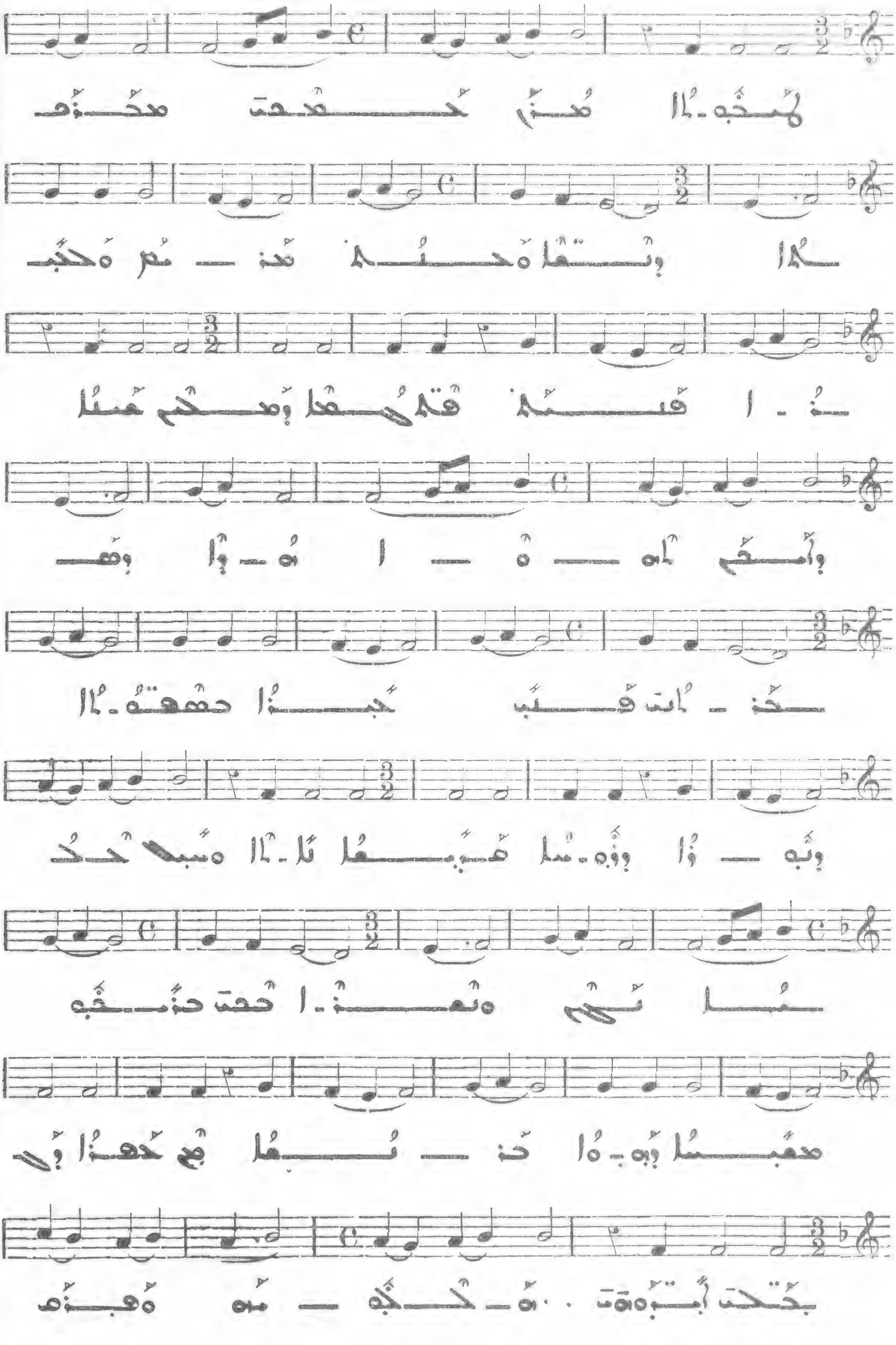
IIIV

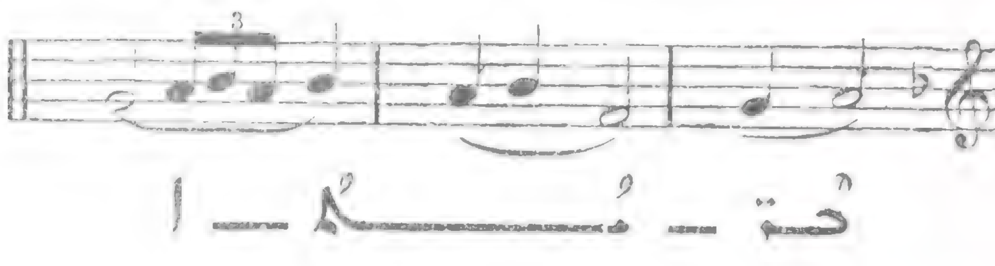


163 [illegible]

I







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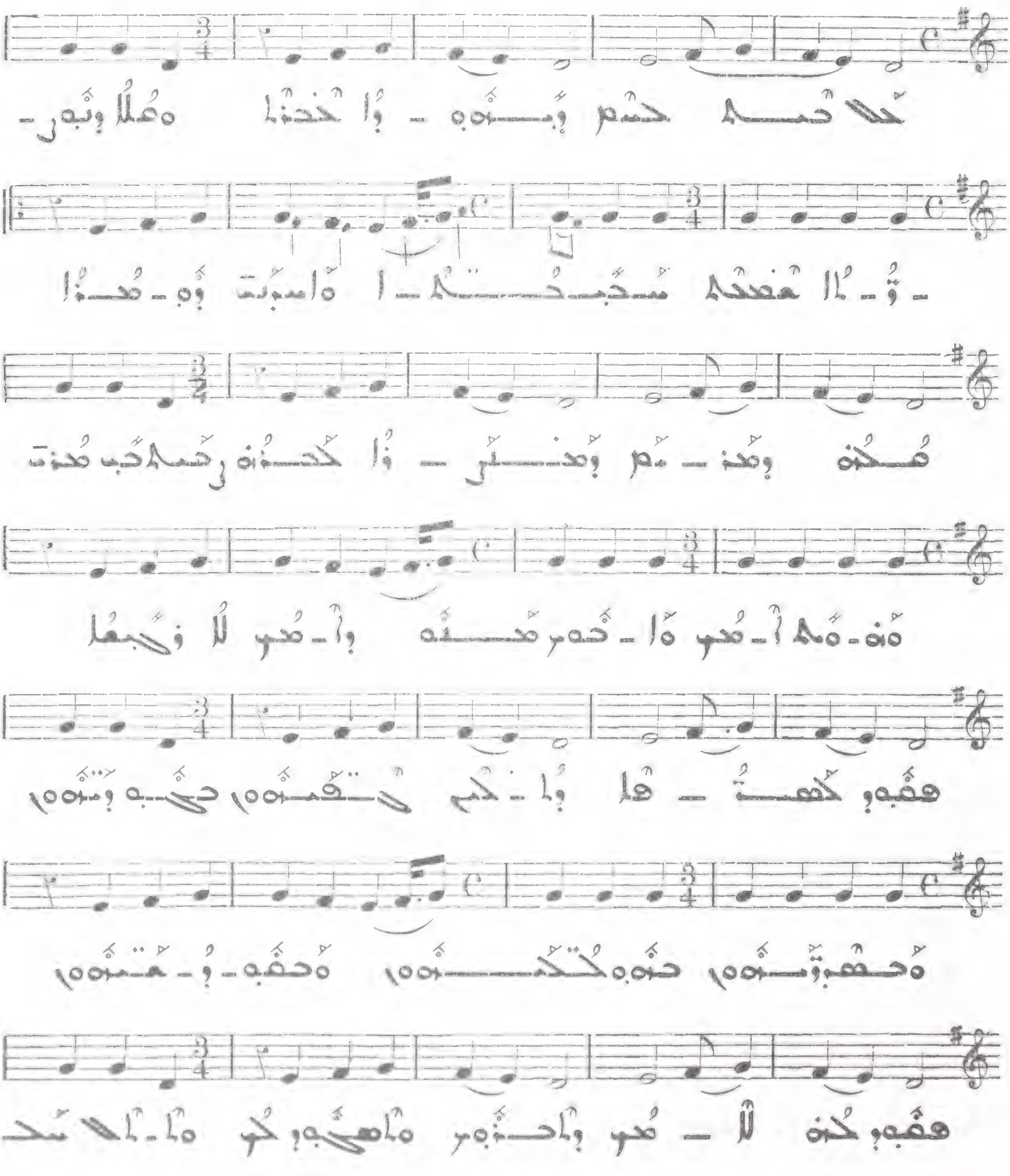
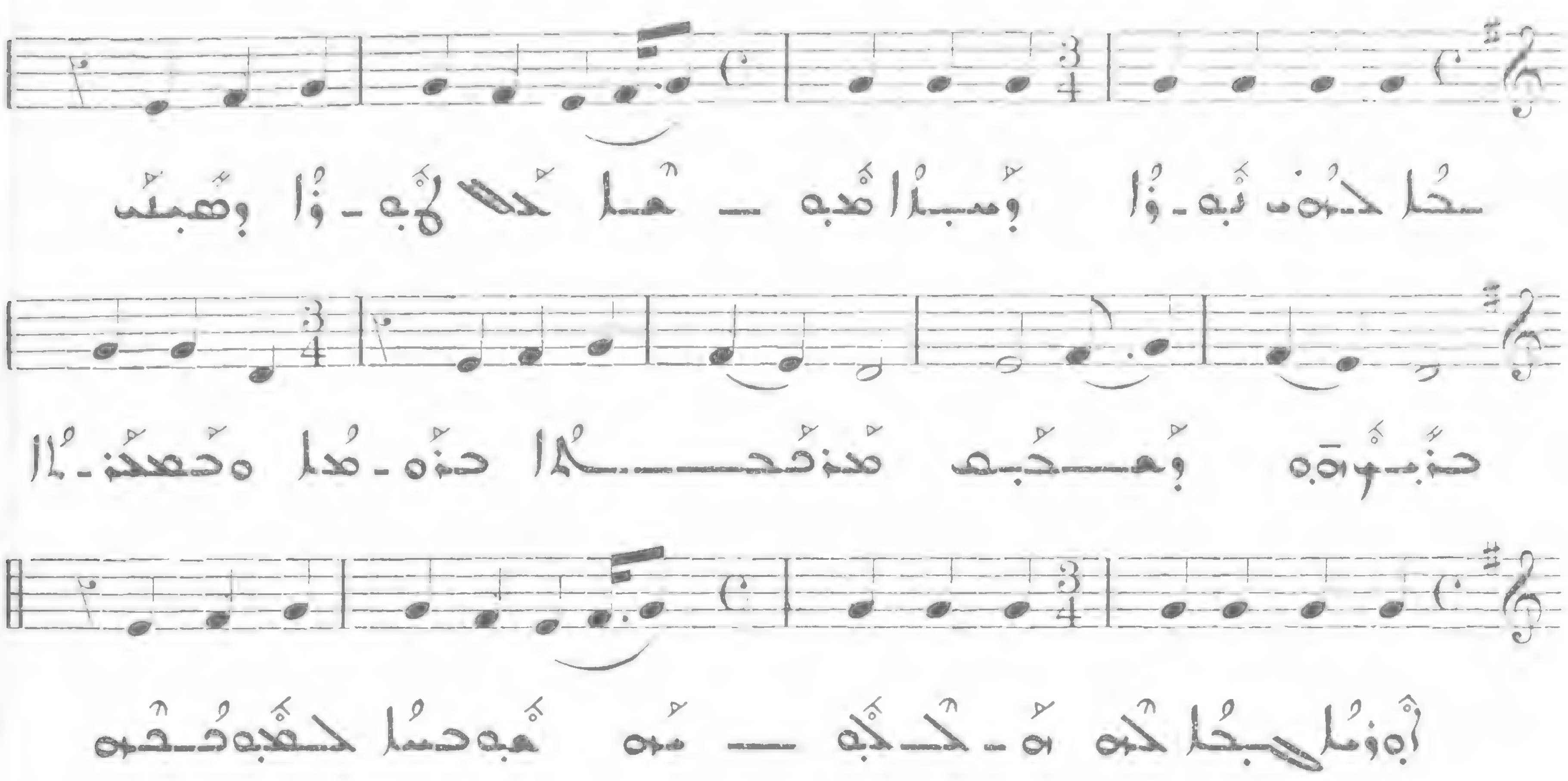
164

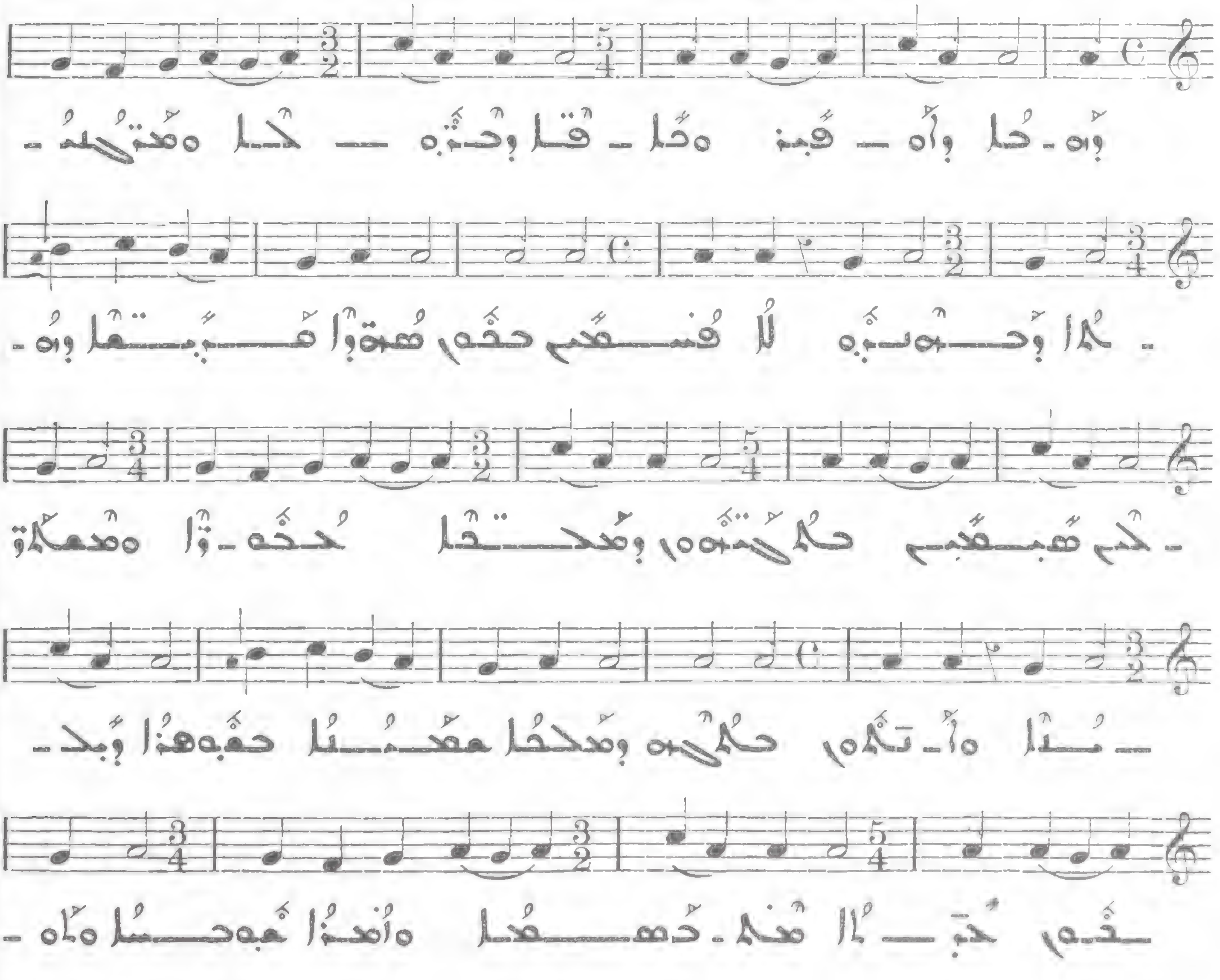


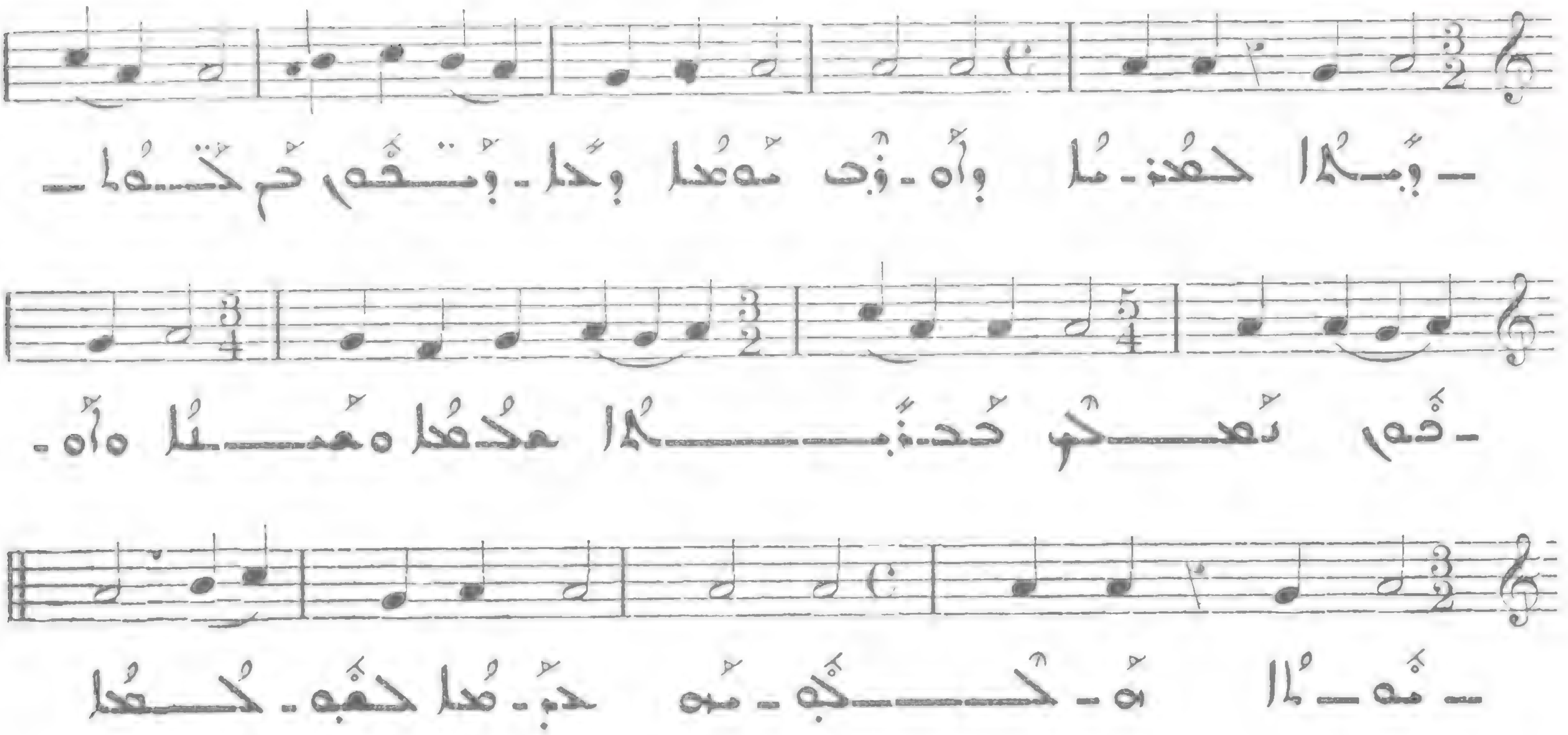


165

Allegro molto

III





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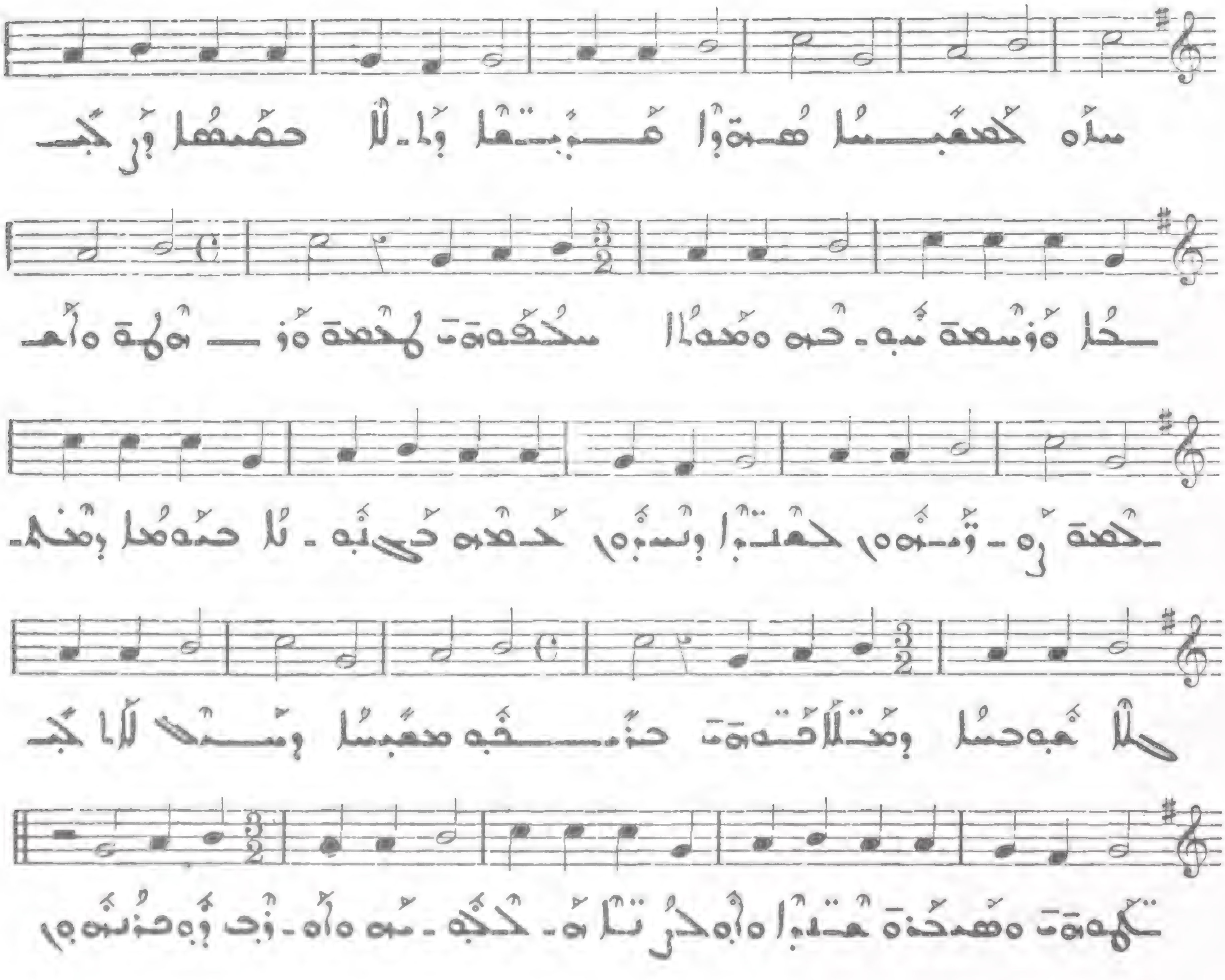
All. molto

IV



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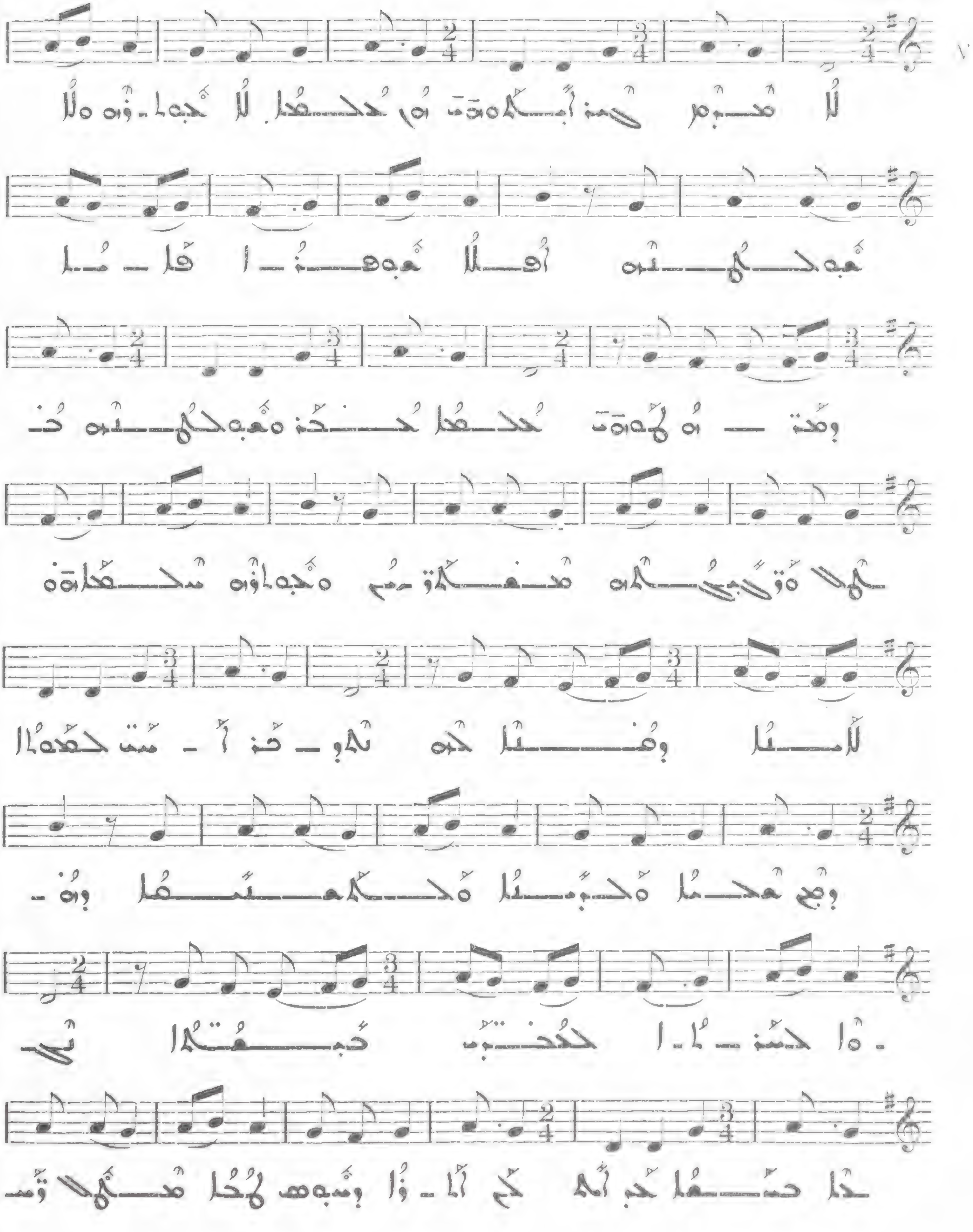
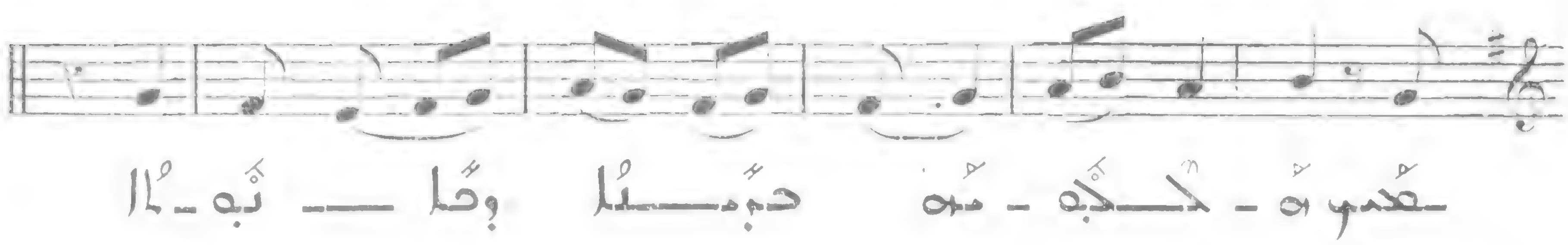
167

Allegretto





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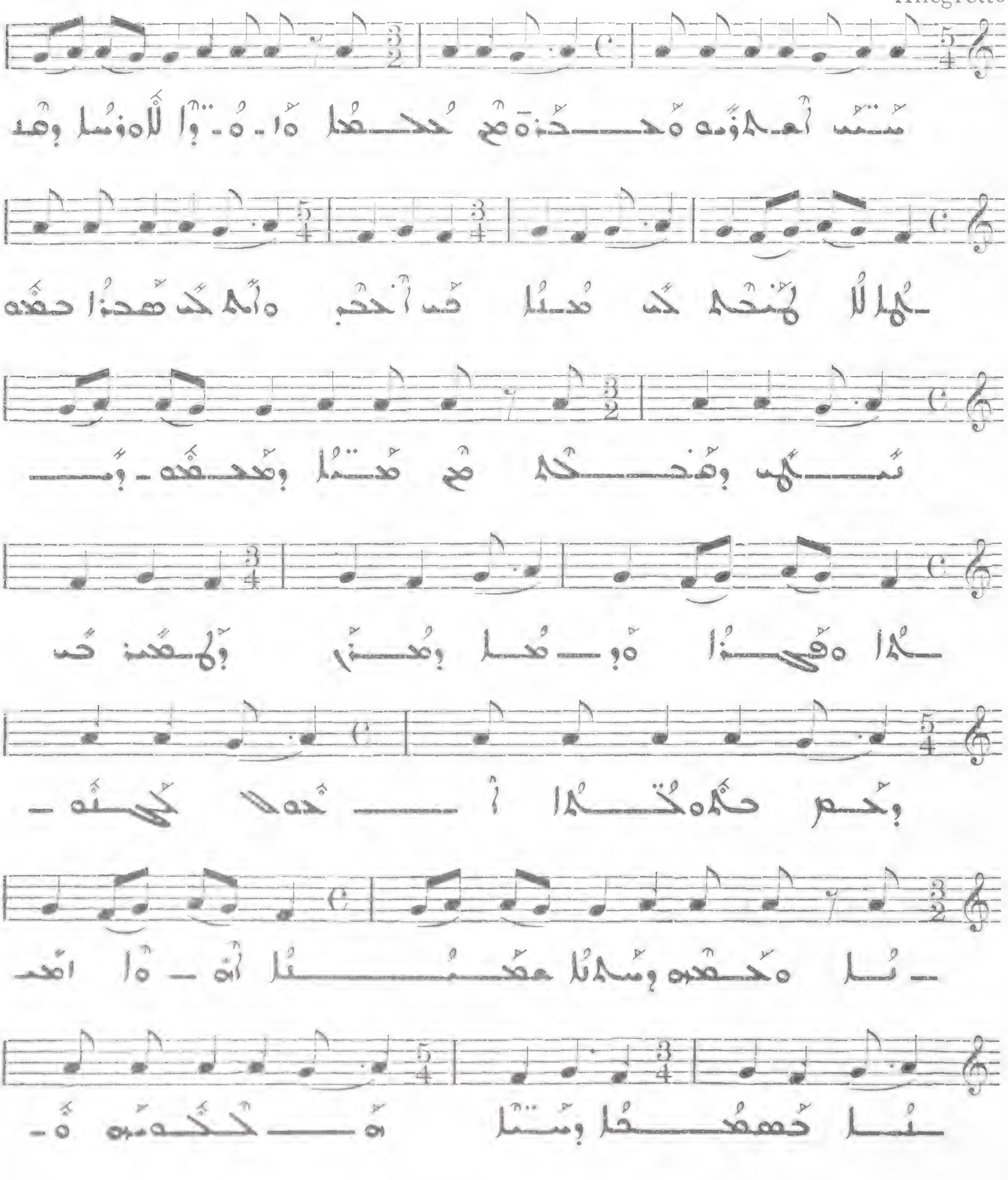
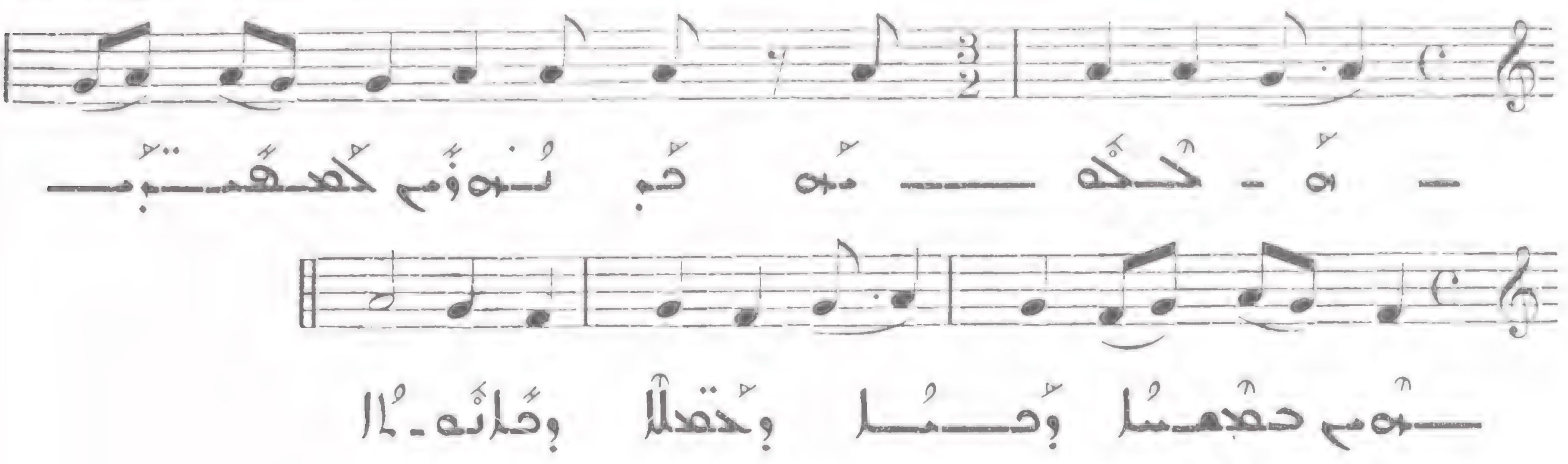
Allegretto

VI





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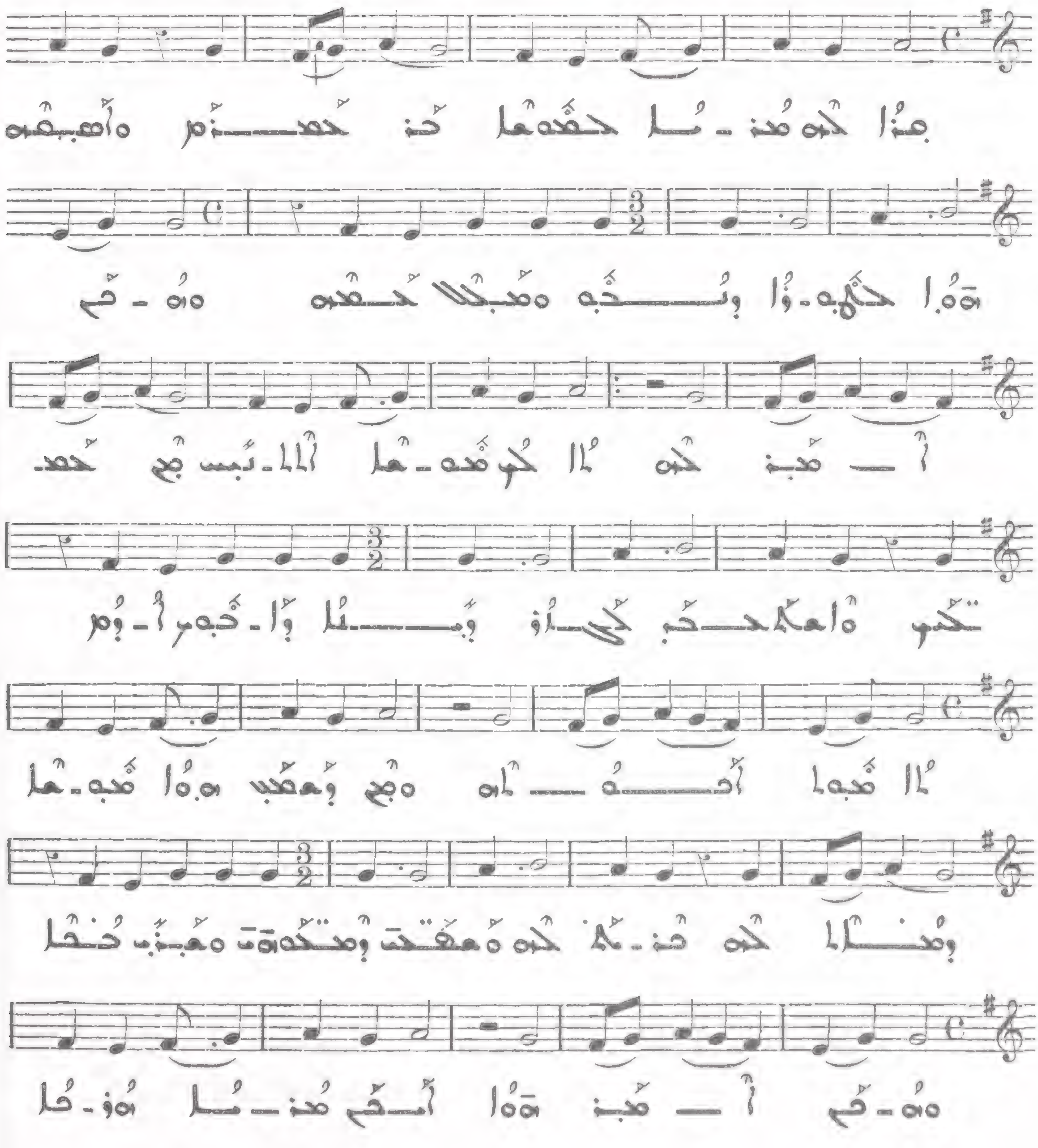
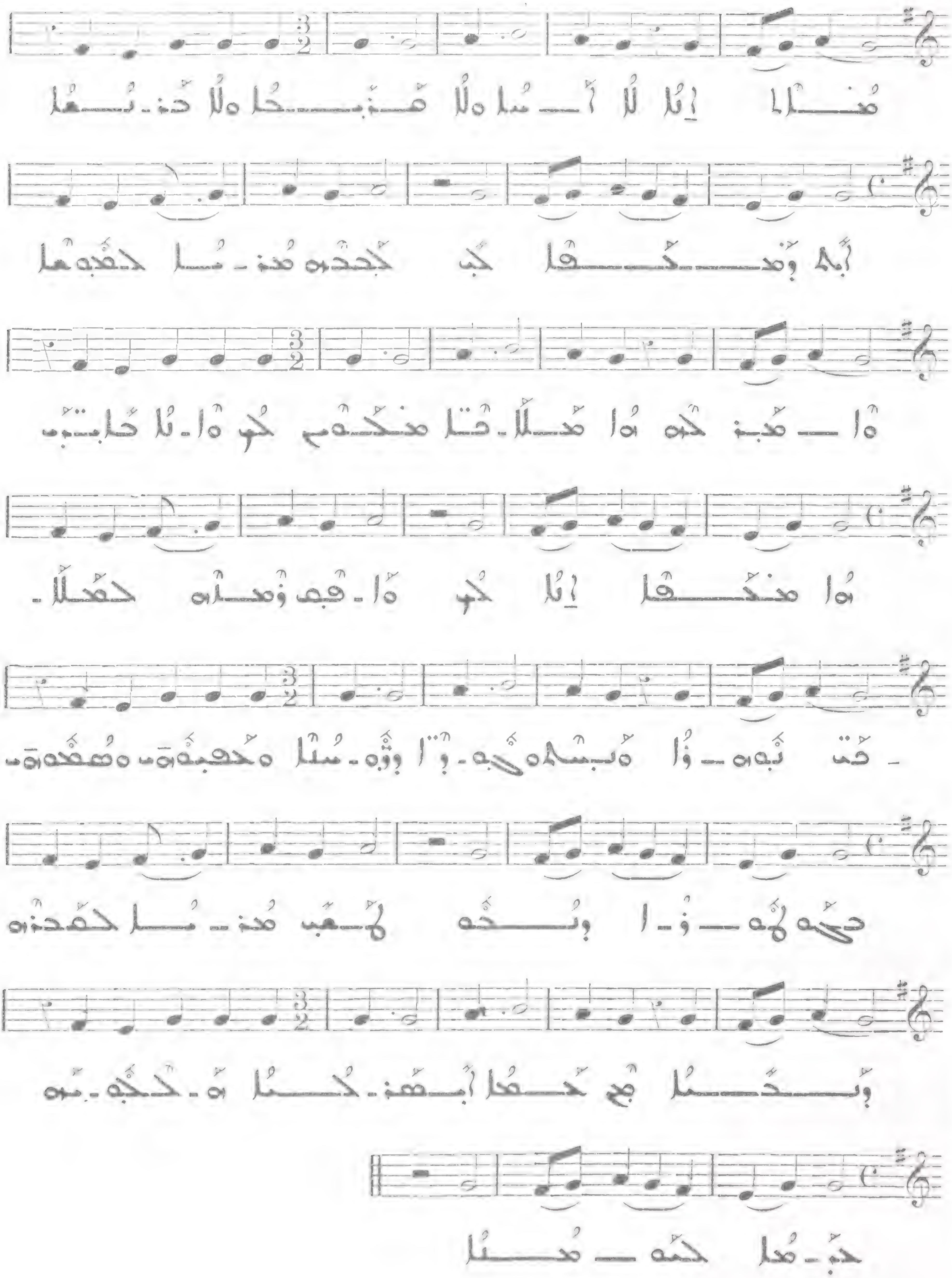
Allegro

VII

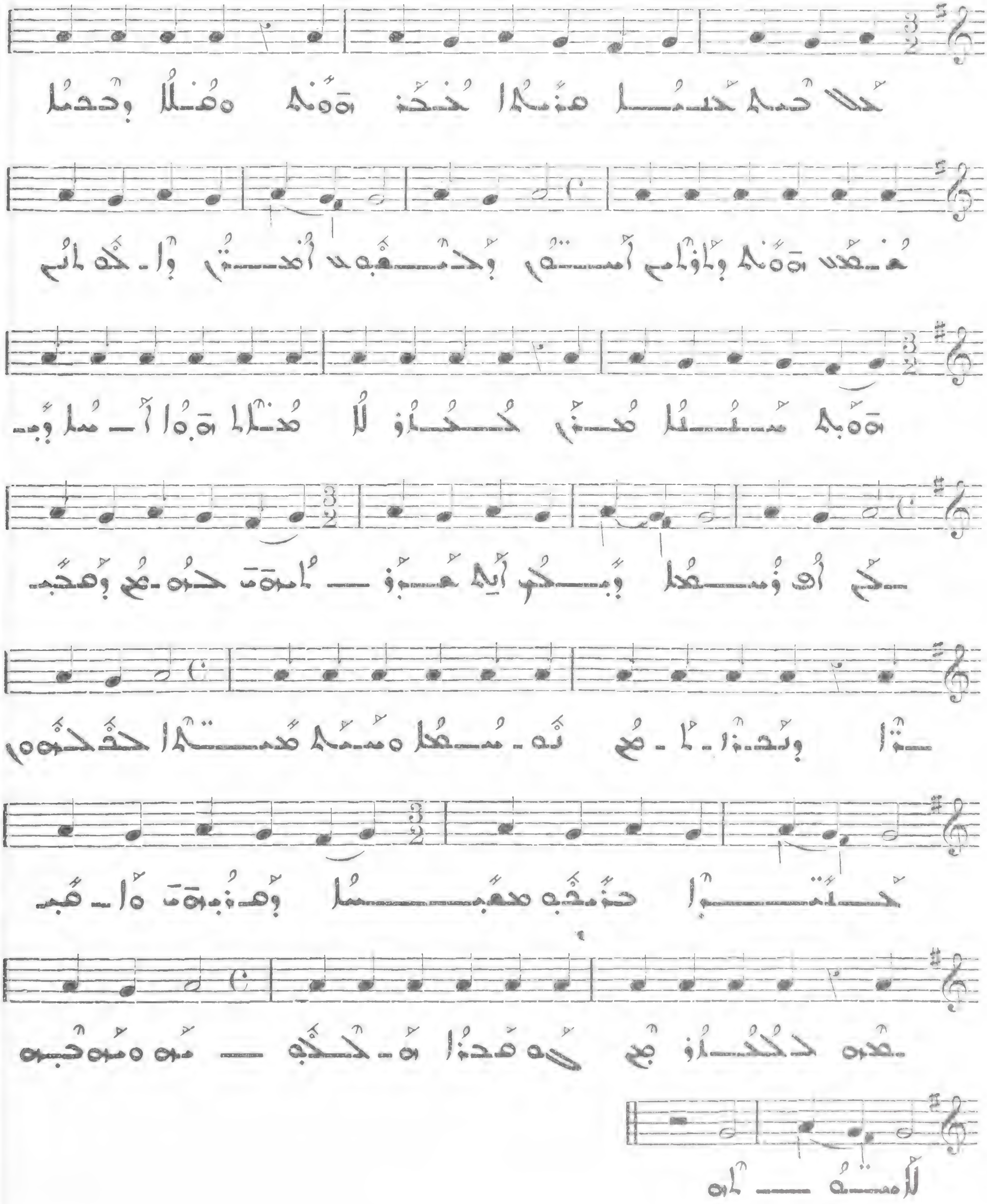




170

Allegro molto

VIII



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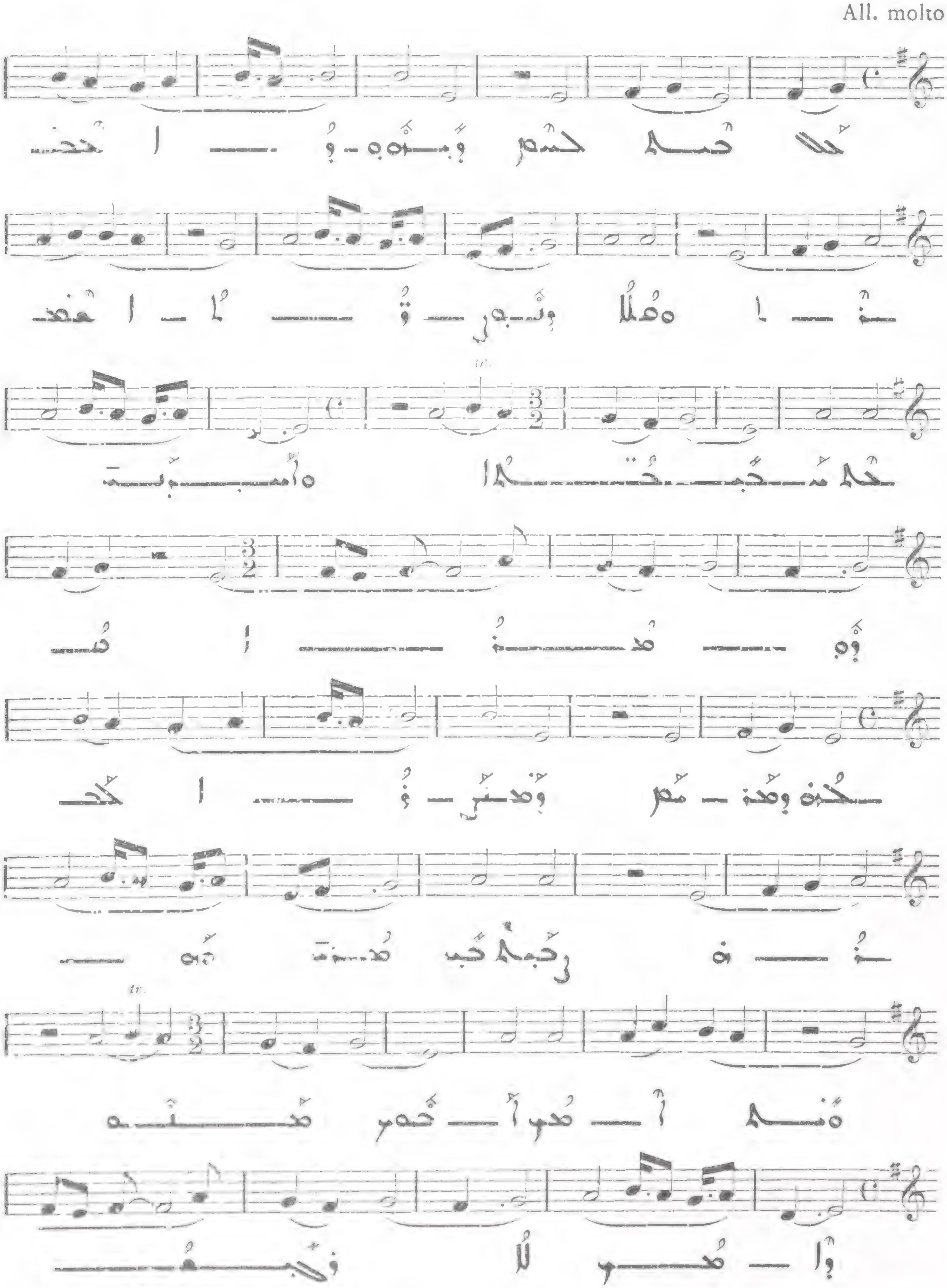
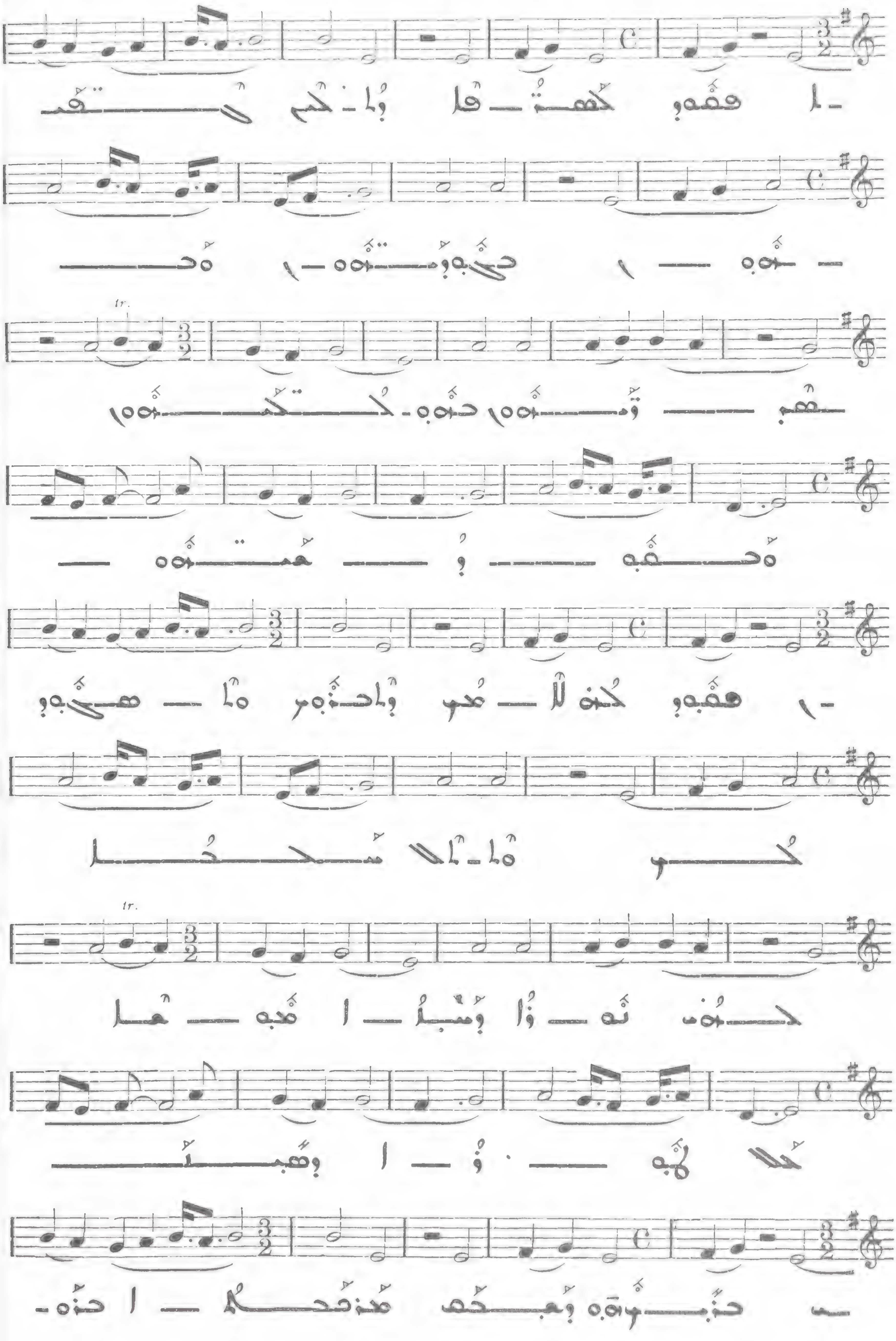
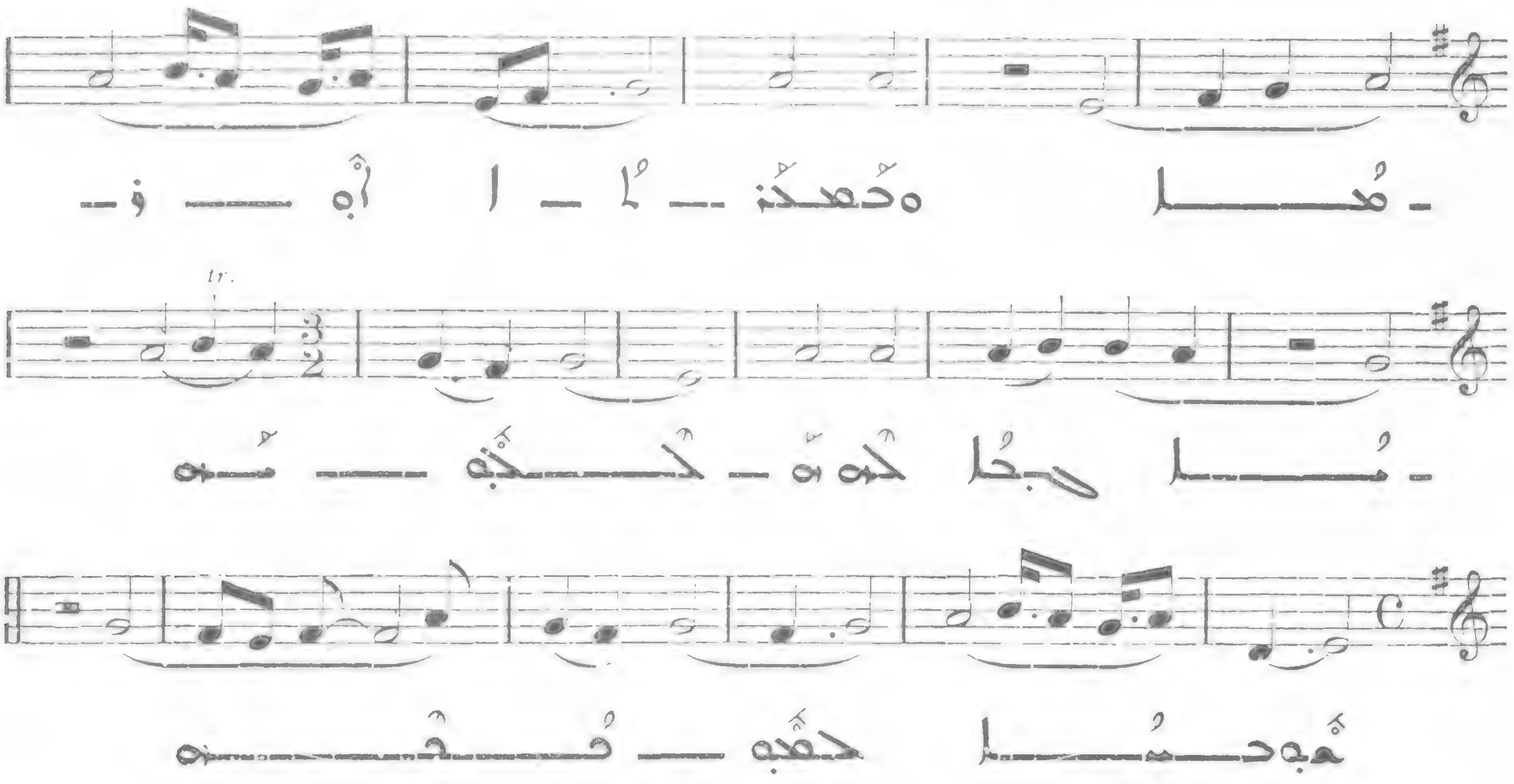
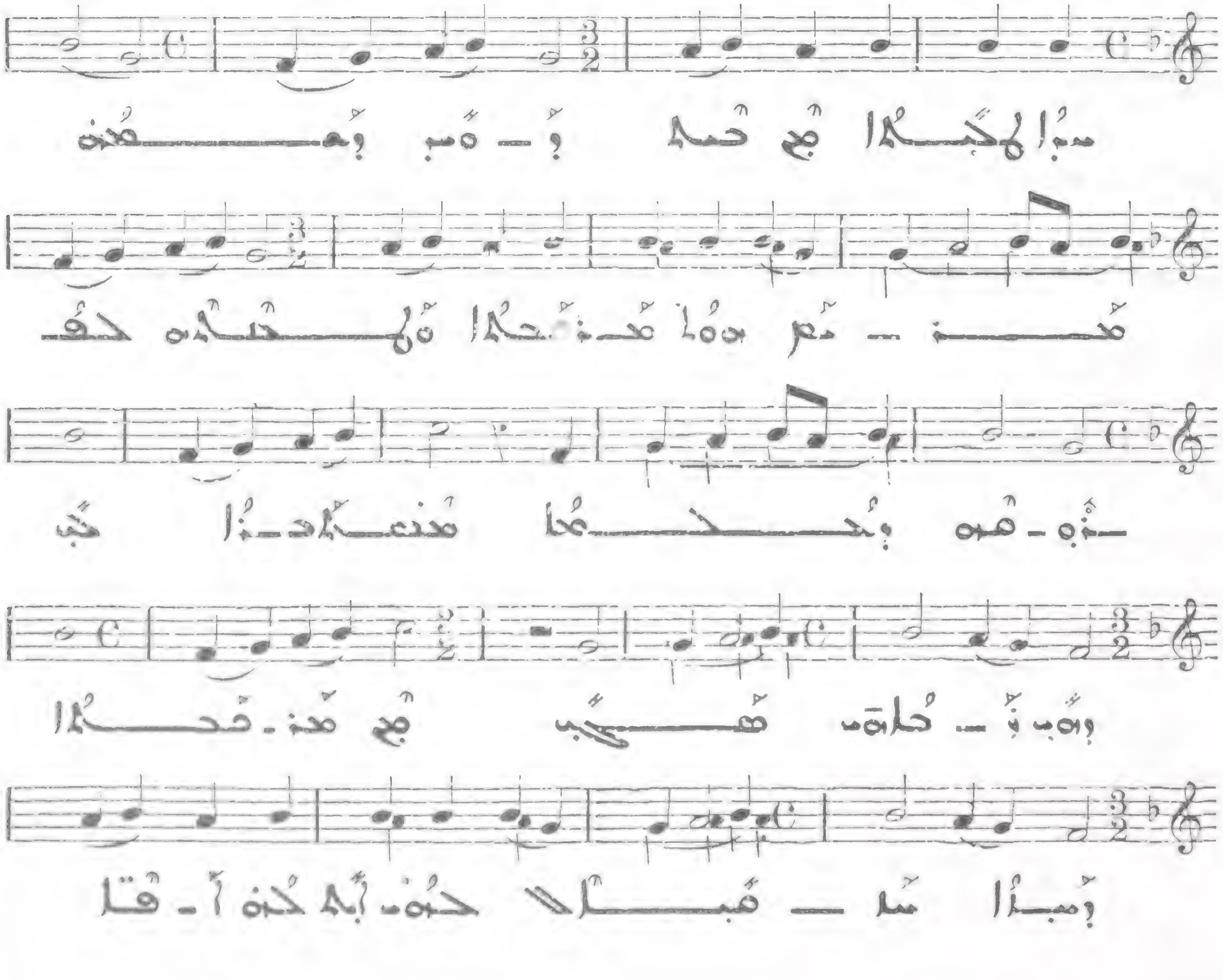


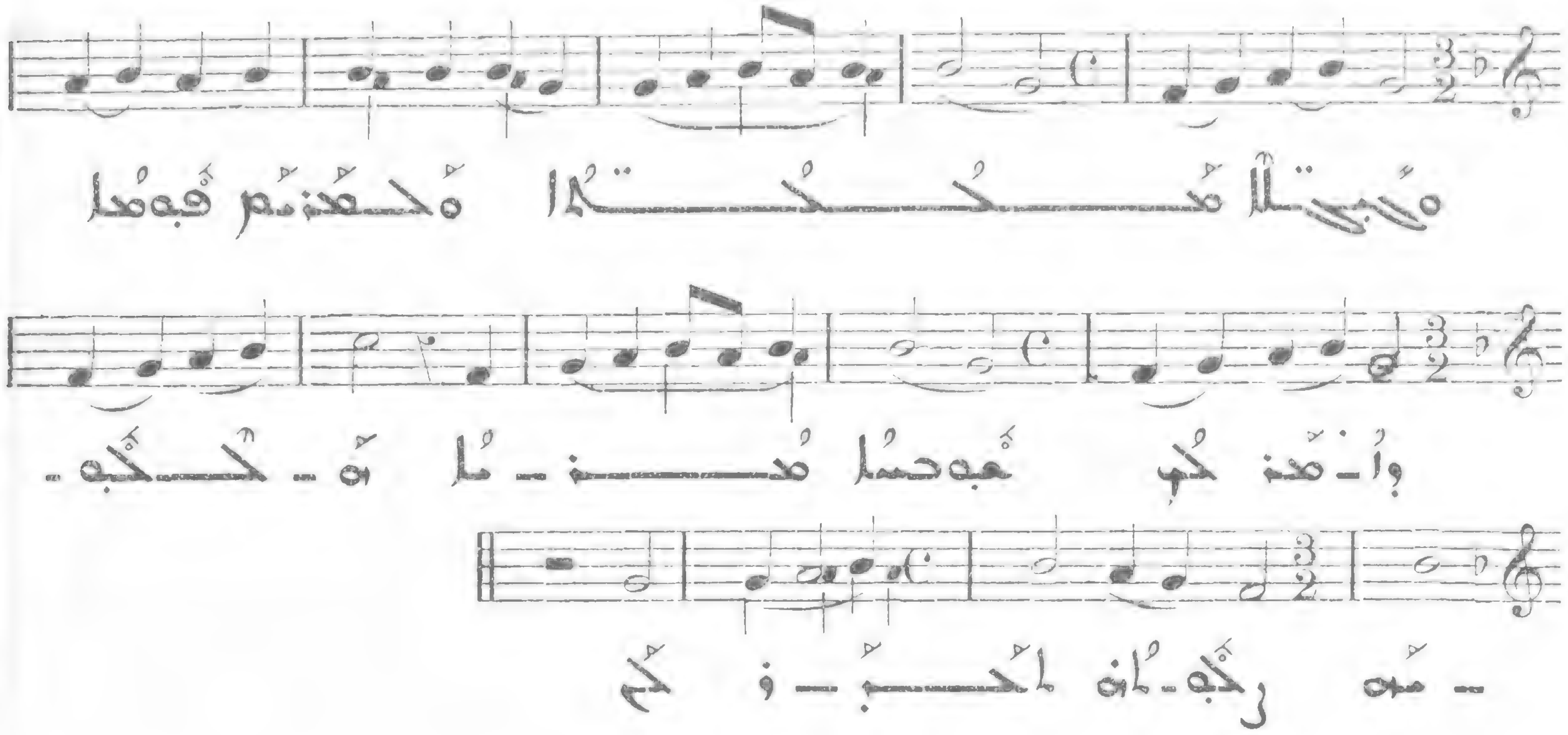




ܩܠܐ ܕܩܘܡܐ : ܐ 172

All. molto

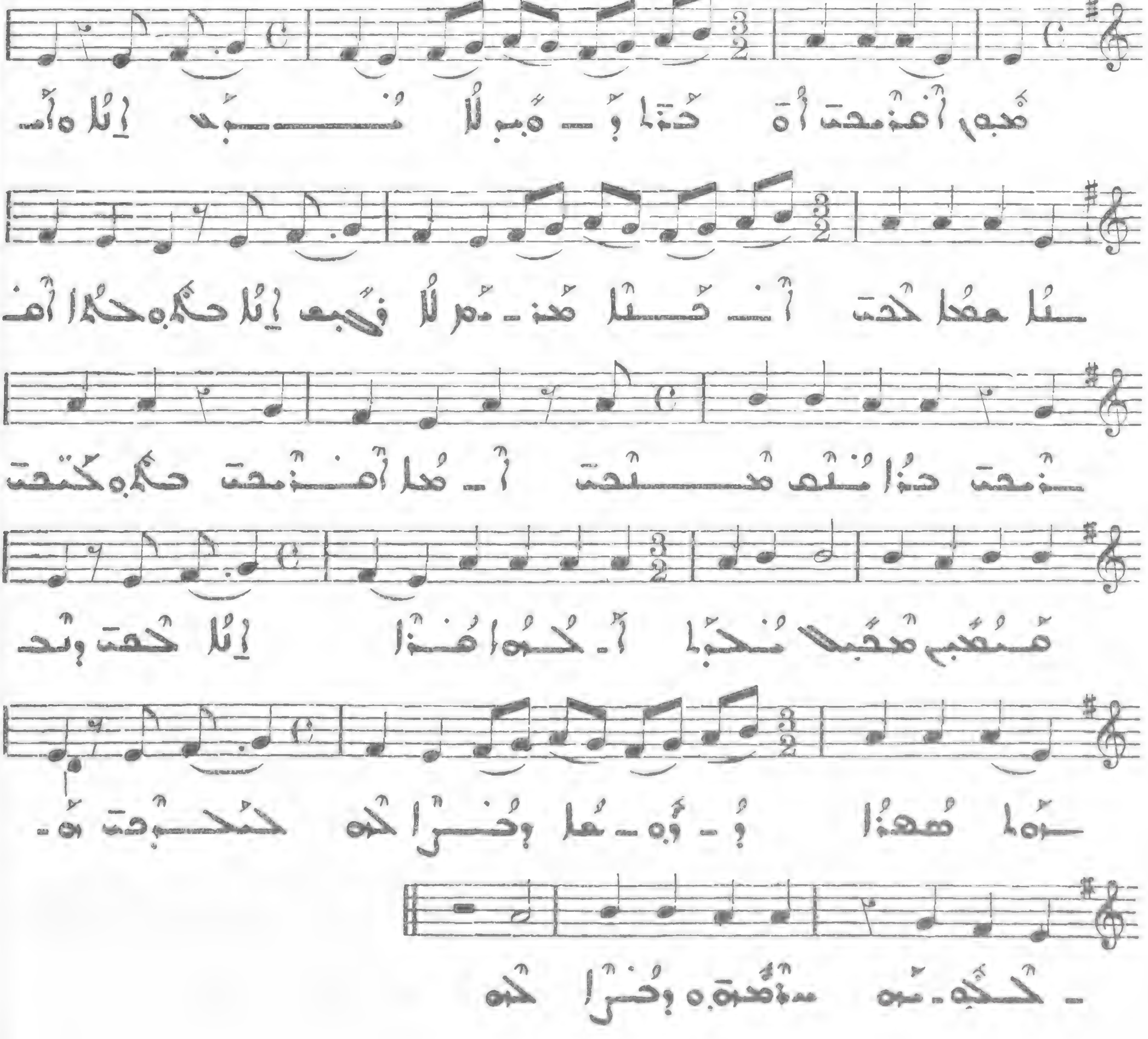




173

Allegro

II



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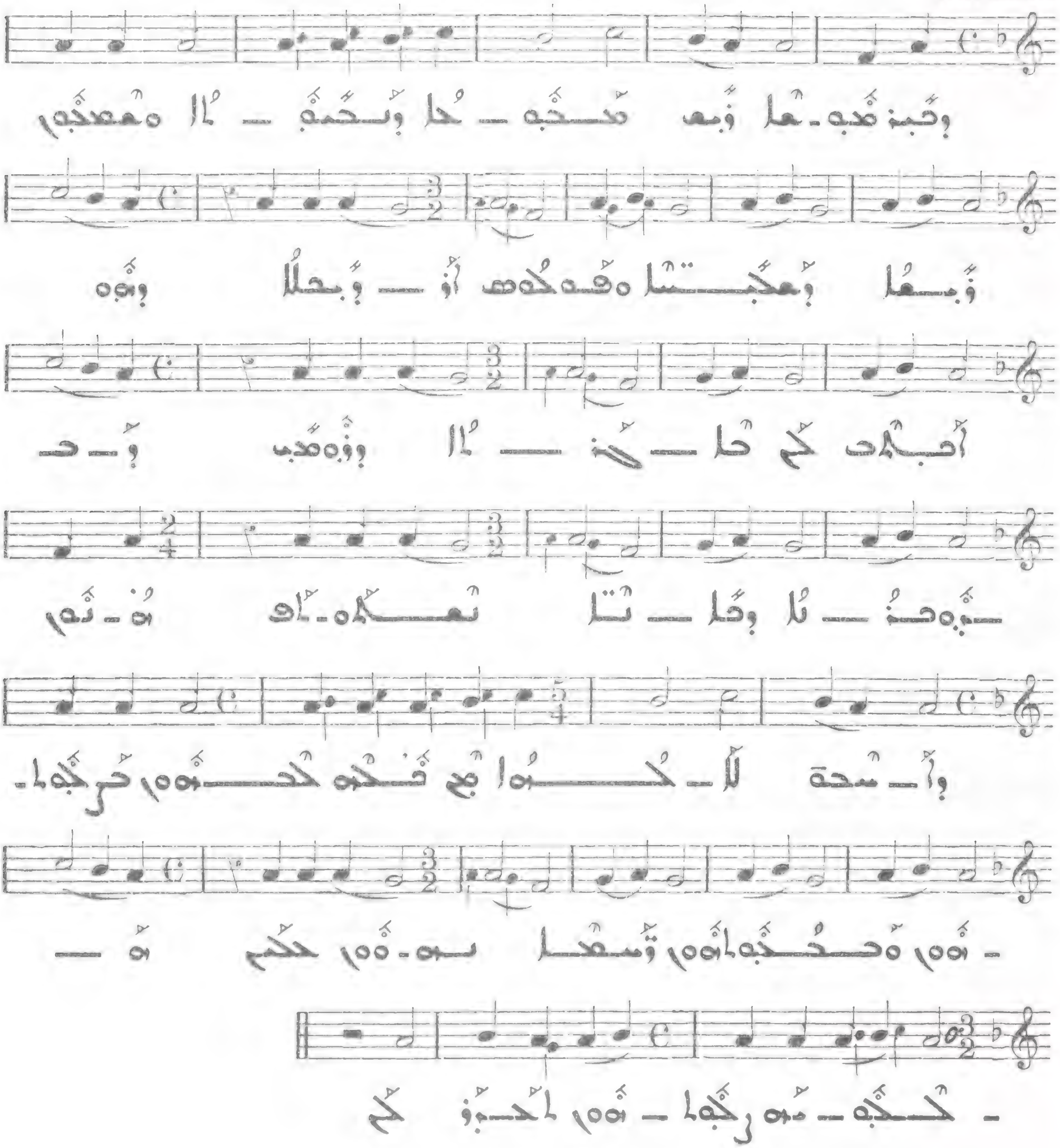
17.

All. molto

III



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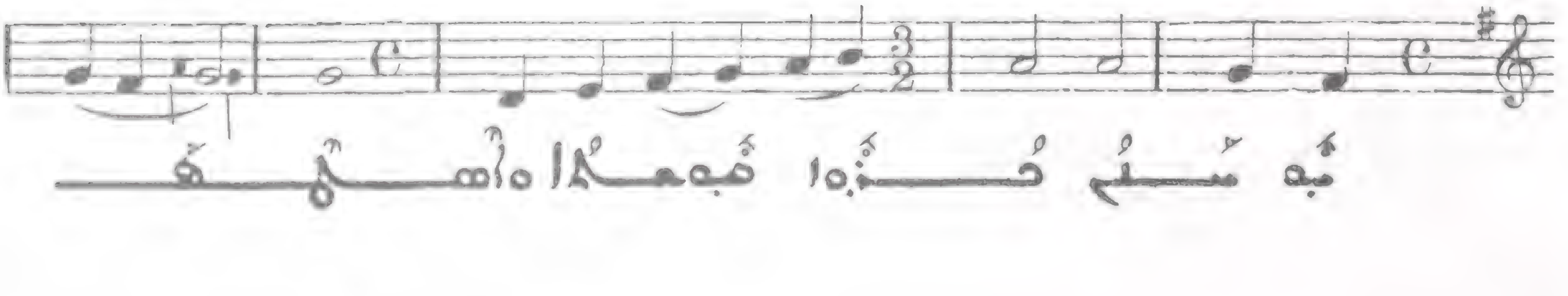
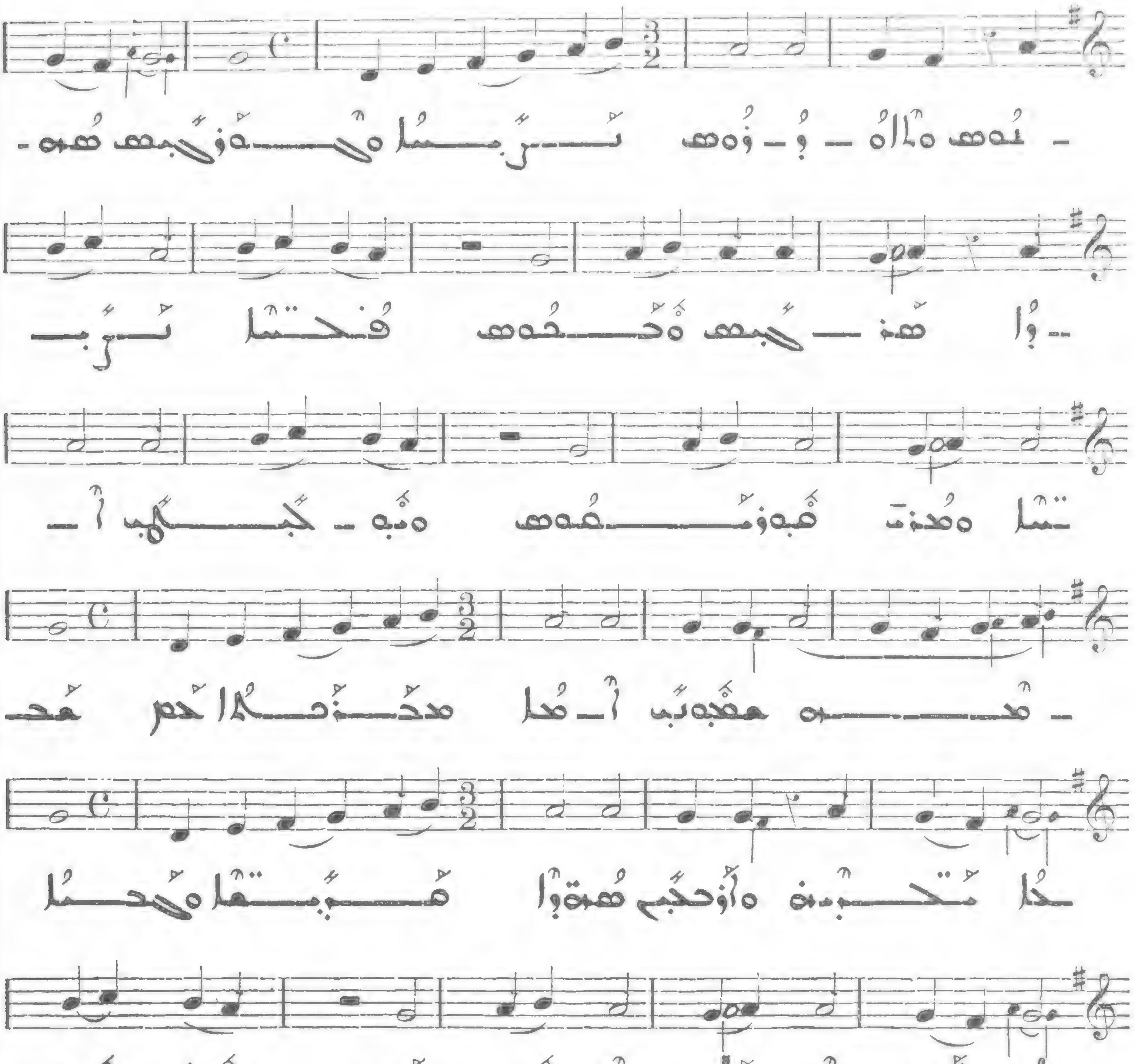
175

Allegro

IV





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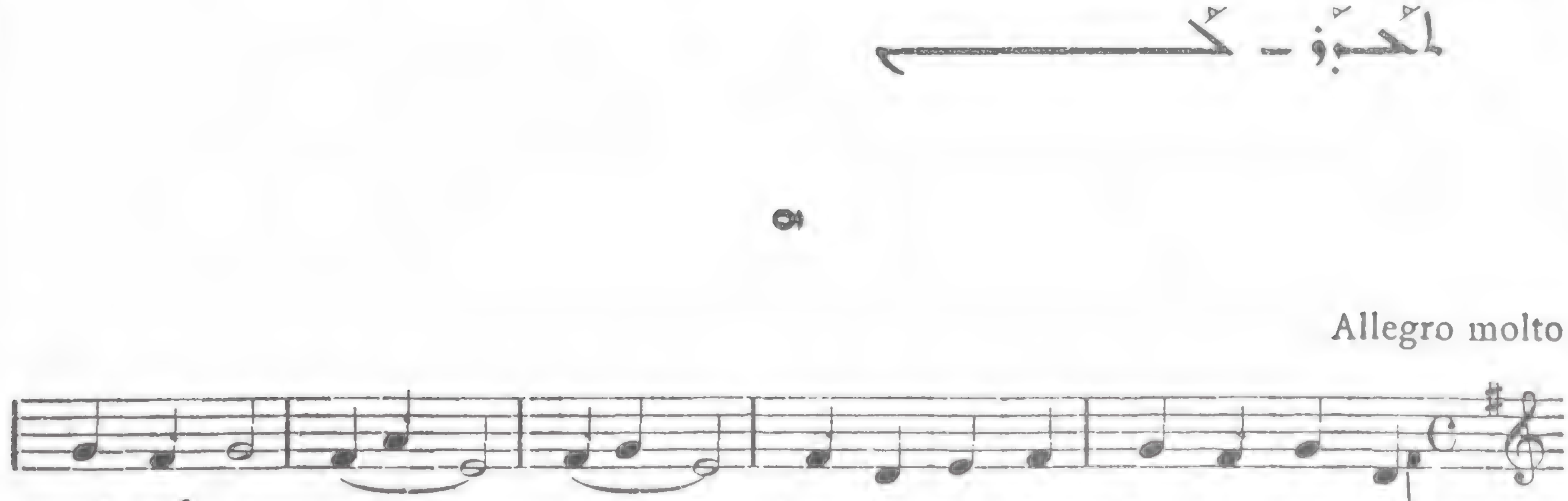
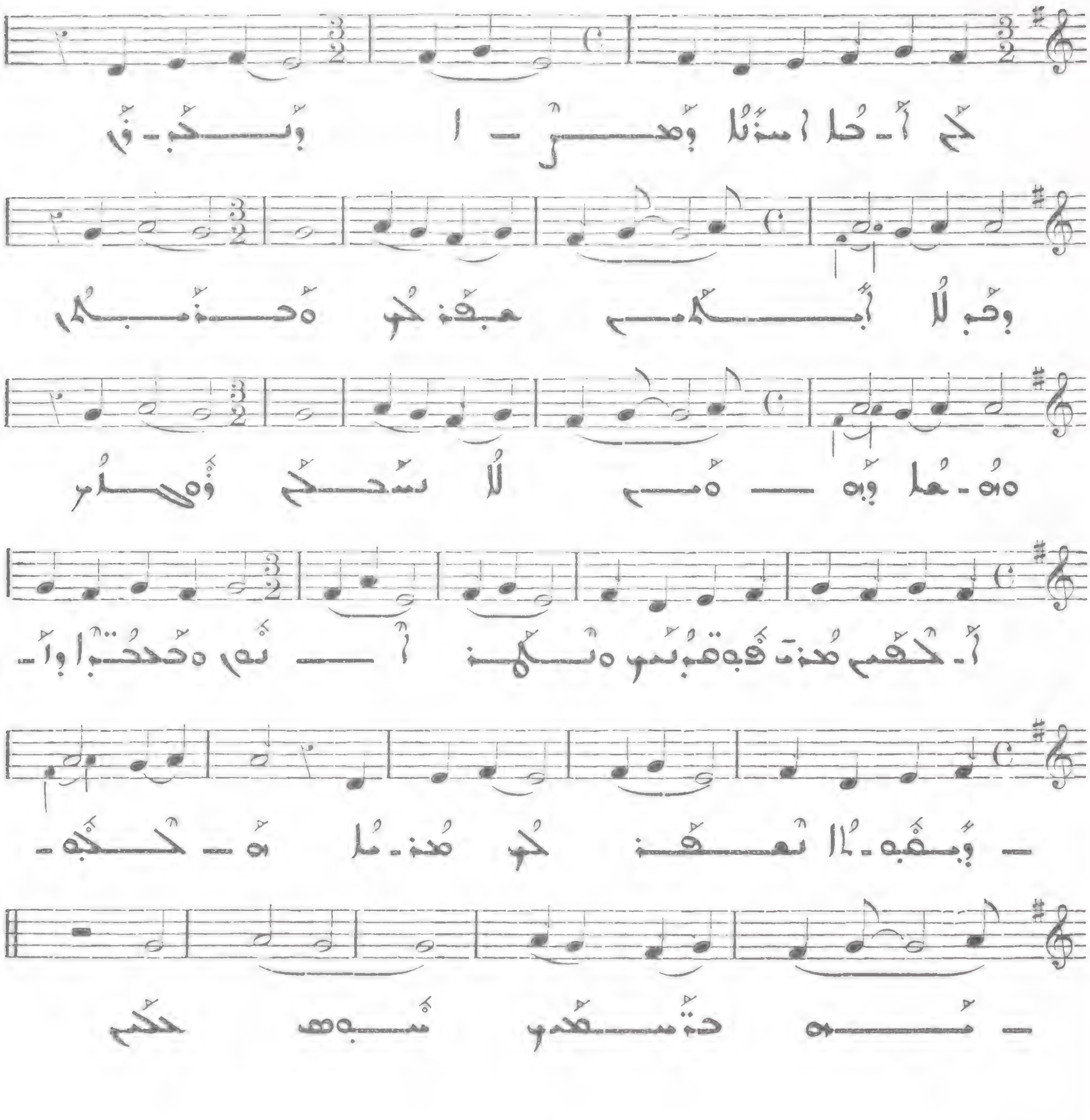
Allegro molto

 V



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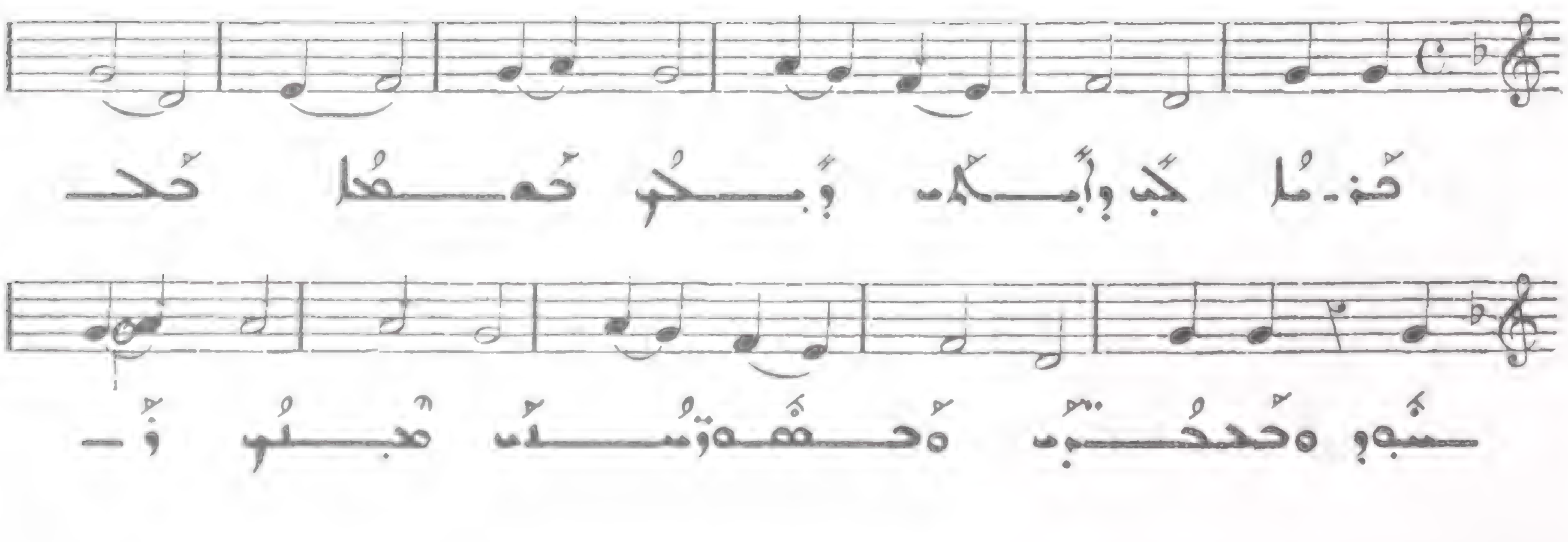
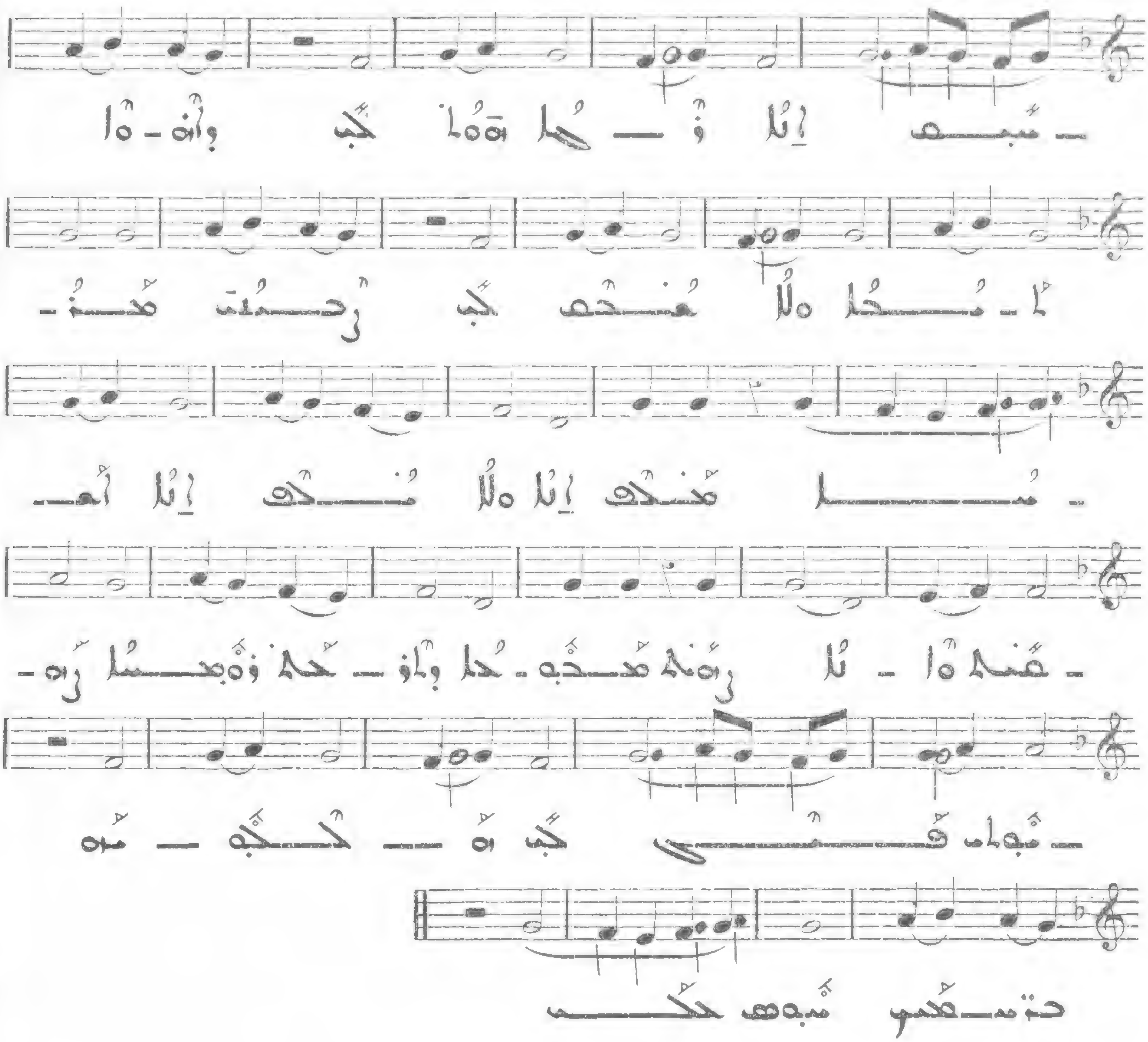
All. molto

VI





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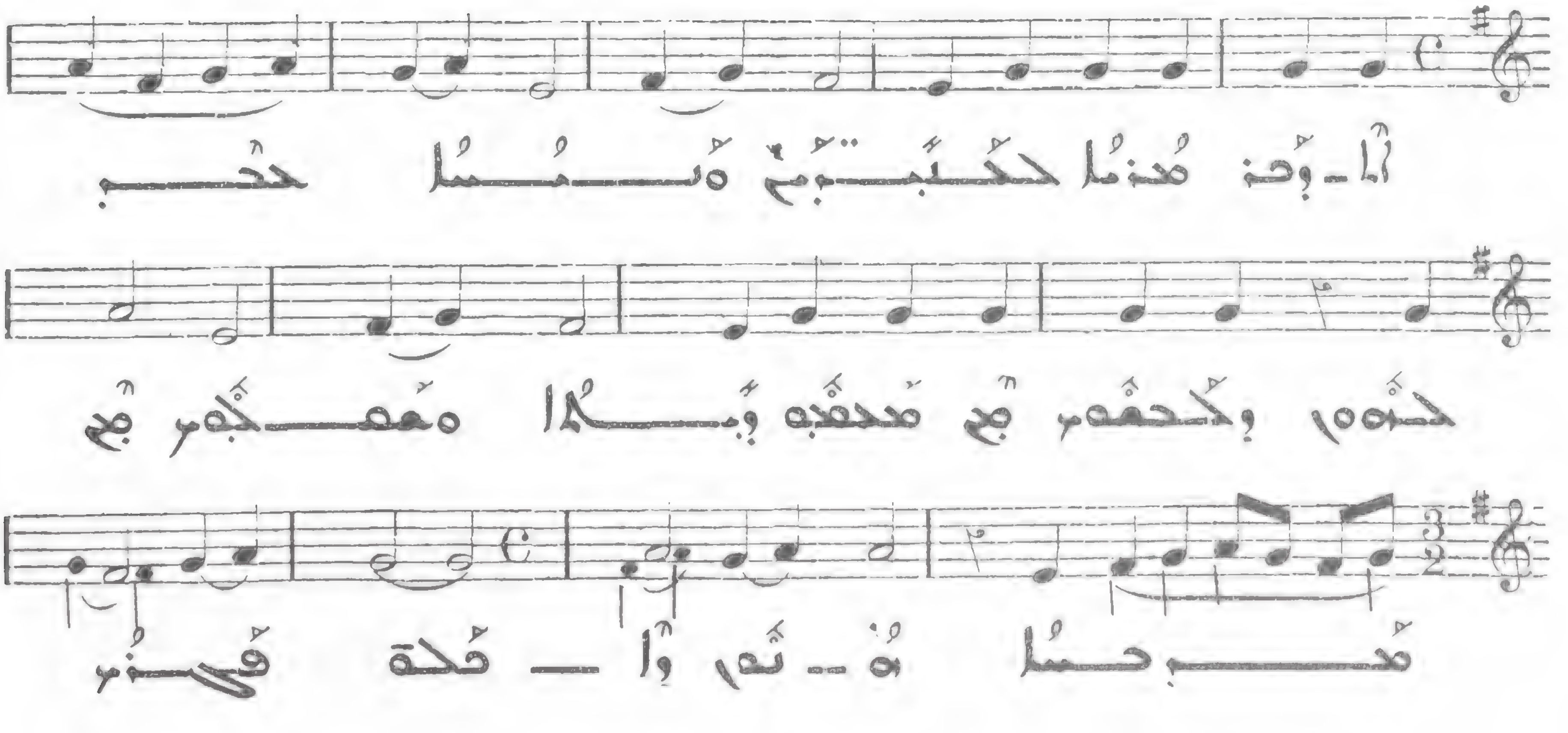
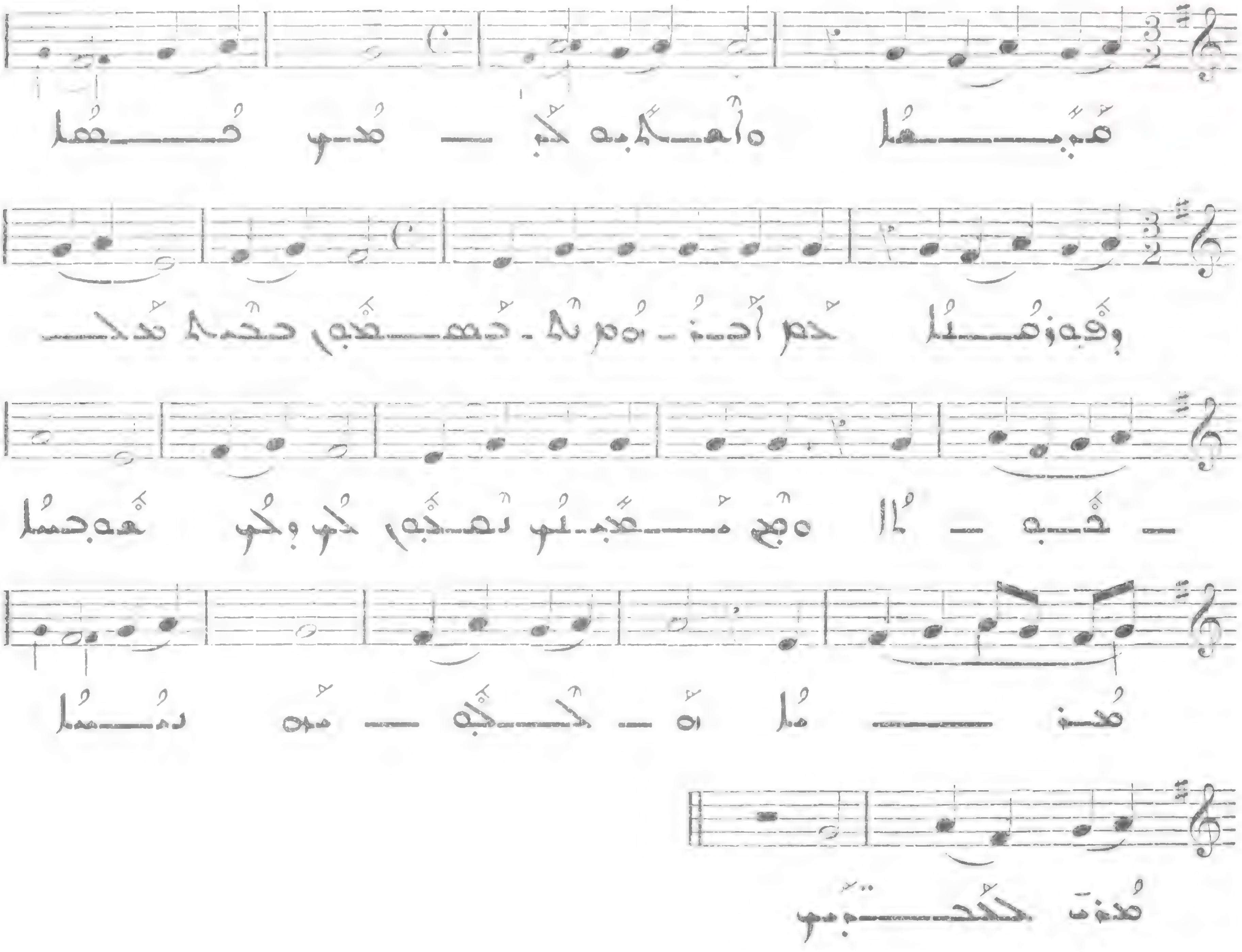
178

Allegro

VII

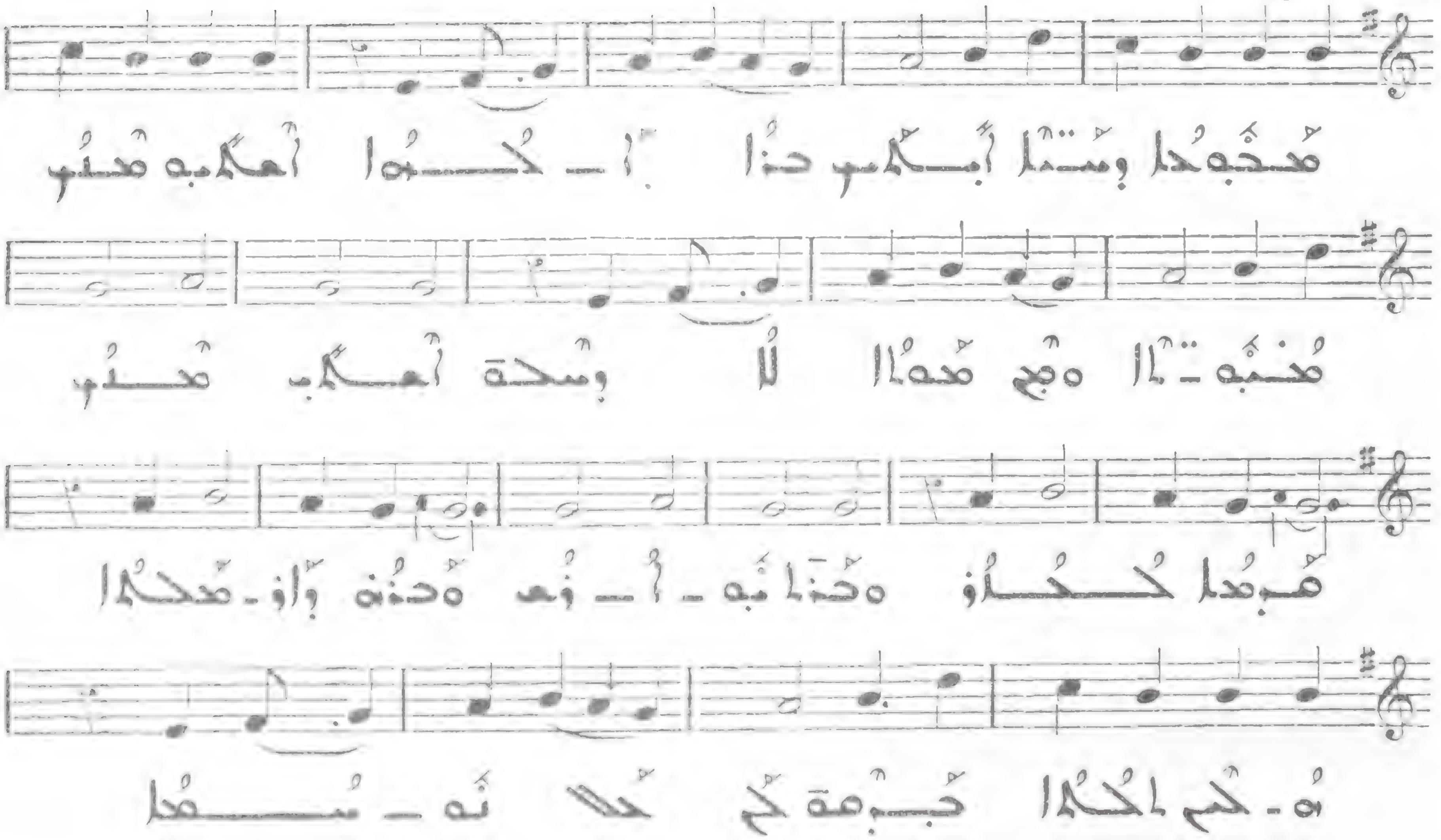


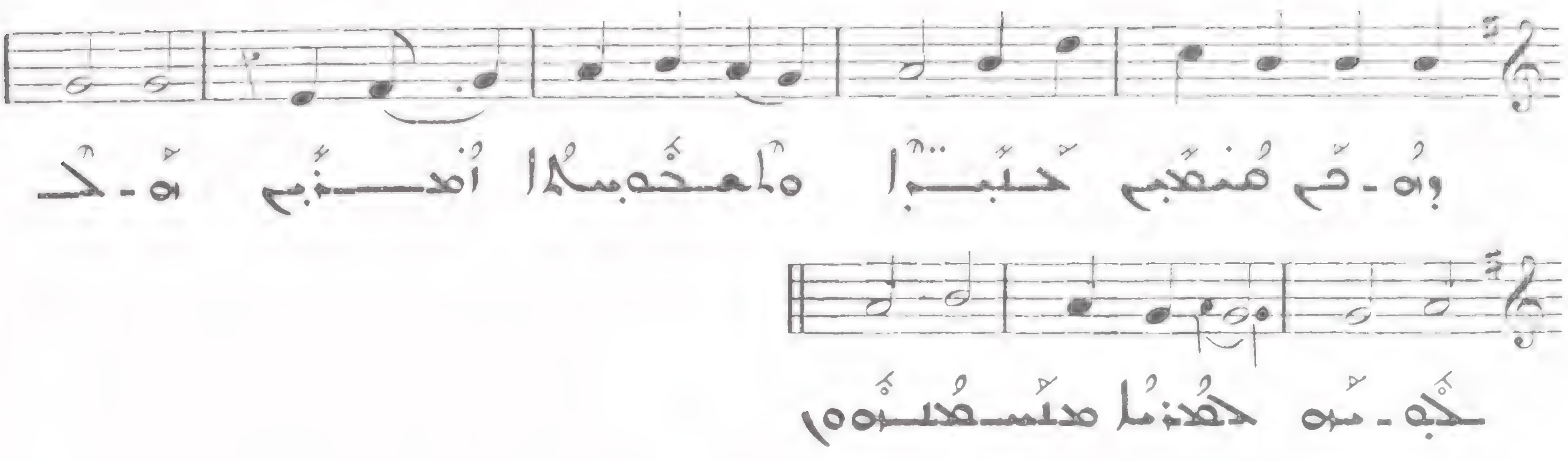


ܚ 179

Allegro molto

VII





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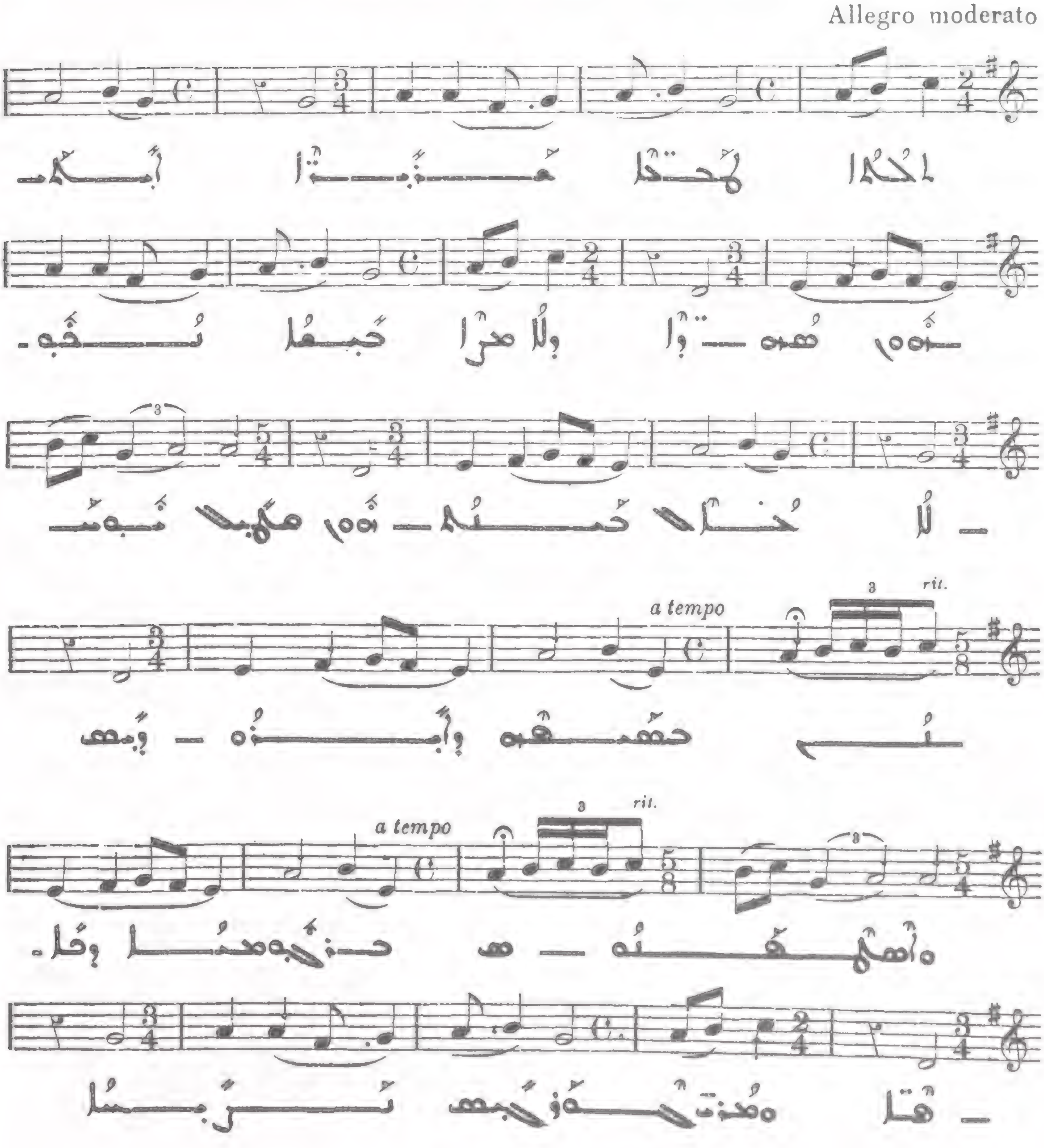
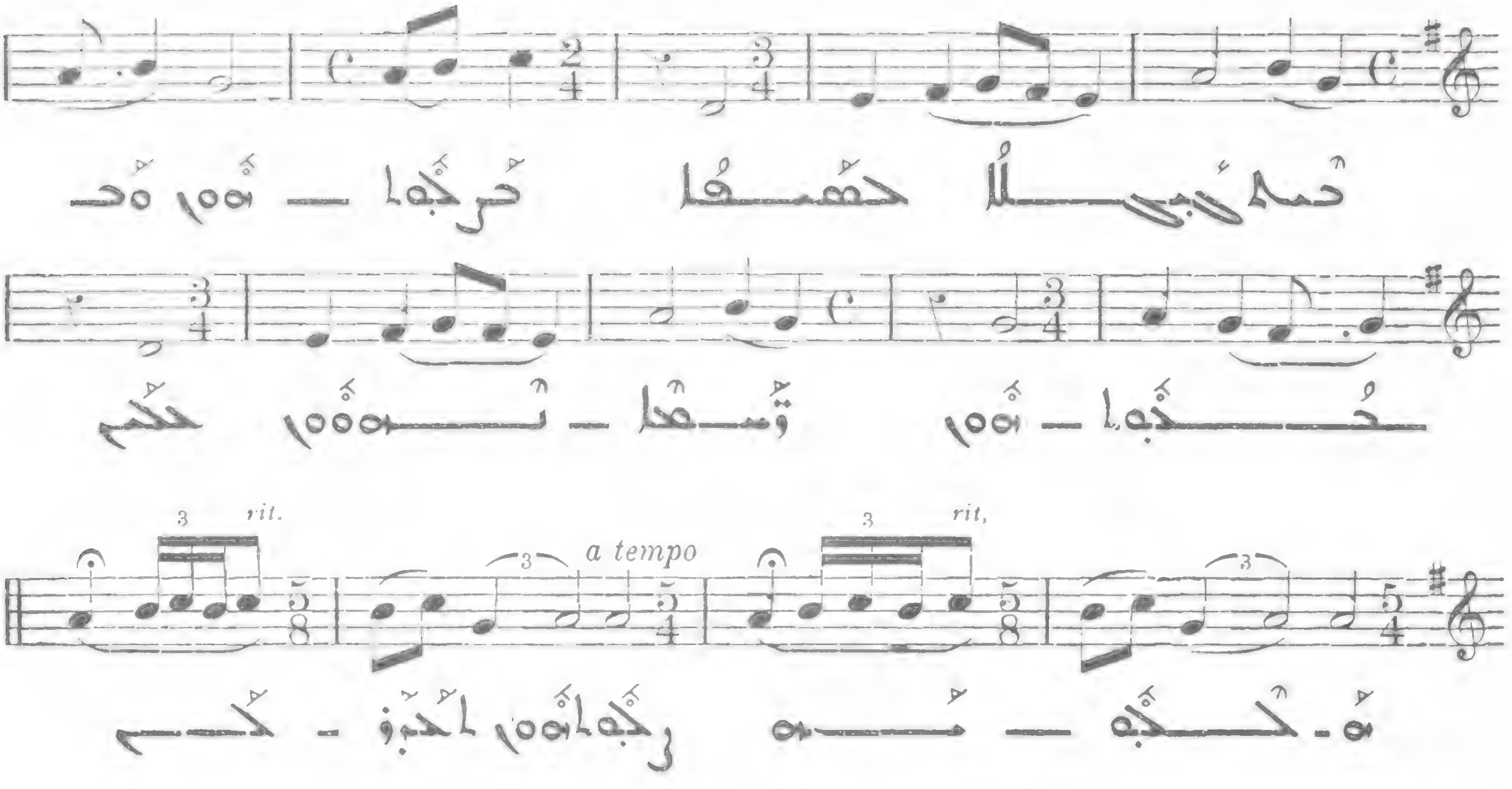
IV





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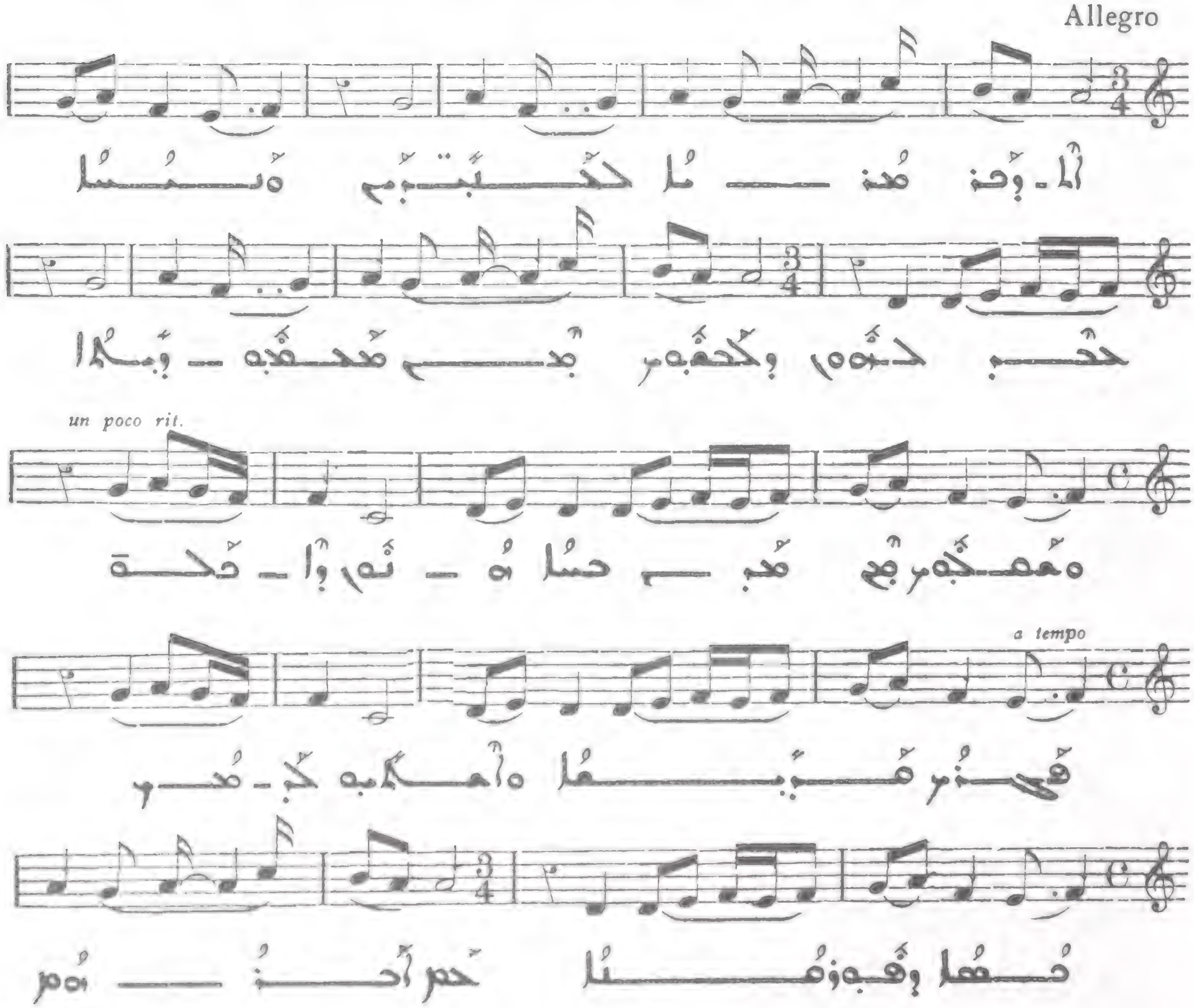
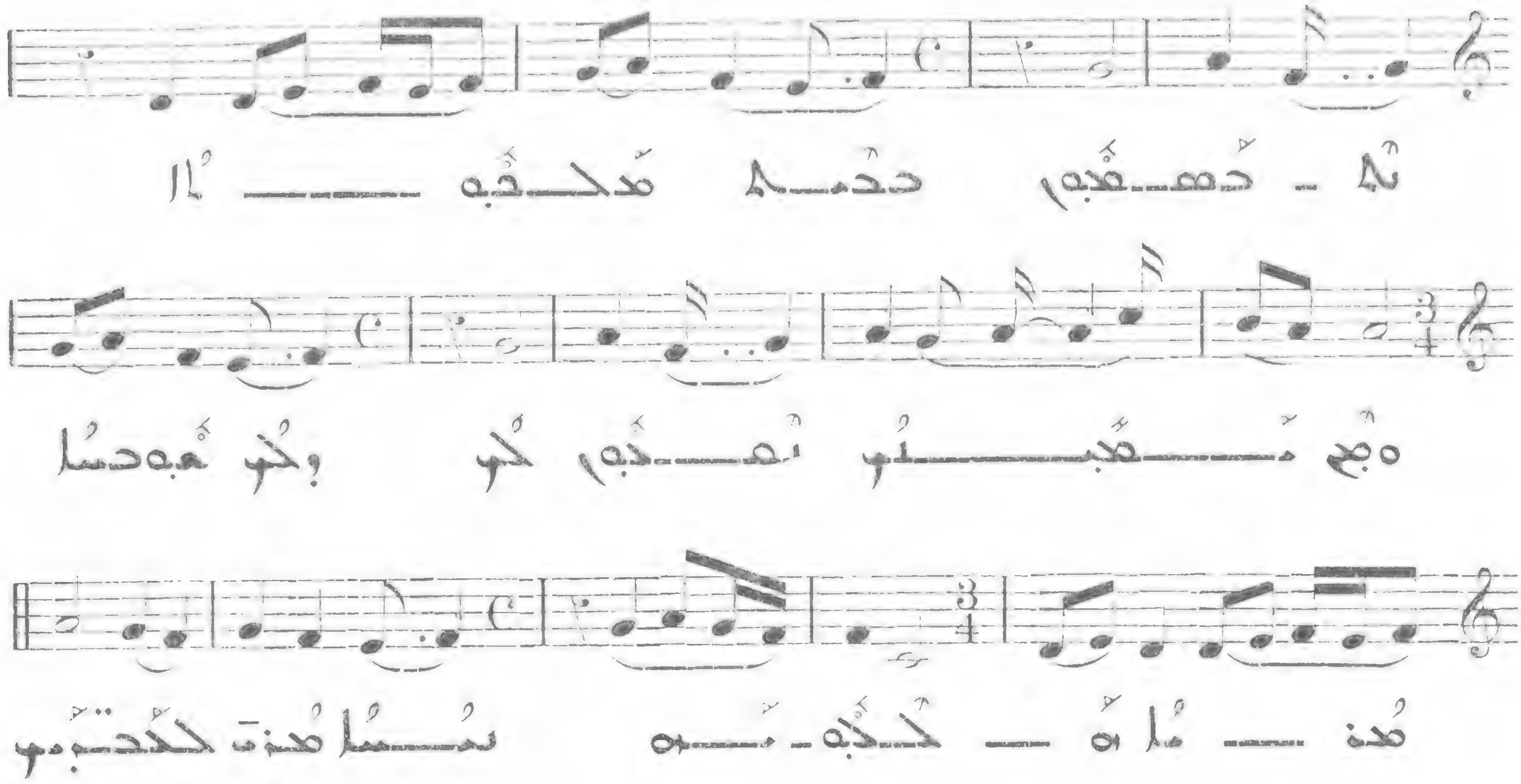
181

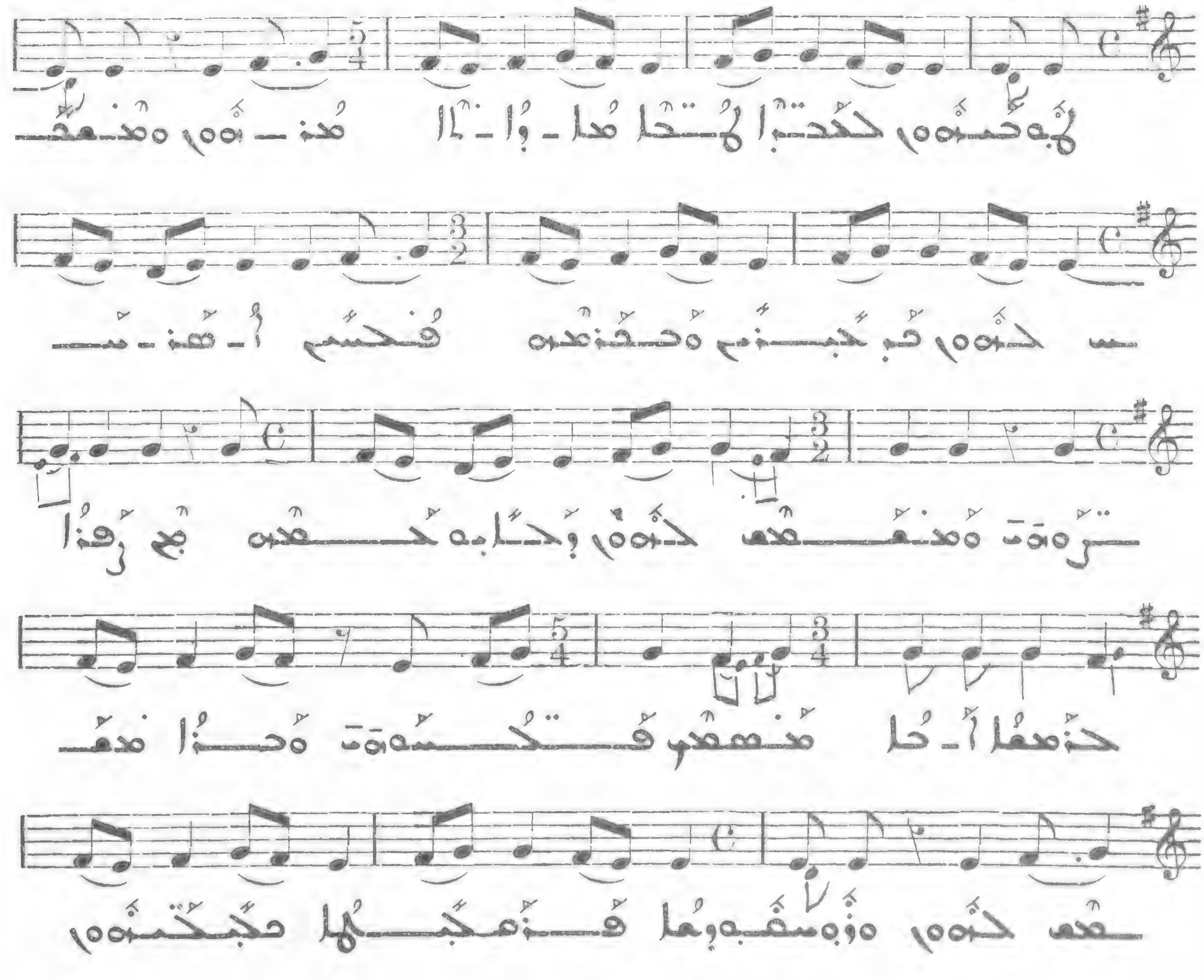
VI

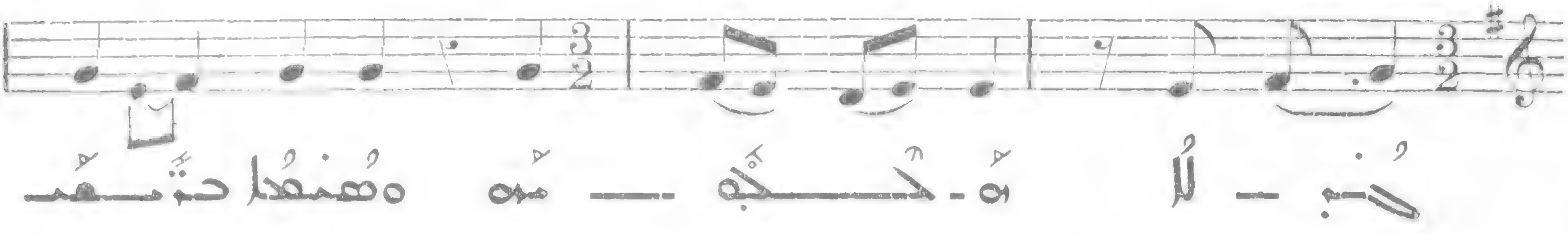


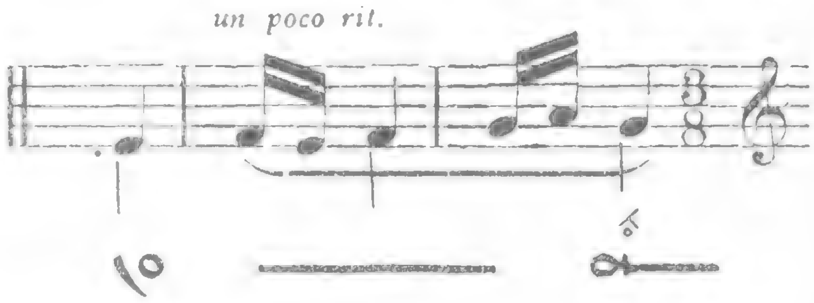


182 ܠܡܕܝܢܬܐ ܕܦܪ̈ܝܫܐ ܕܡܠܟܗ ܕܦܘܩܐ

Andantino



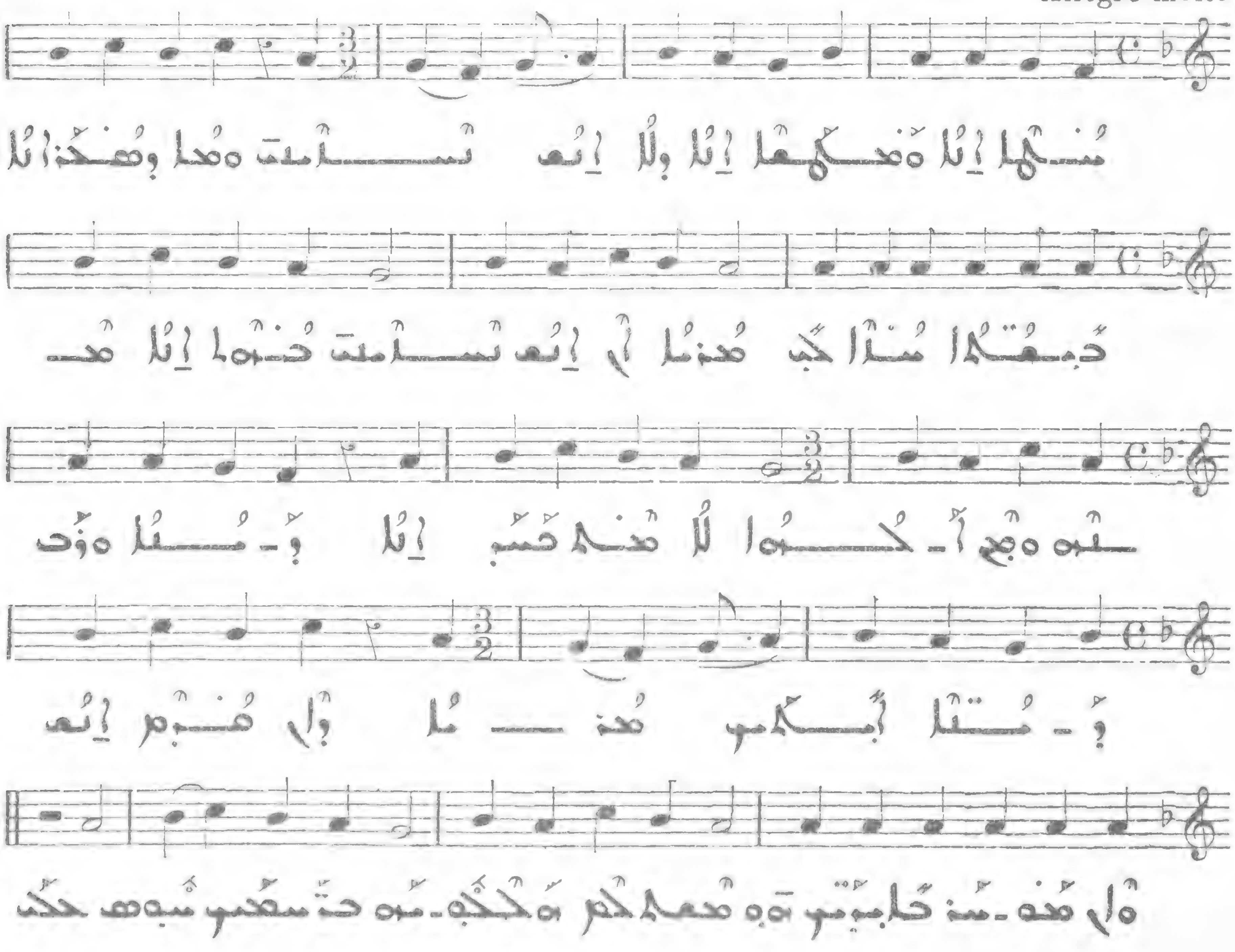




183

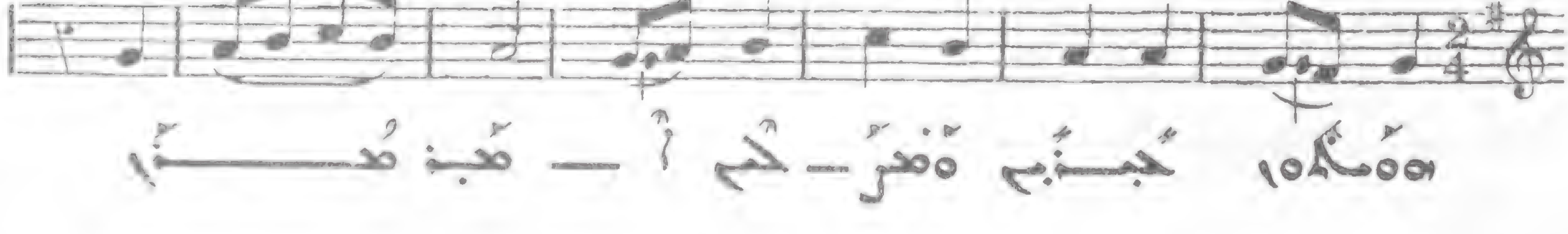
Allegro molto

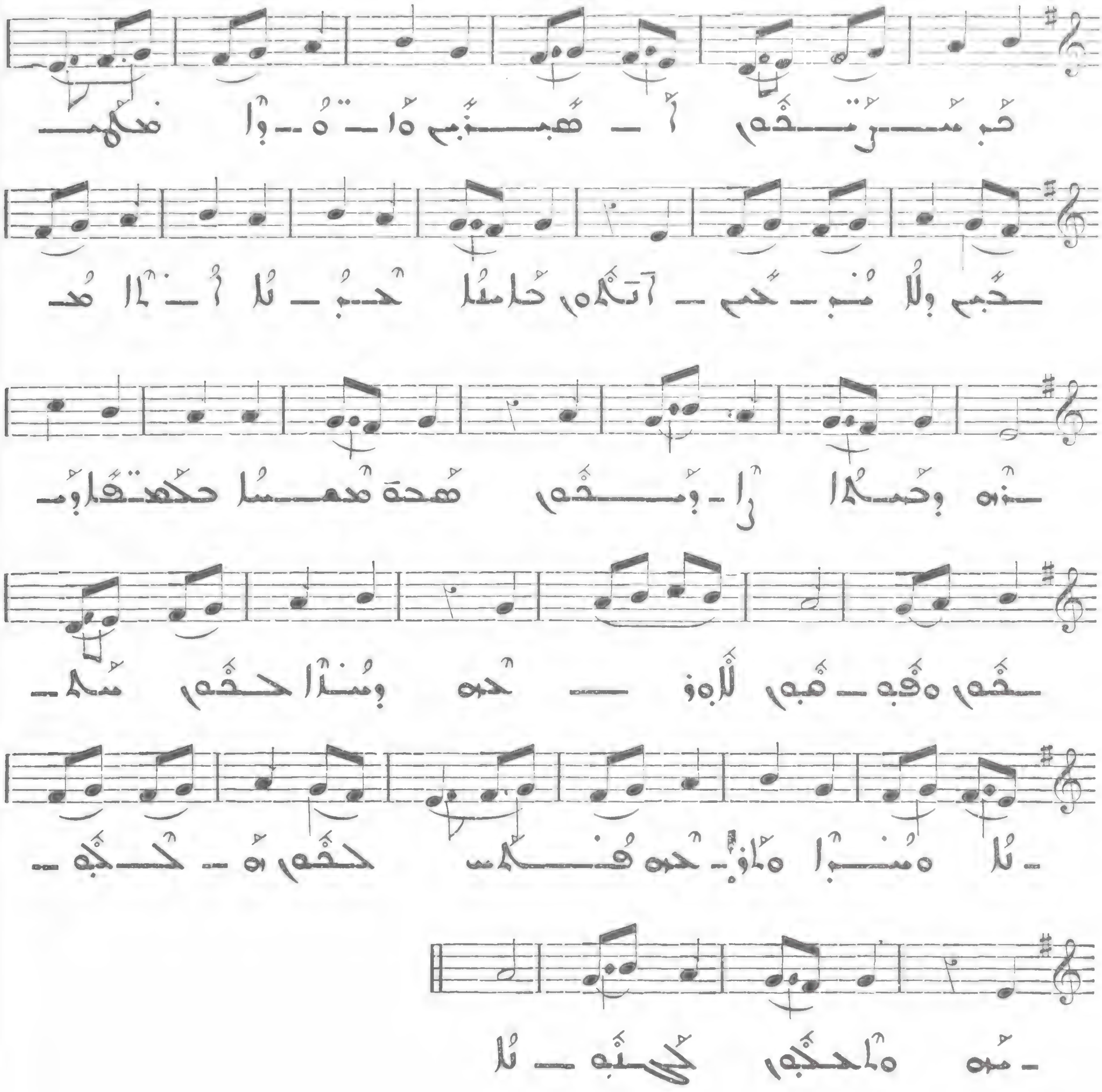
III
V



184

Andantino





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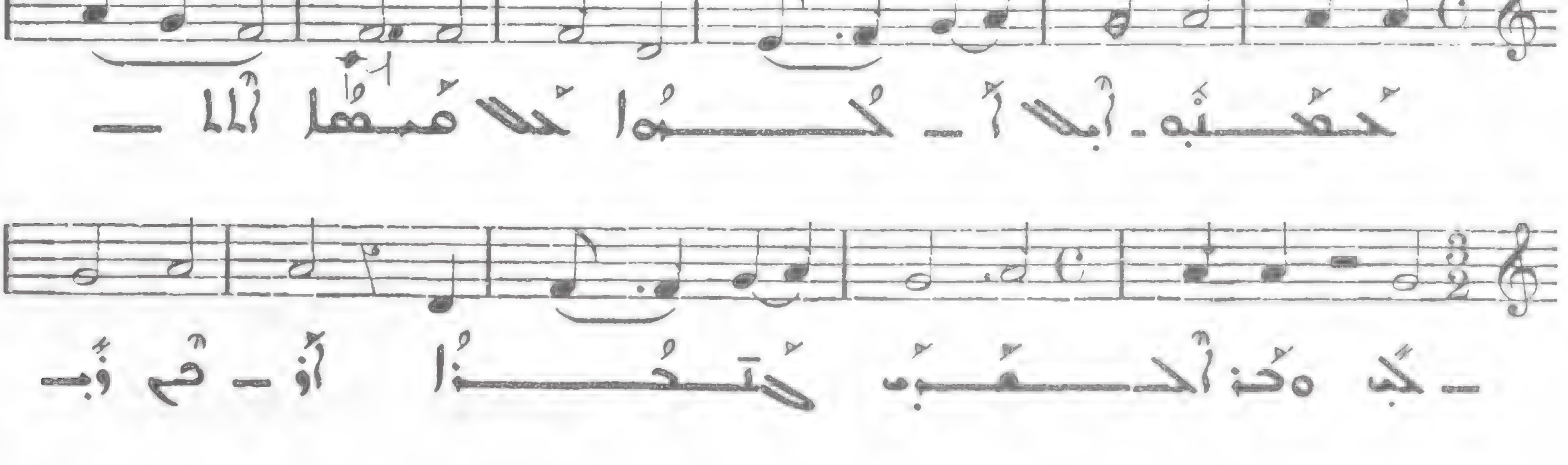
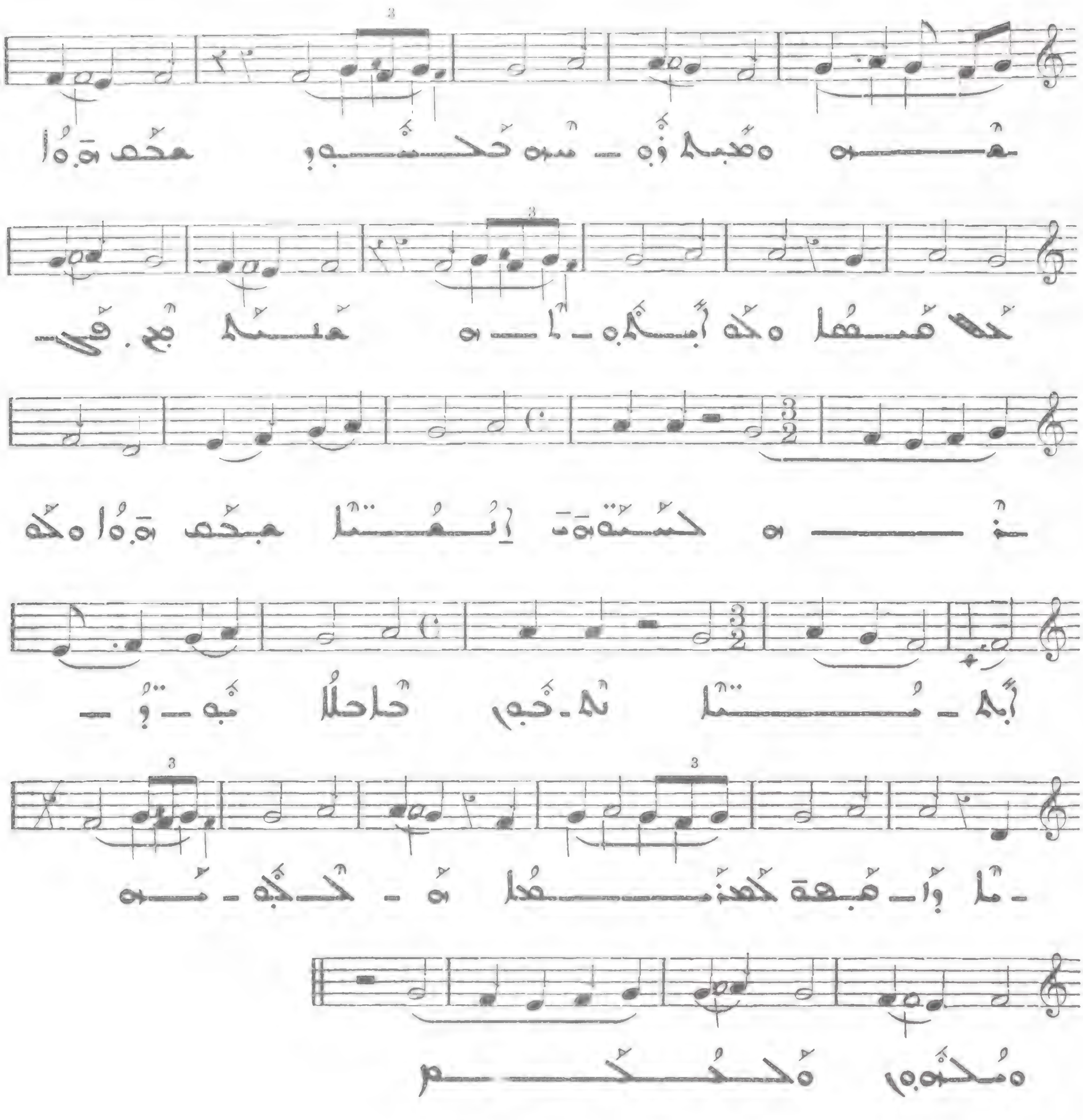
185

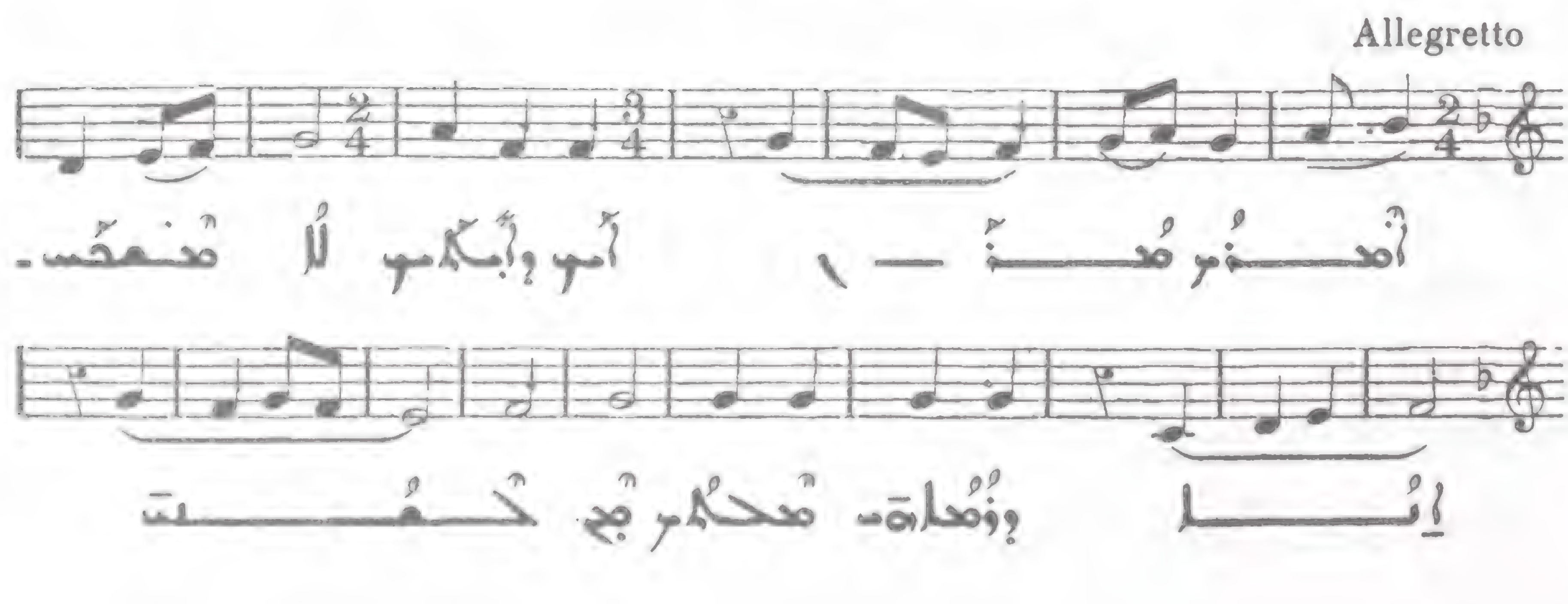


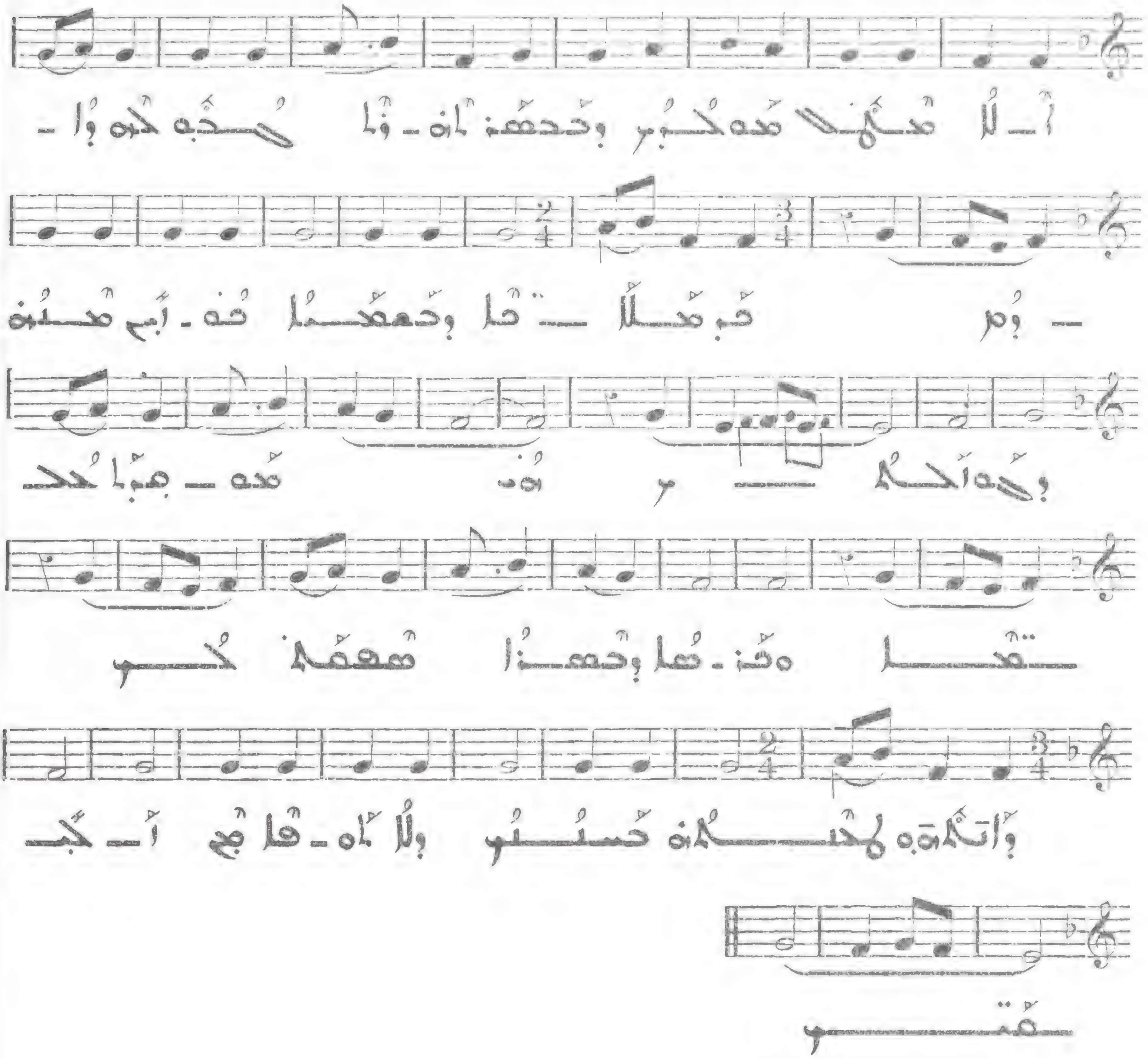


186

Allegretto

I





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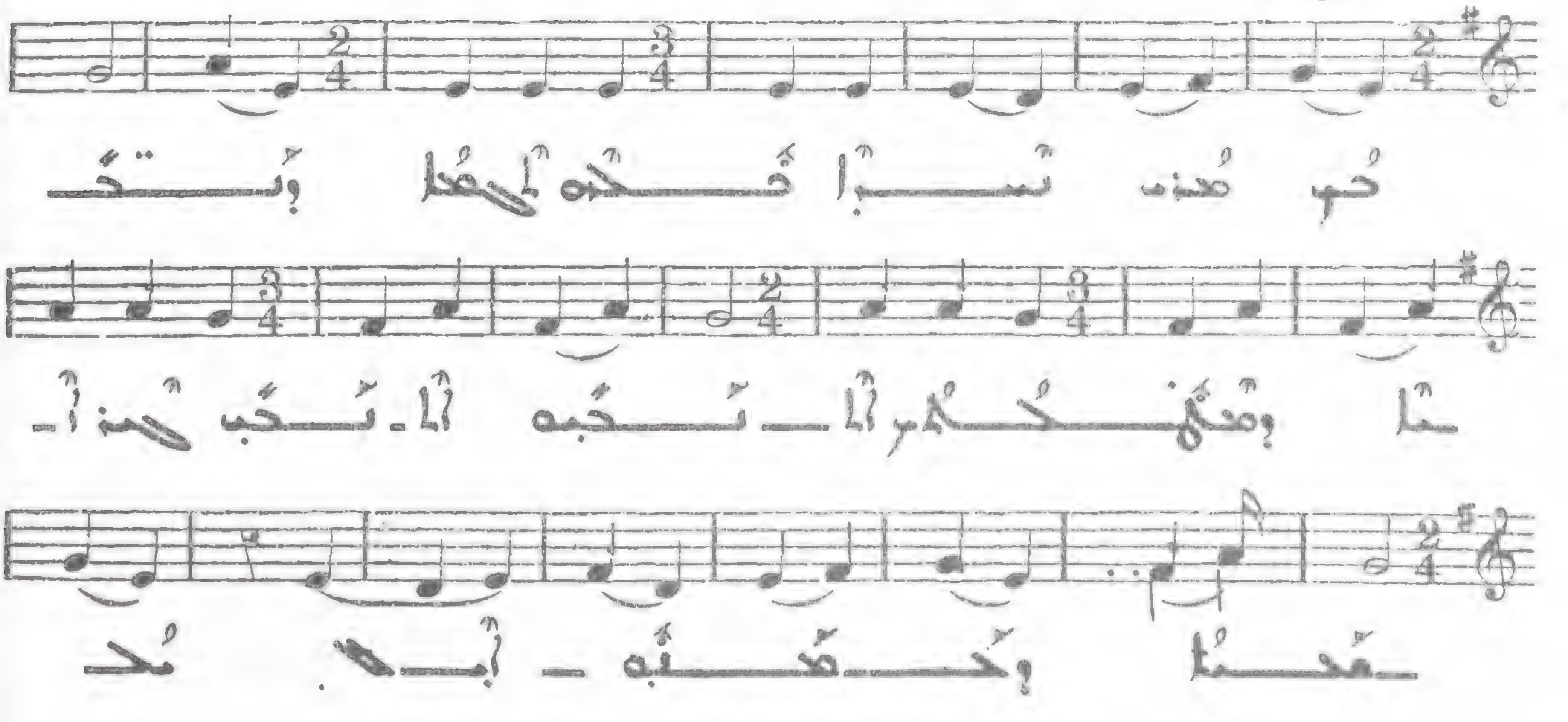
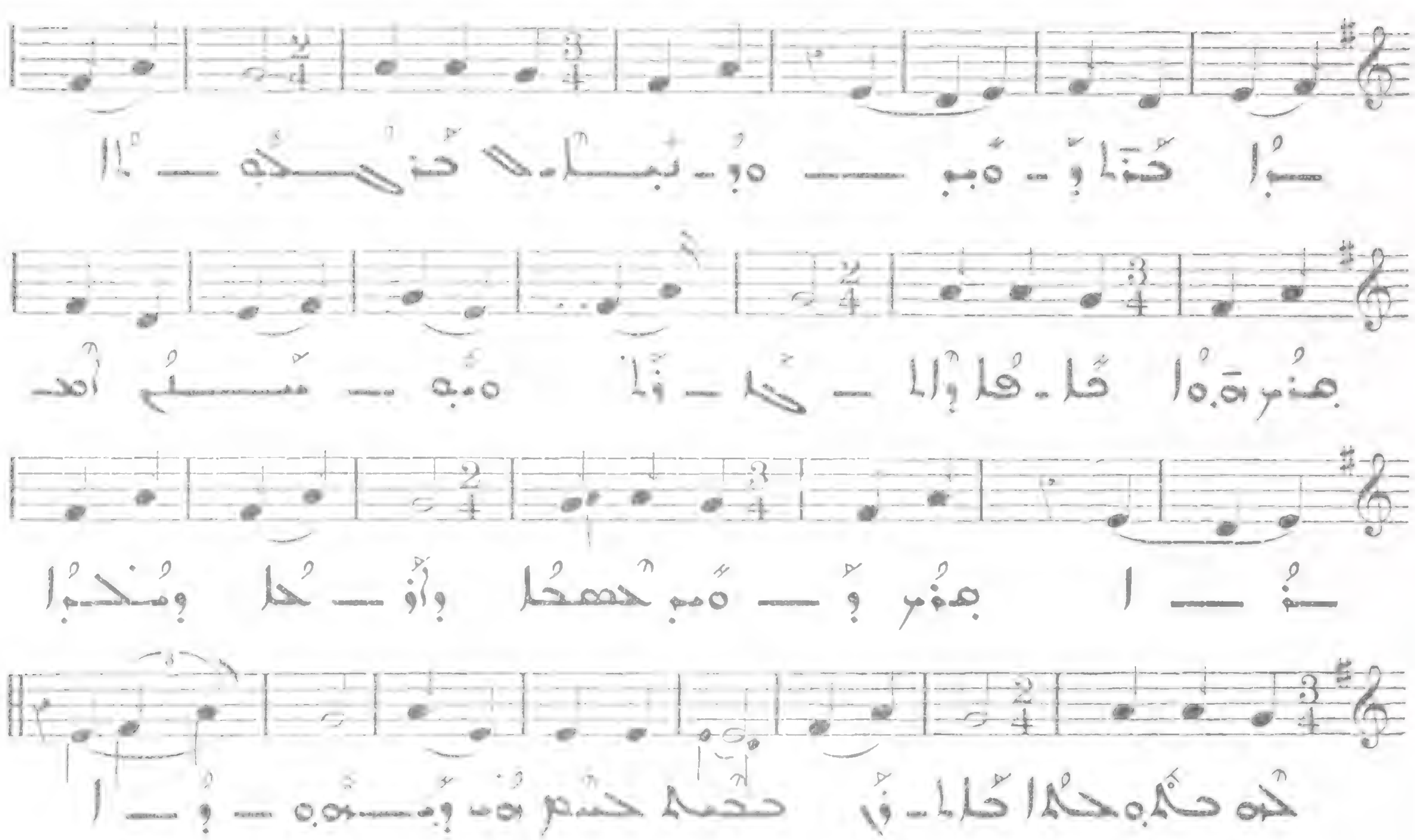
187

Allegro moderato

II

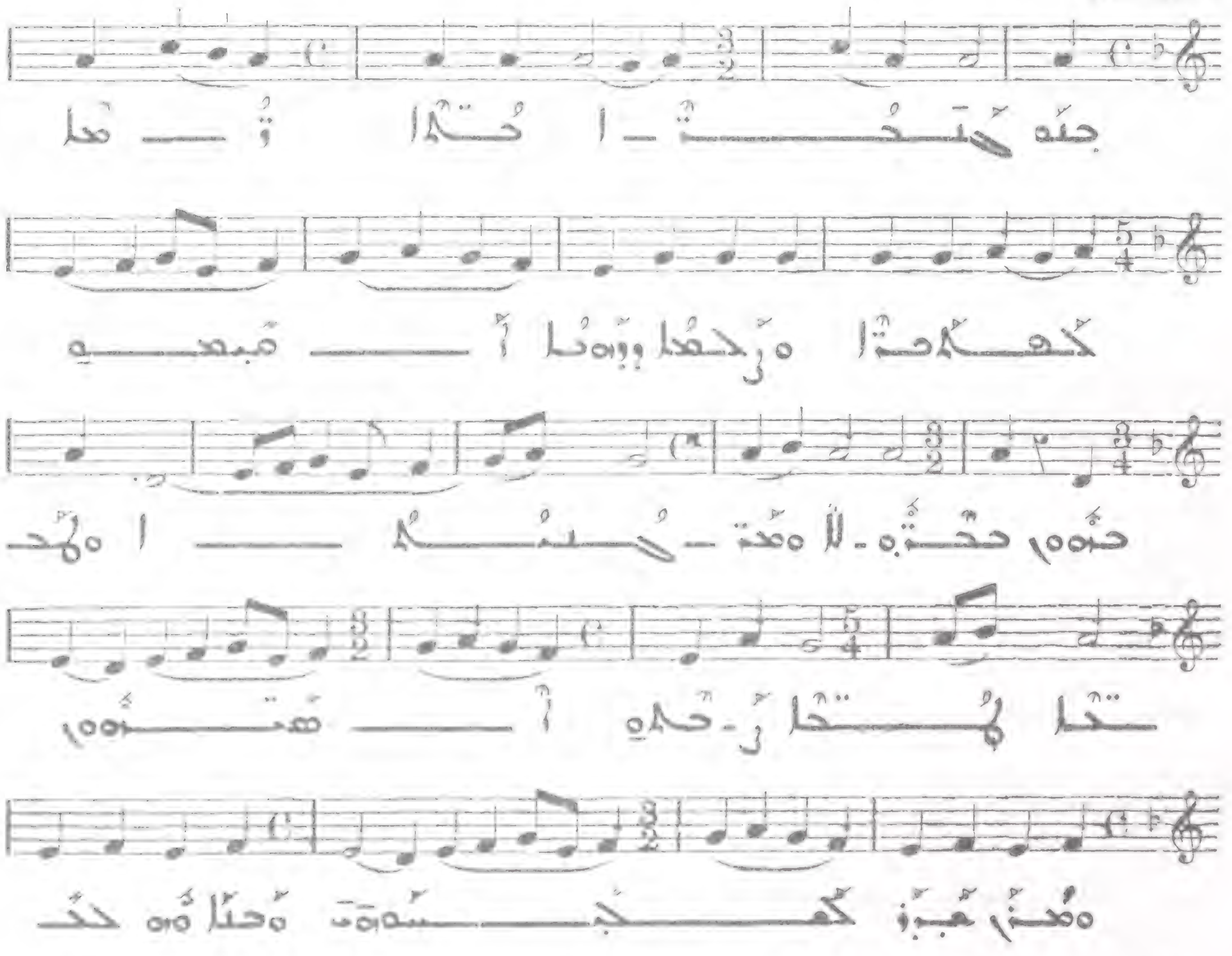


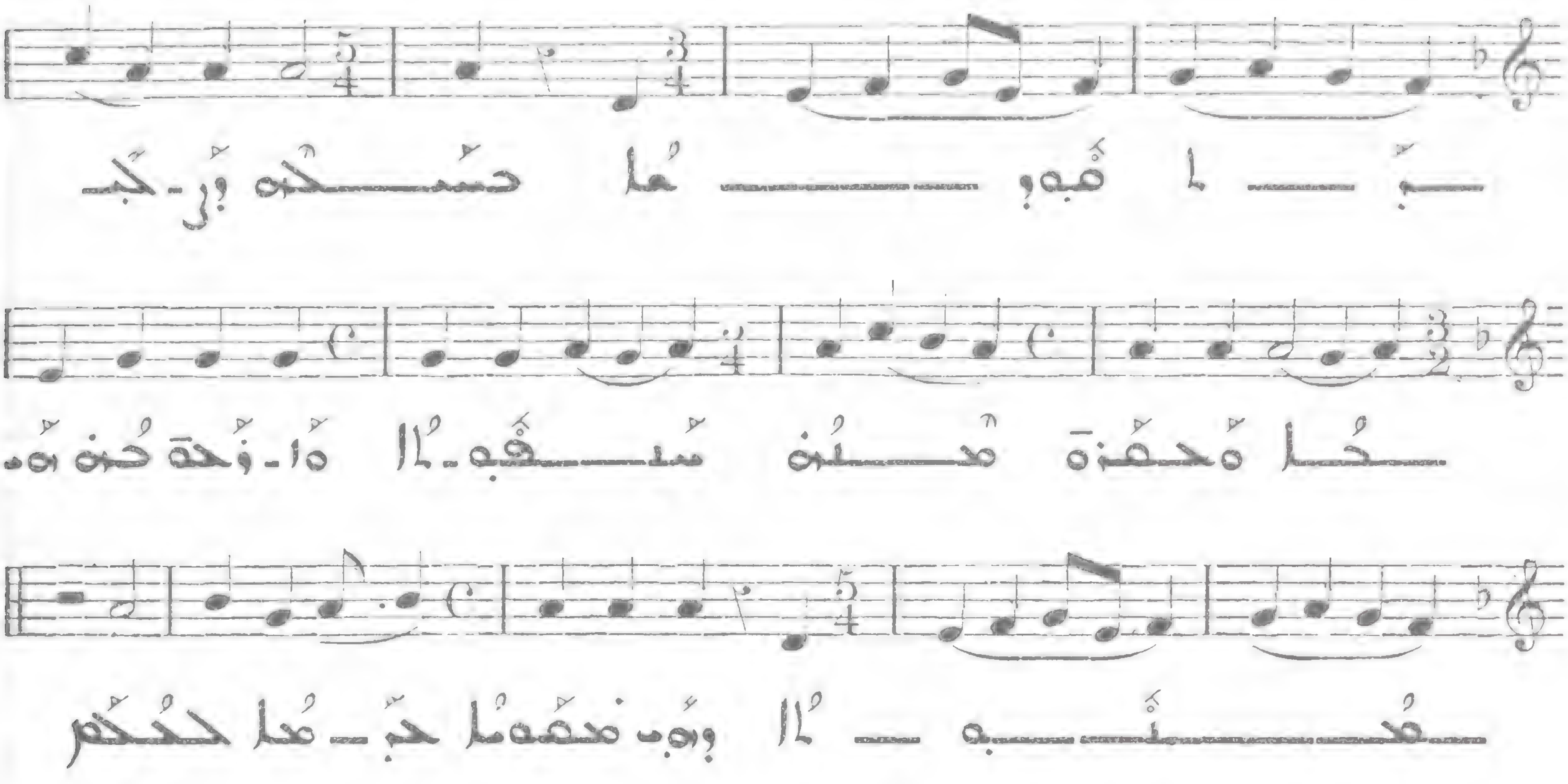


188

All. molto

III

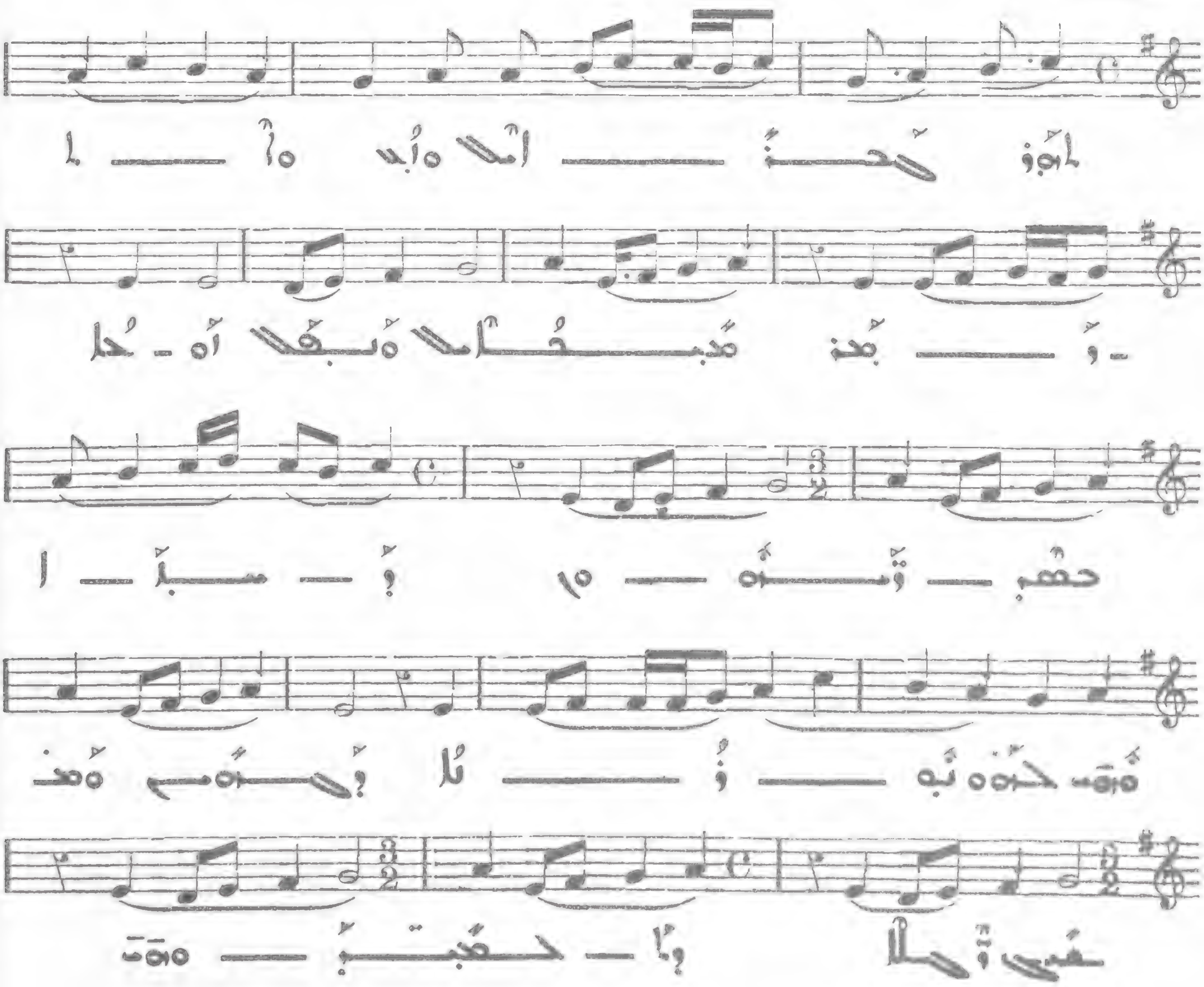


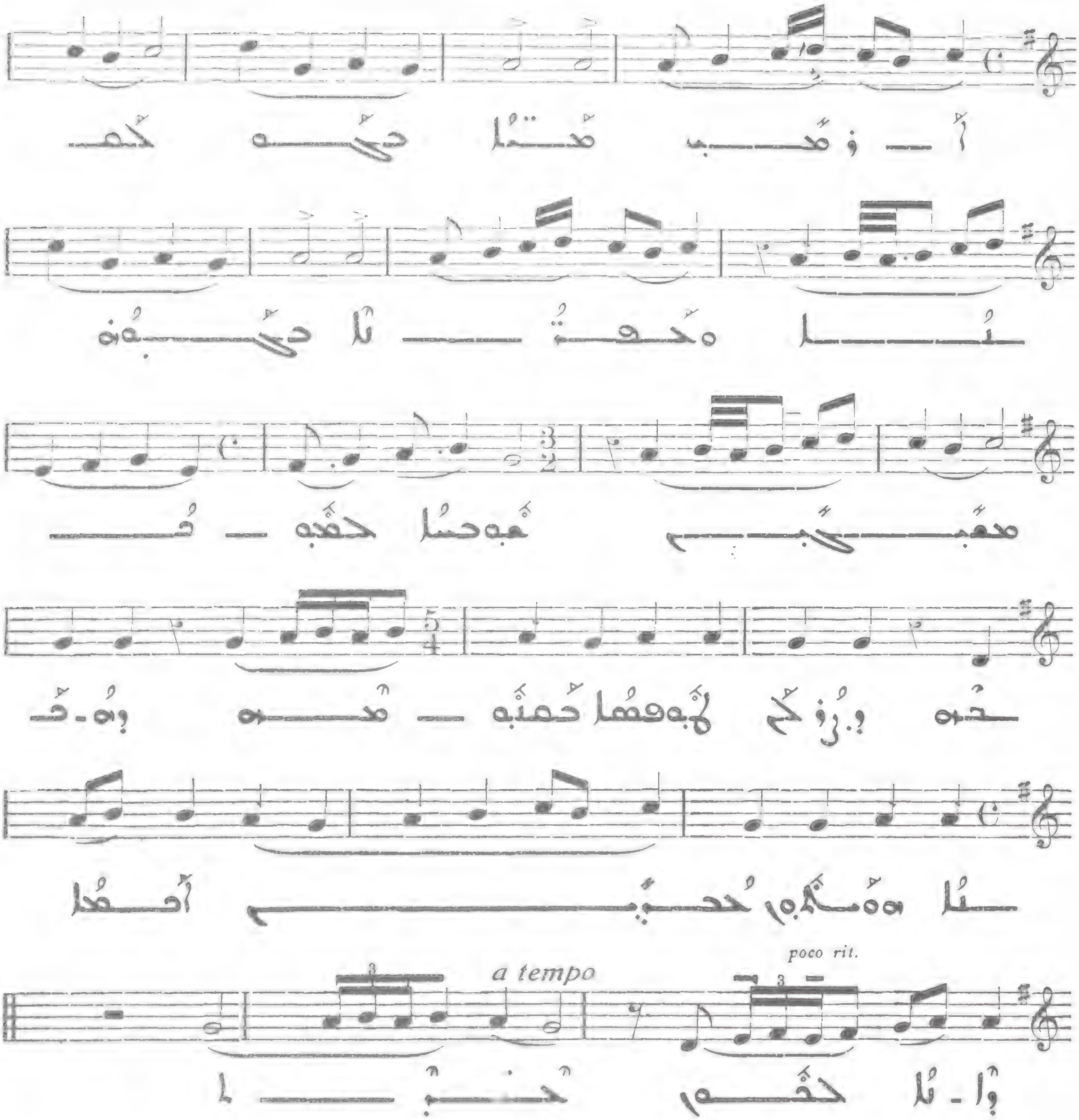


189

Allegretto

IV





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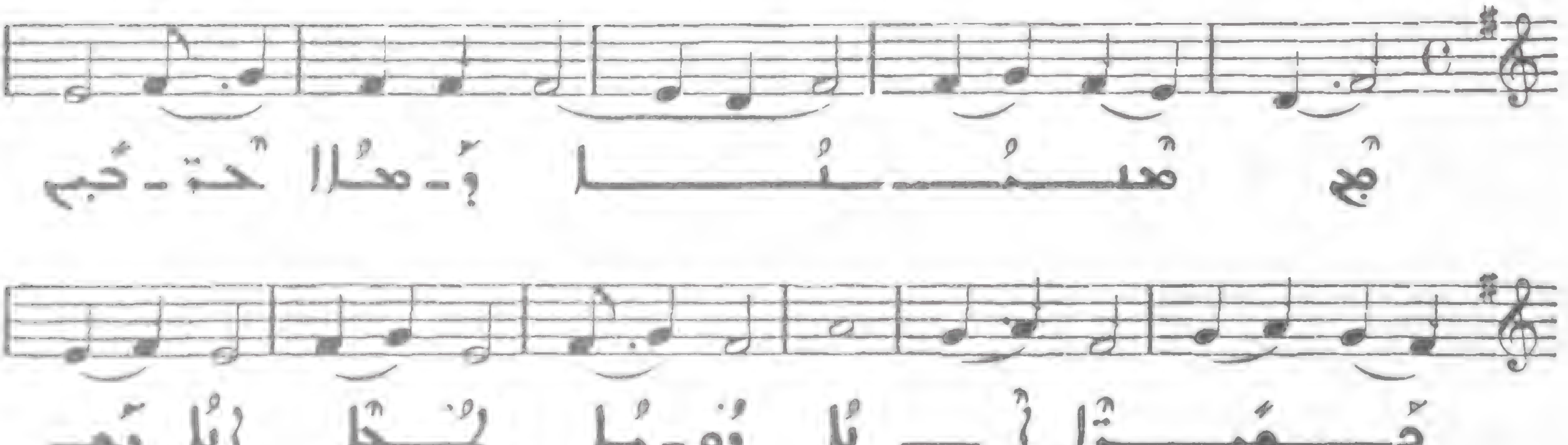
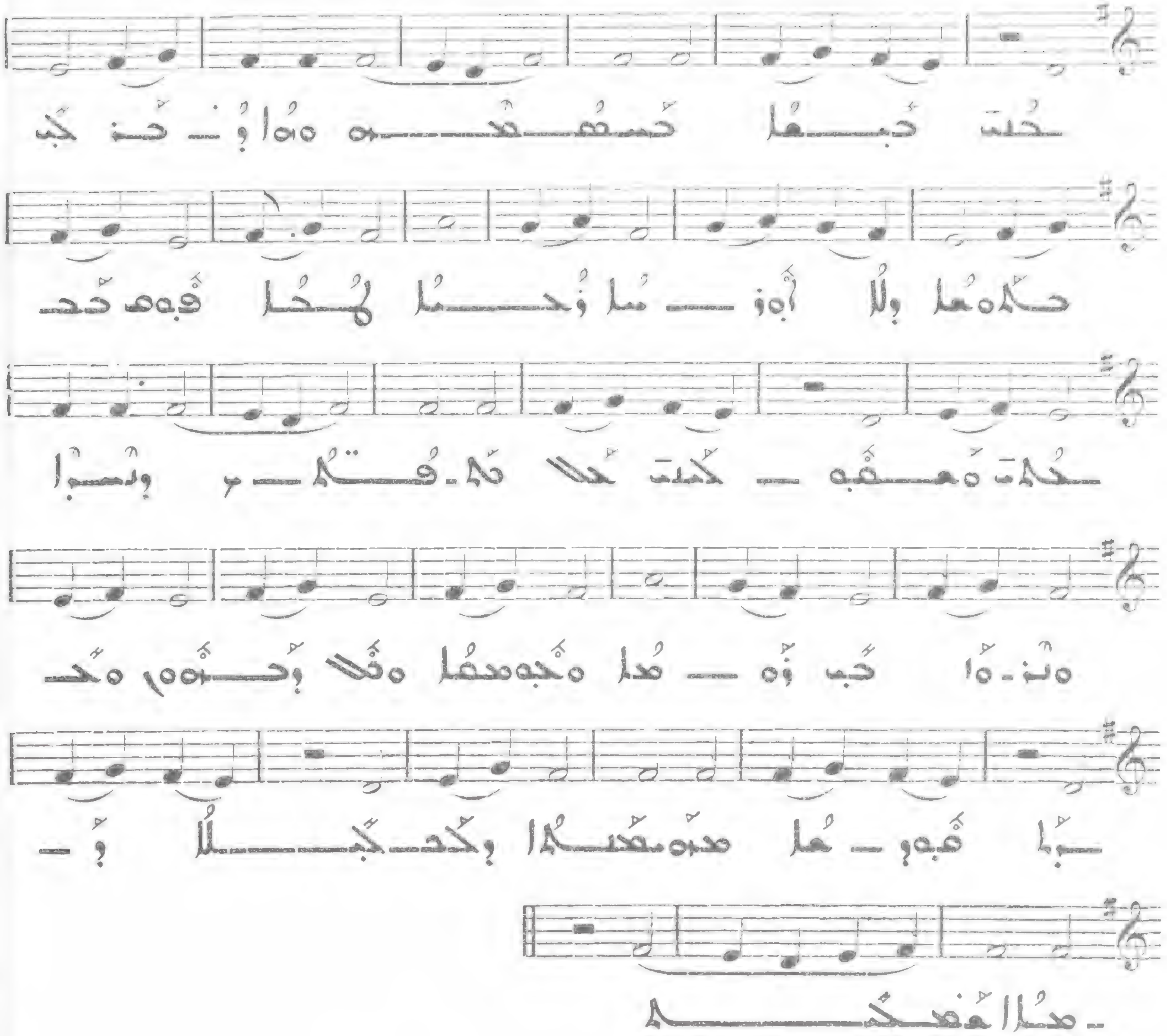
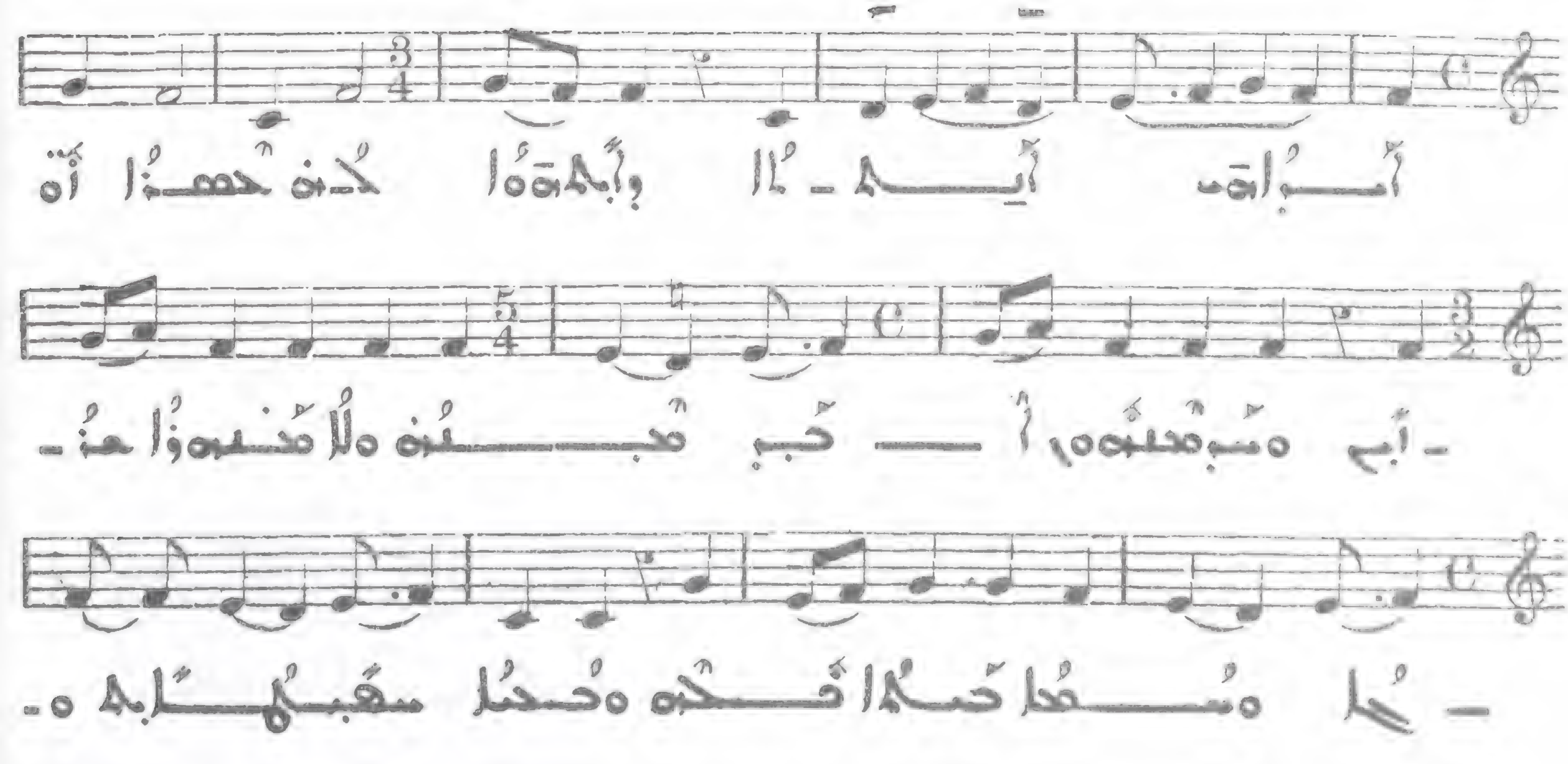


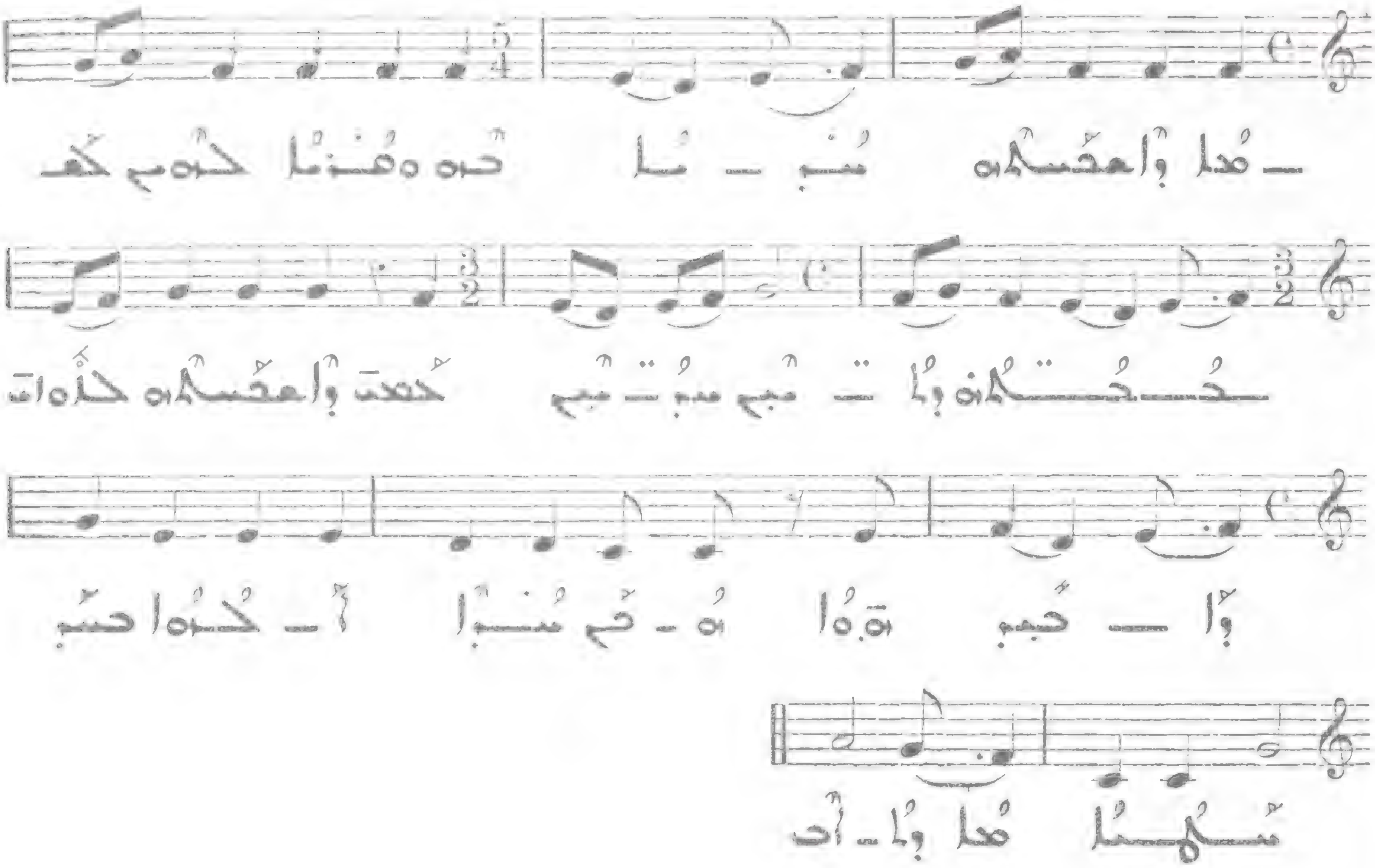


191

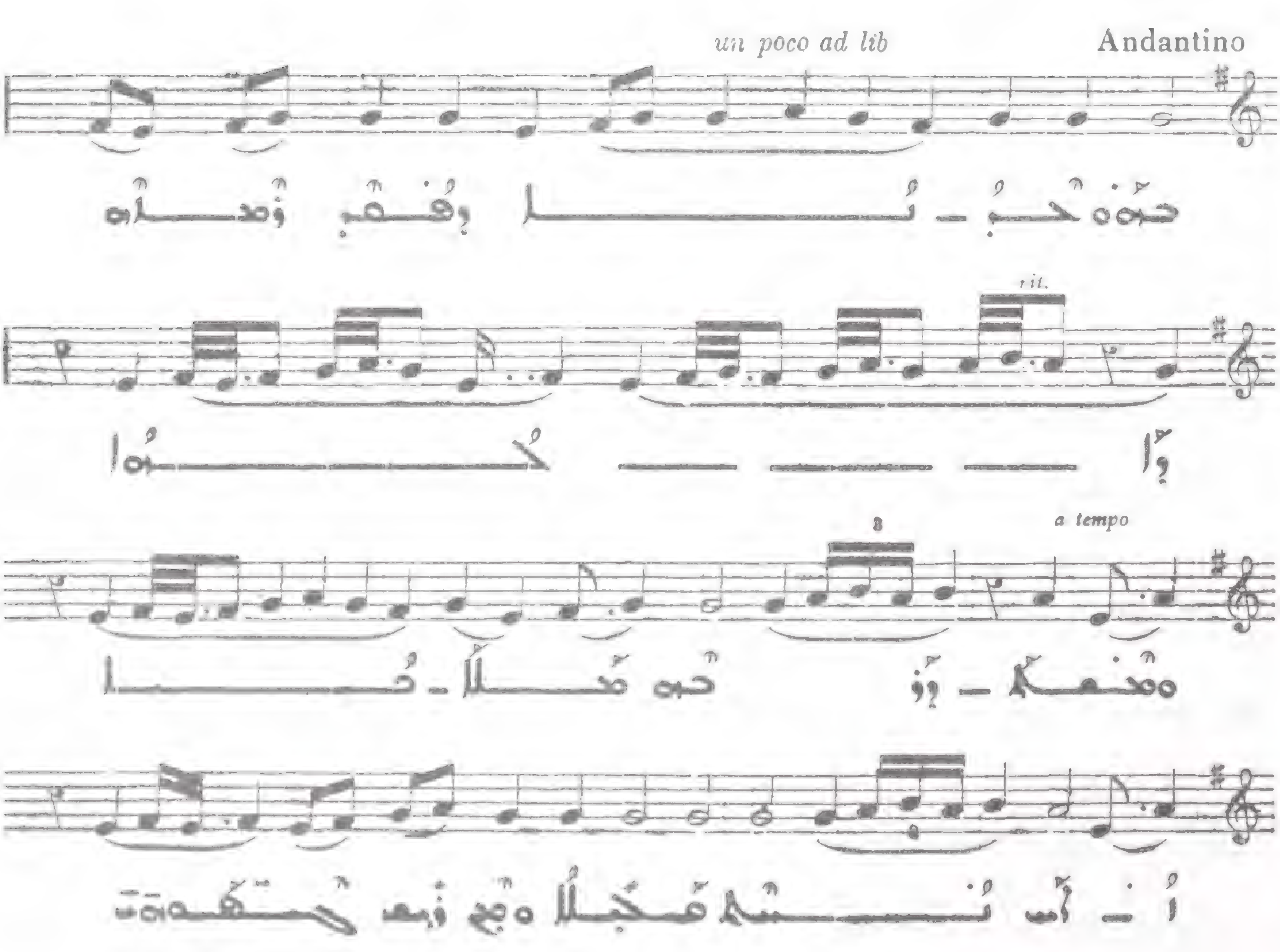
Allegro

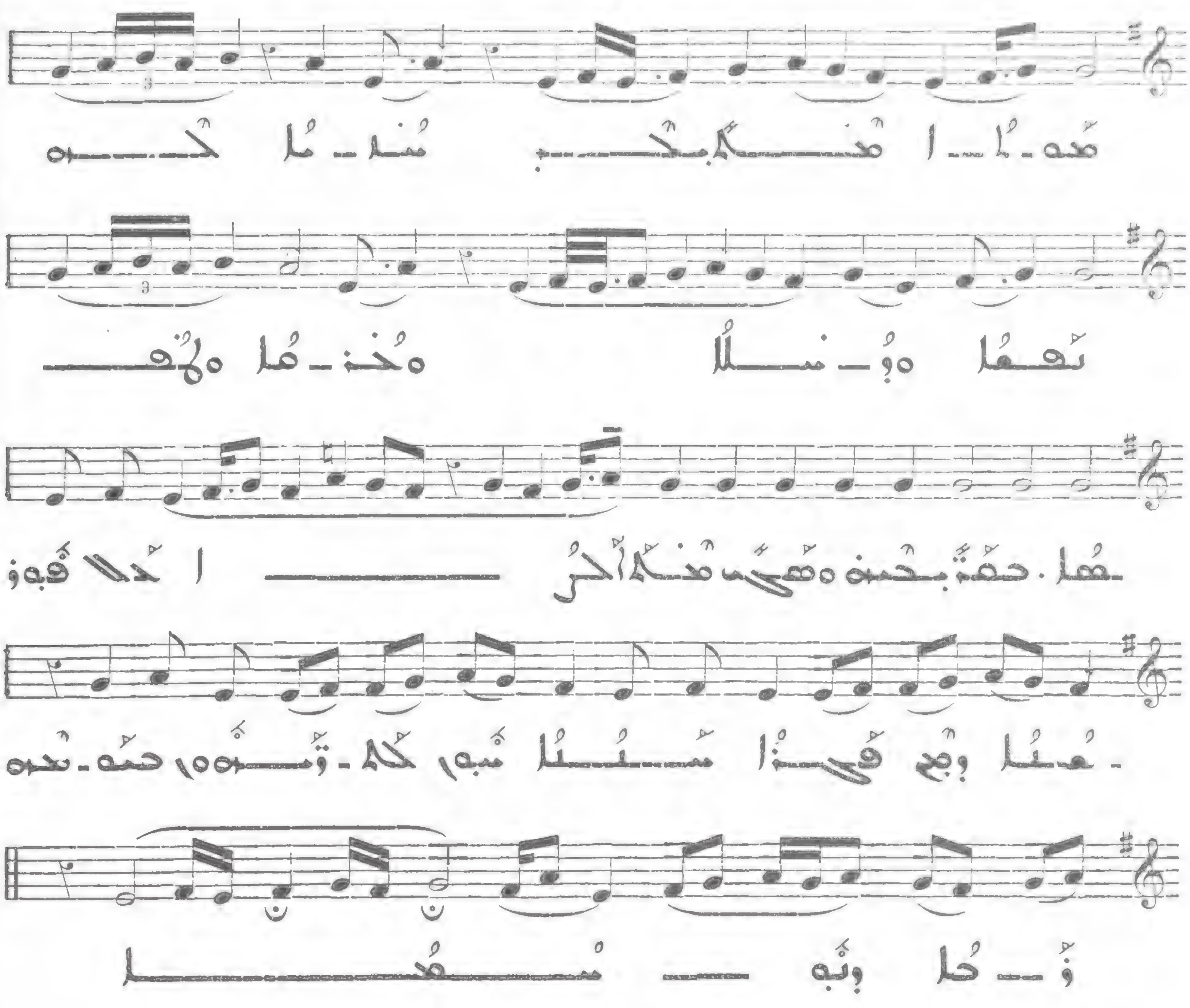
VII



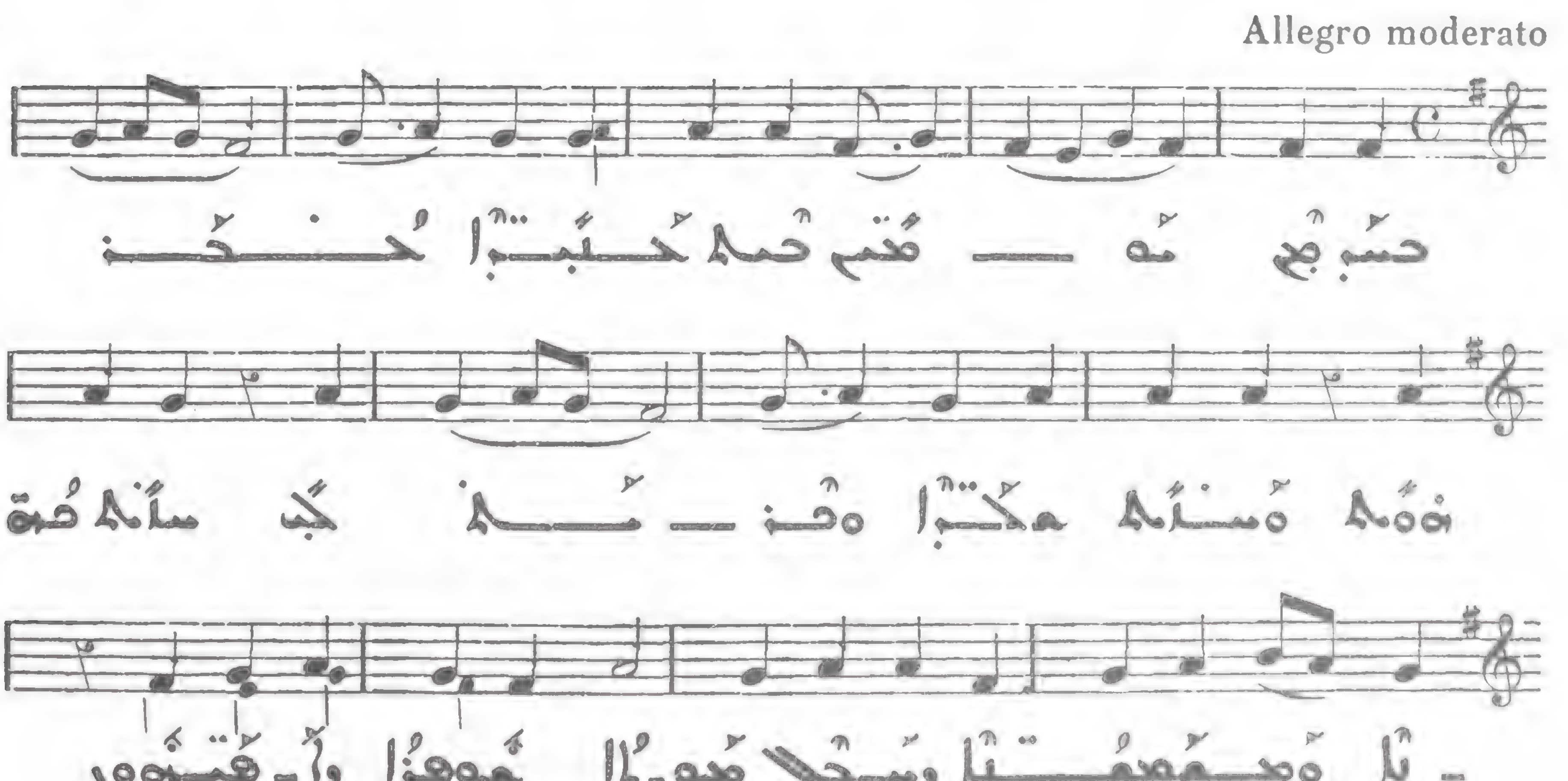


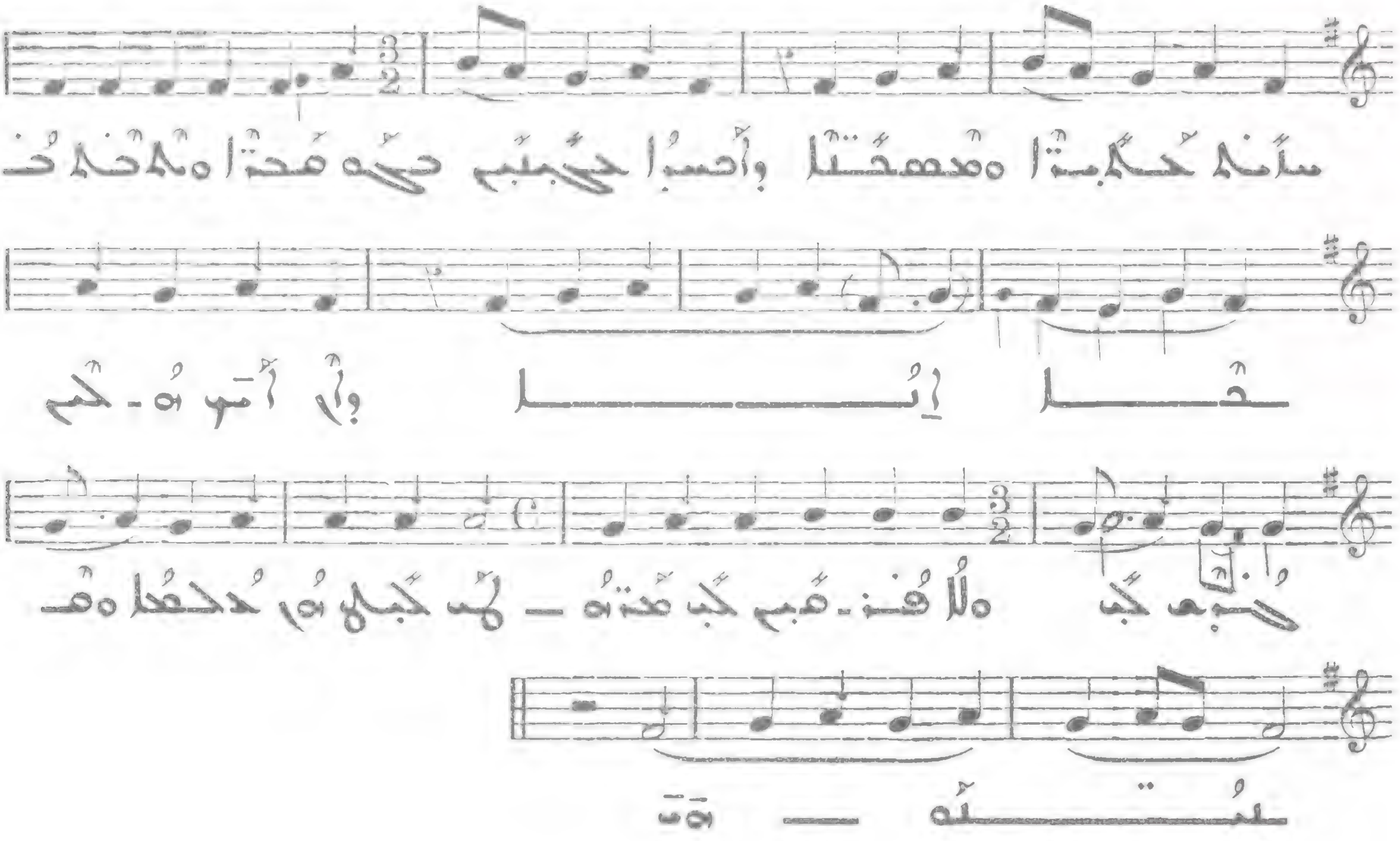
192 VII





193





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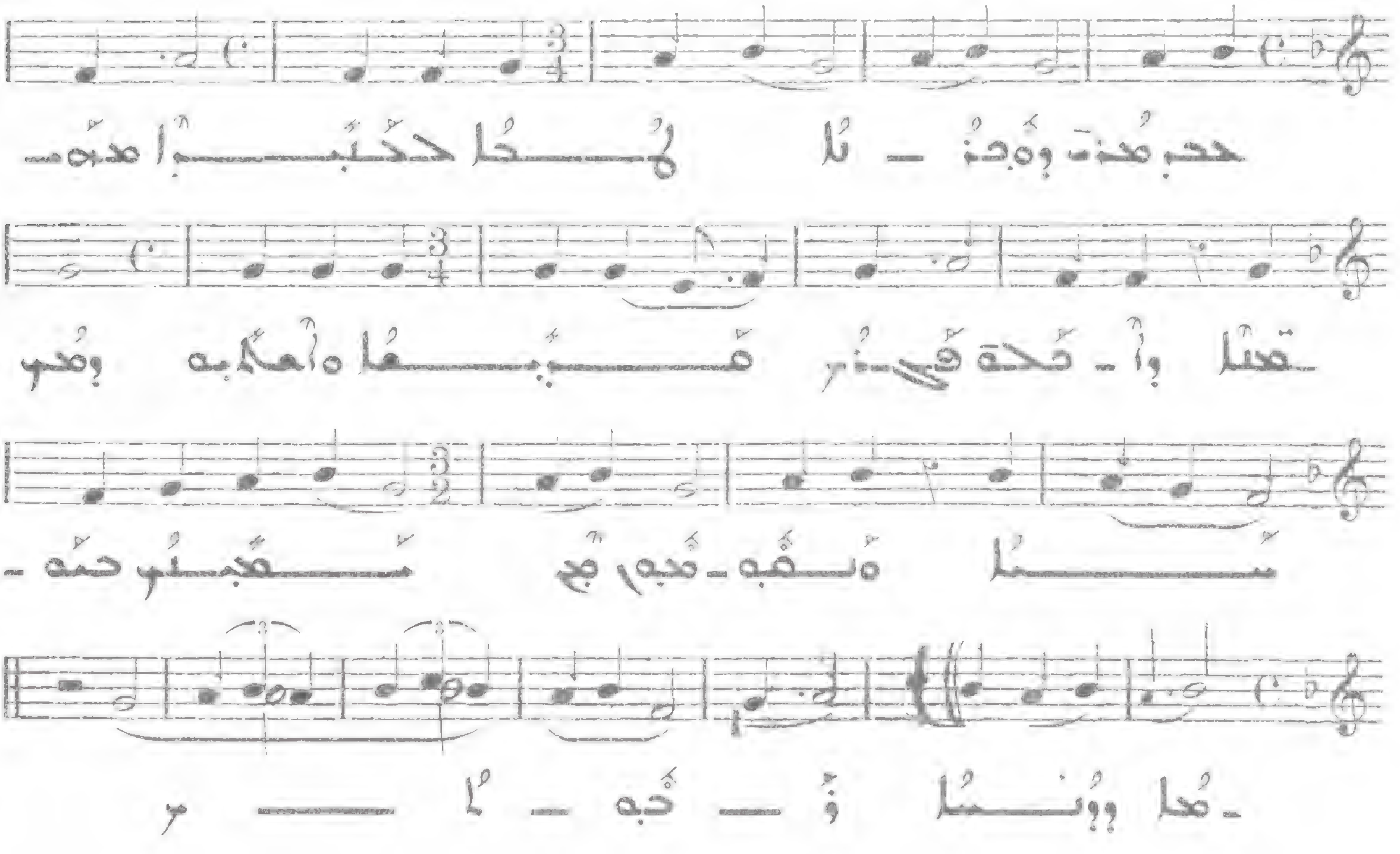
Presto

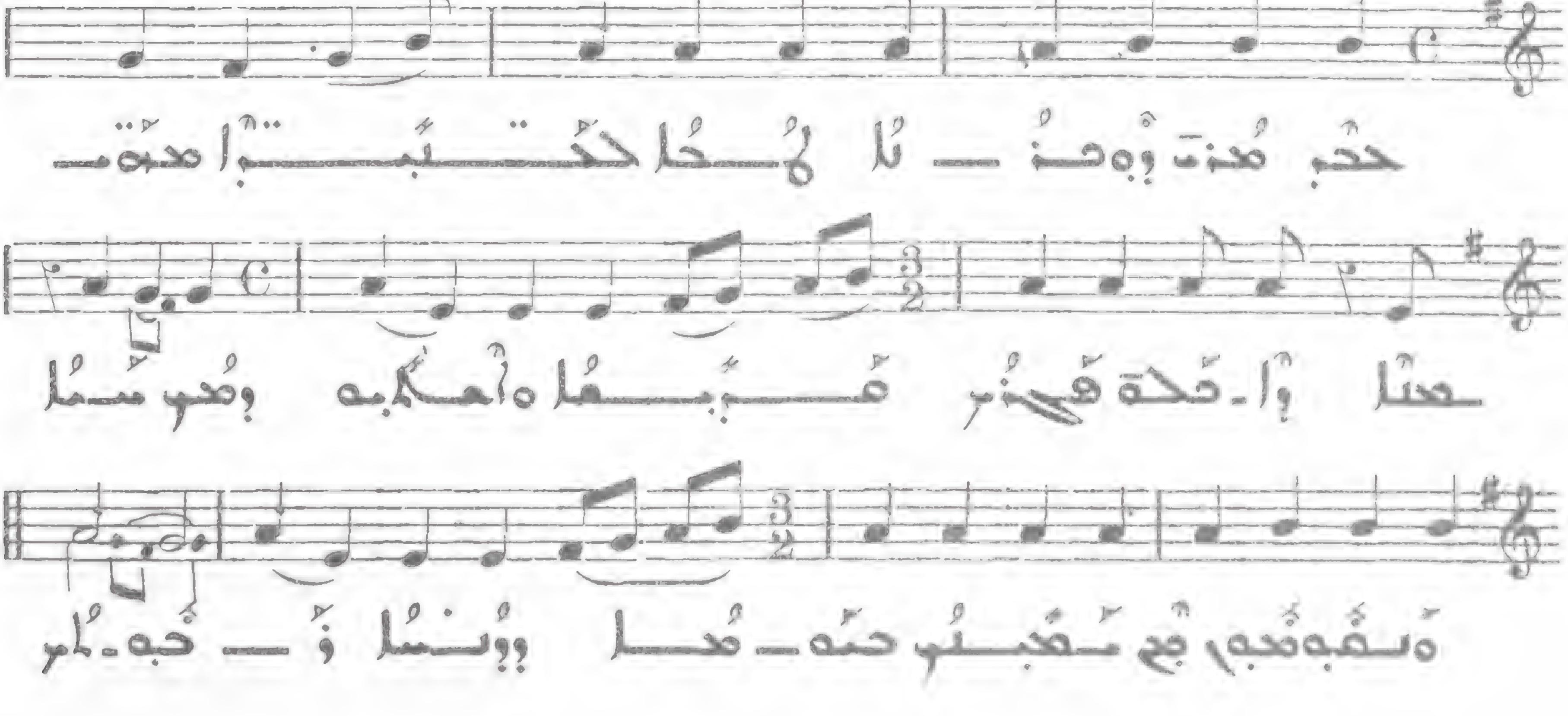
I



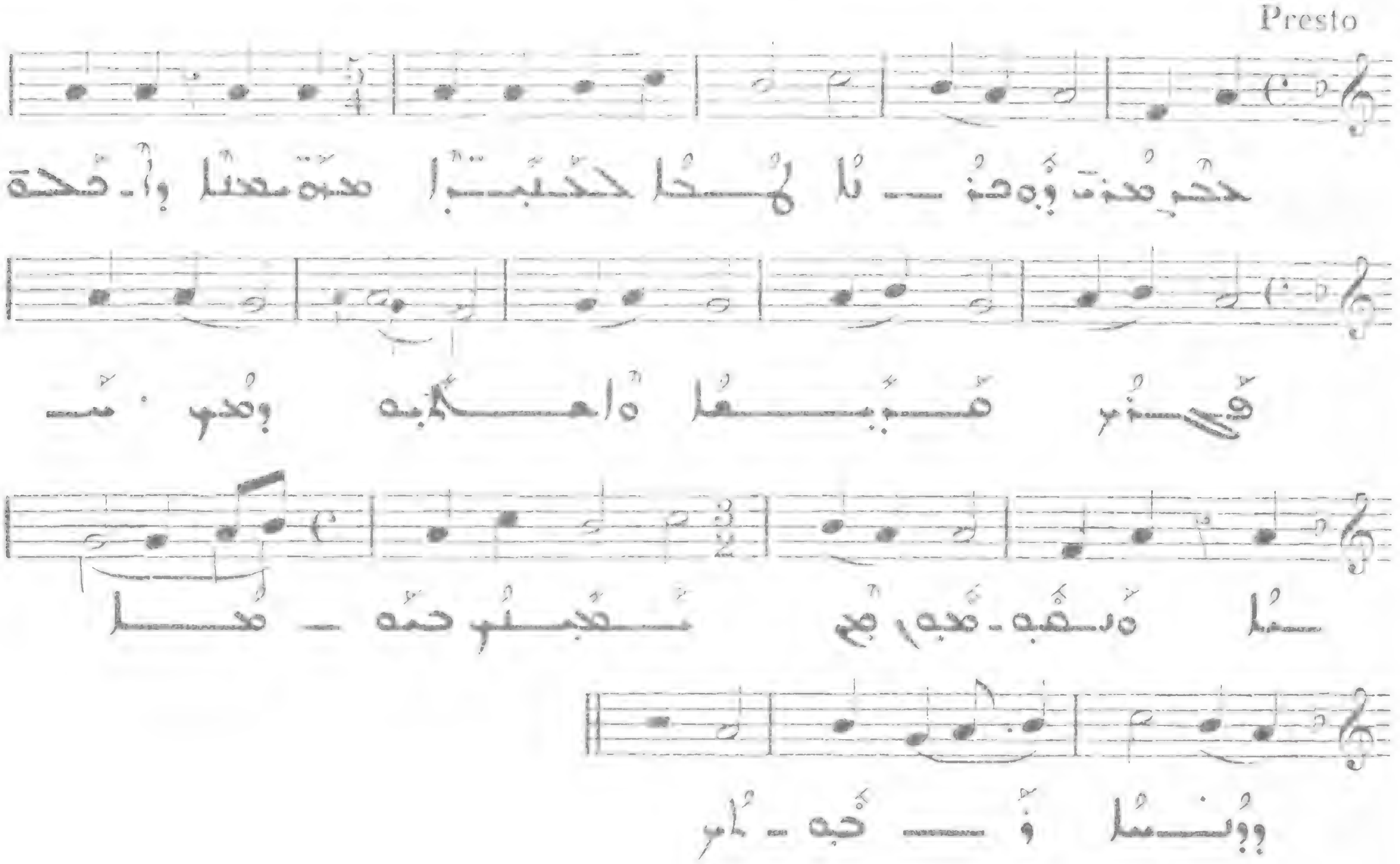
ܒ 195

Allegro molto

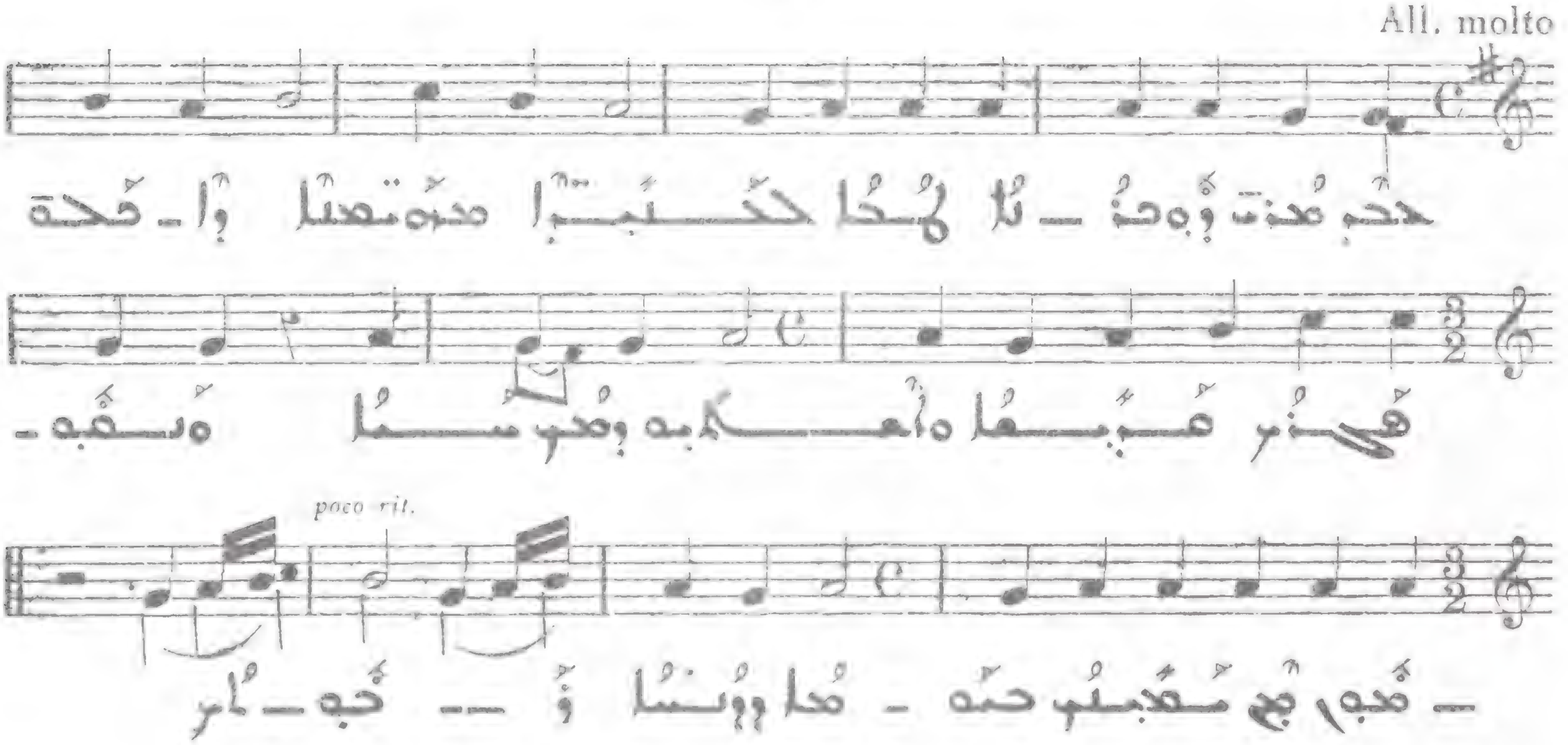
II



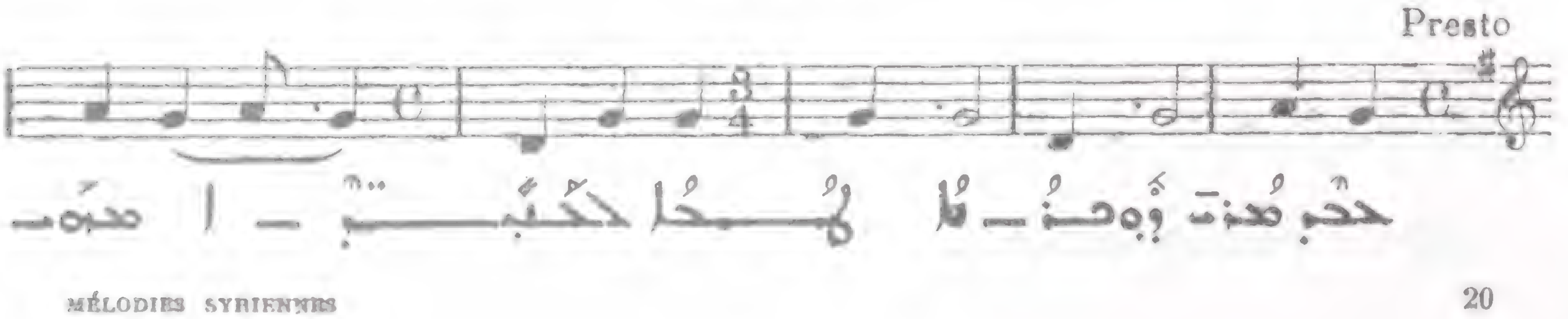
196 III

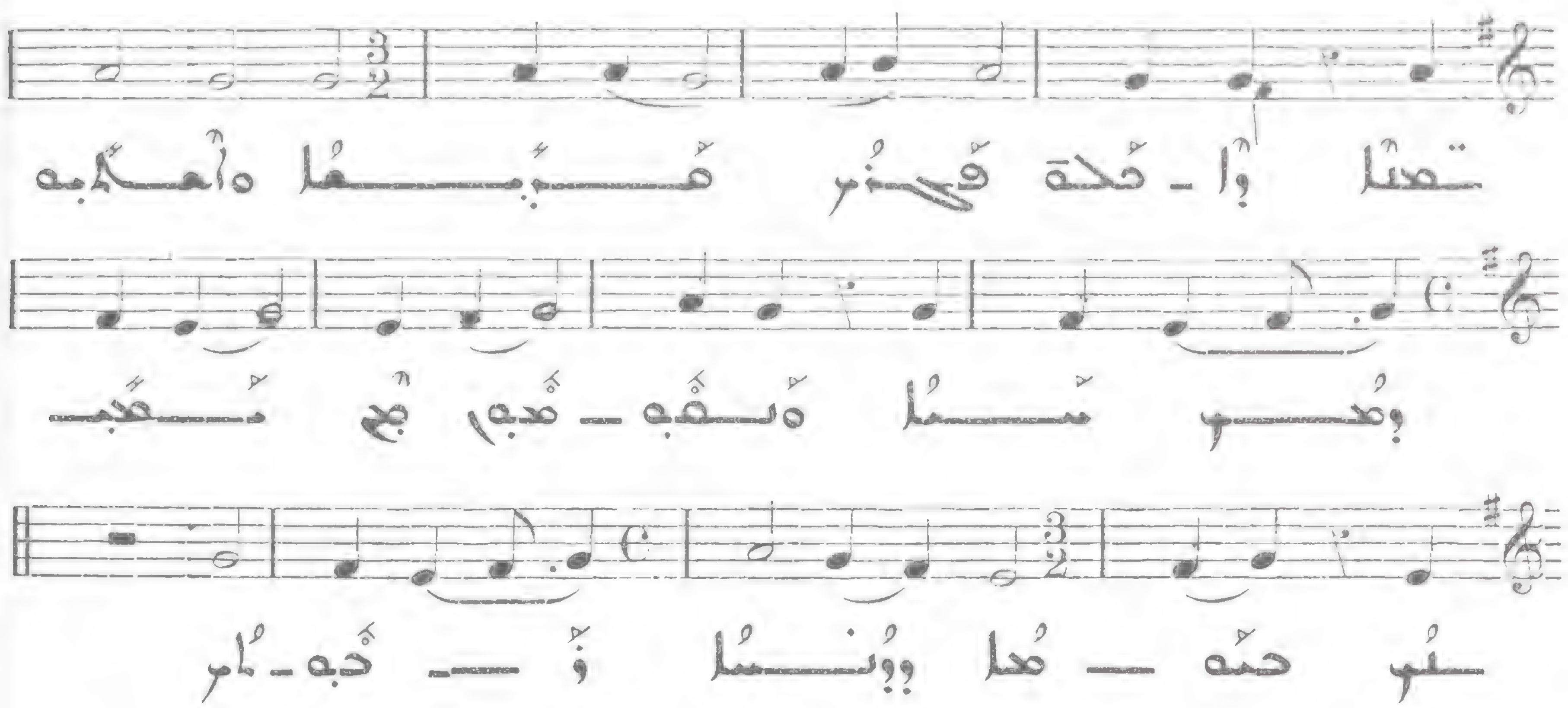


197 IV



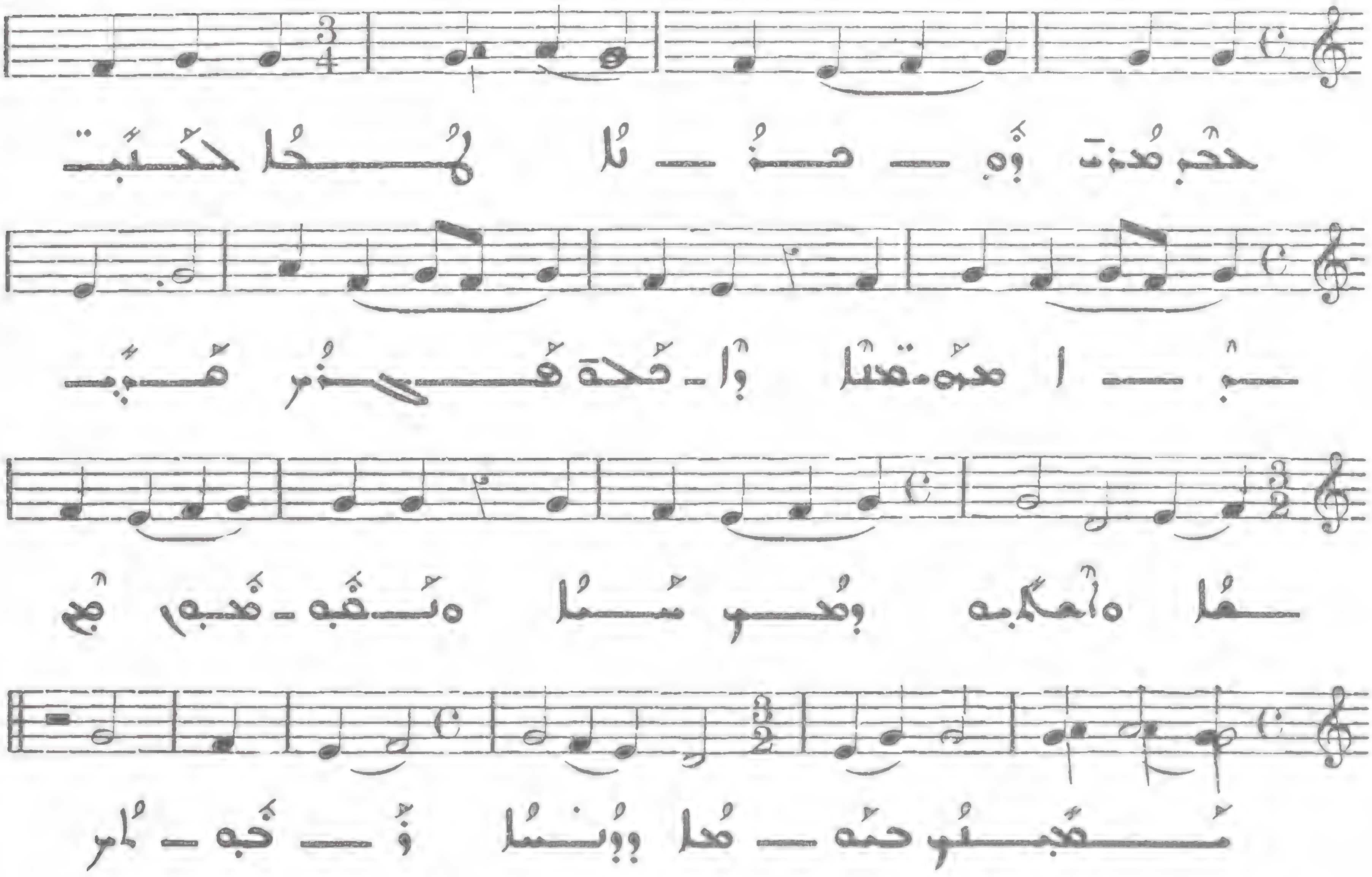
198 V





ܗ 199

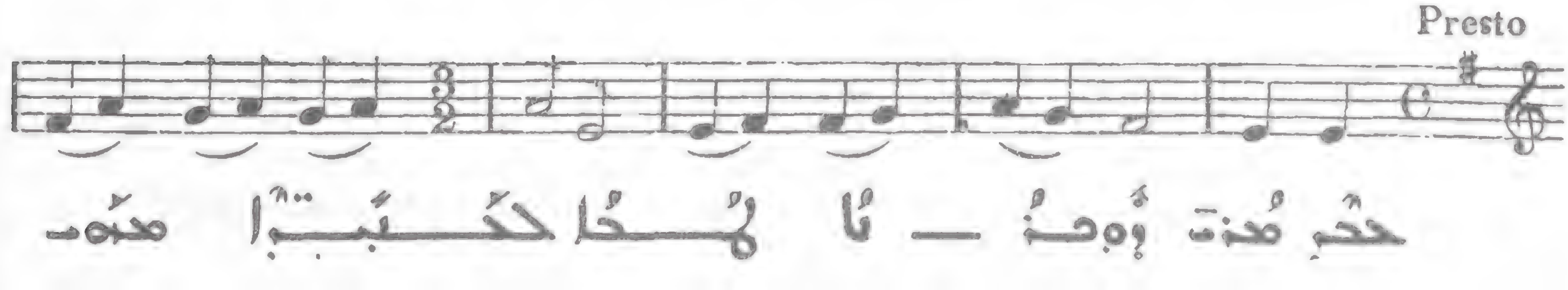
Presto



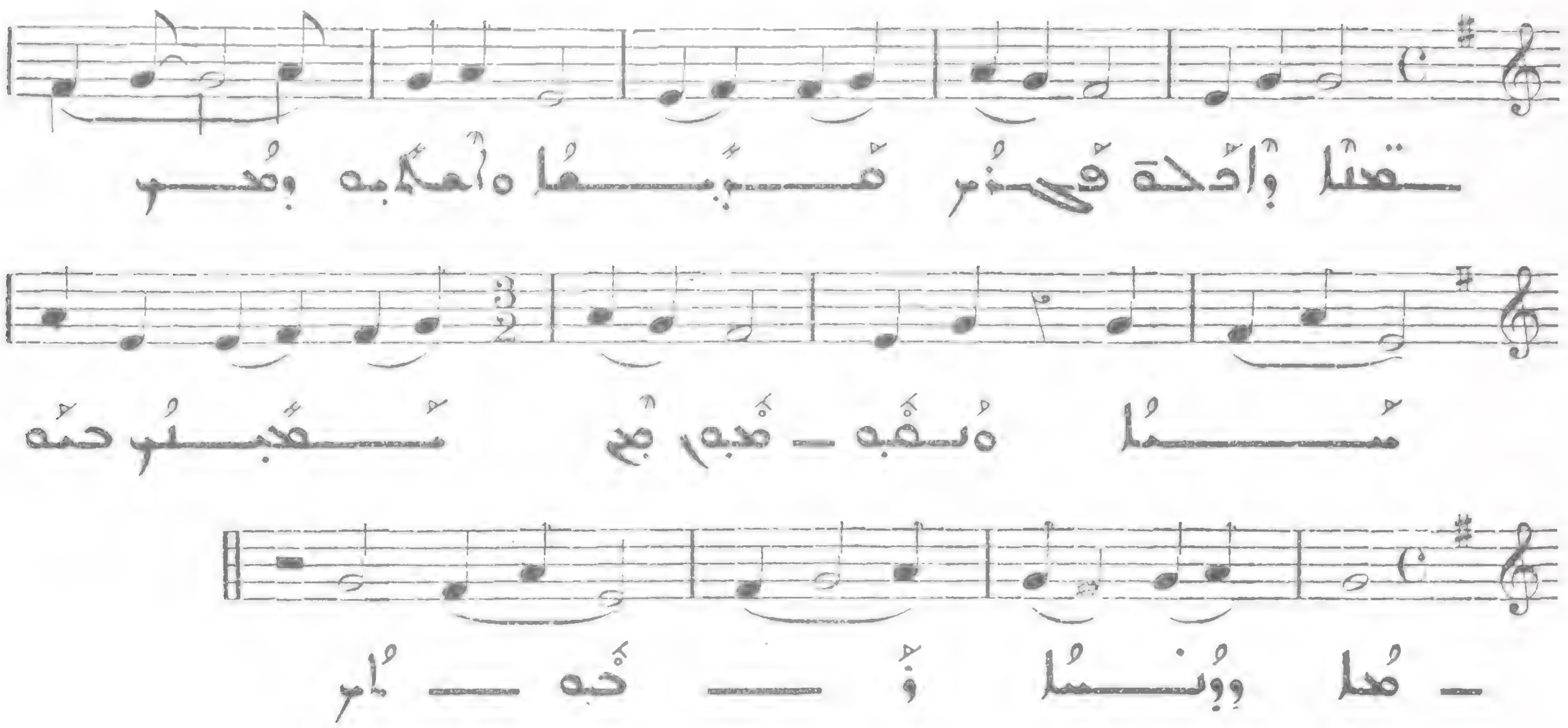
VI

ܘ 200

Presto



VII



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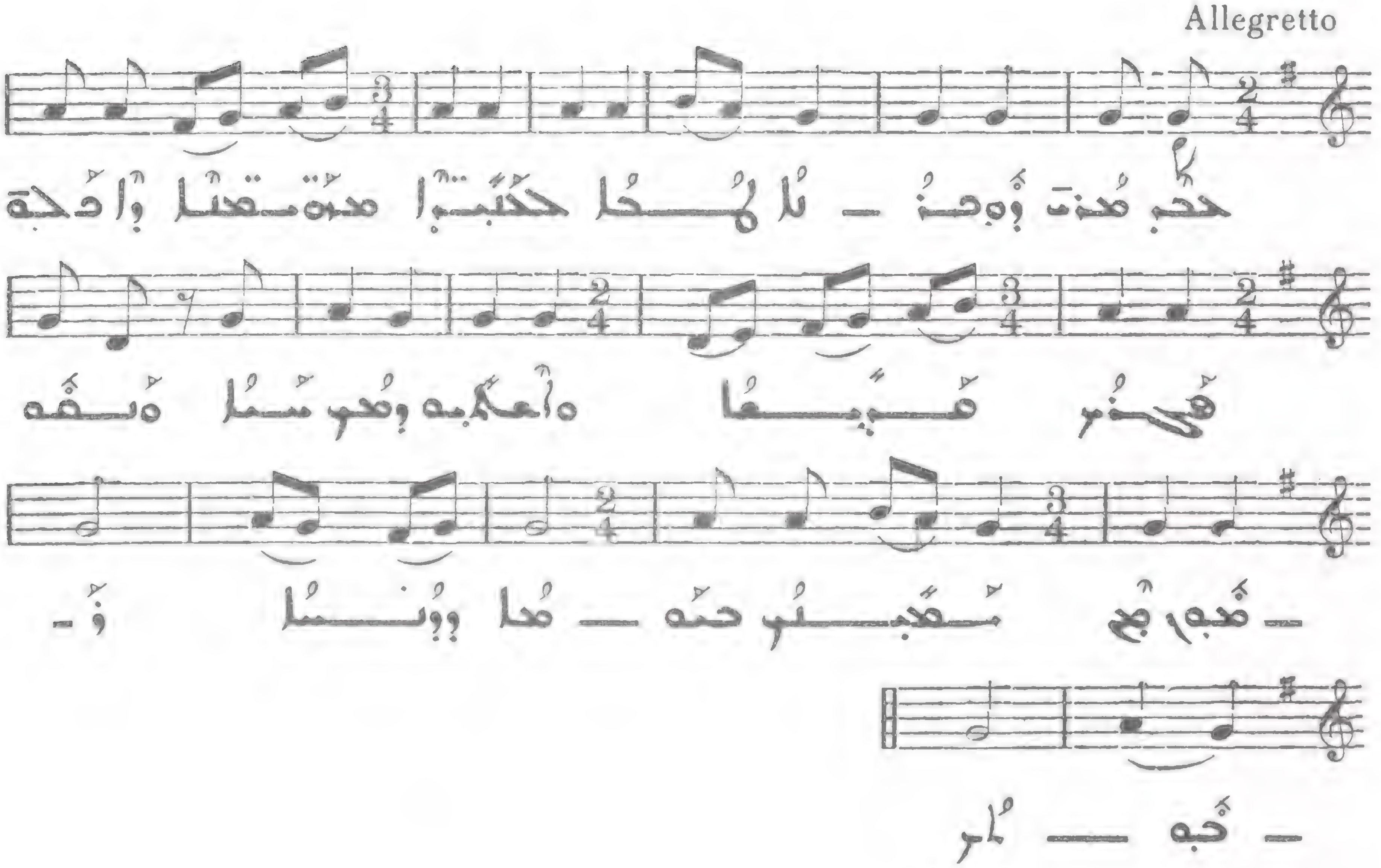

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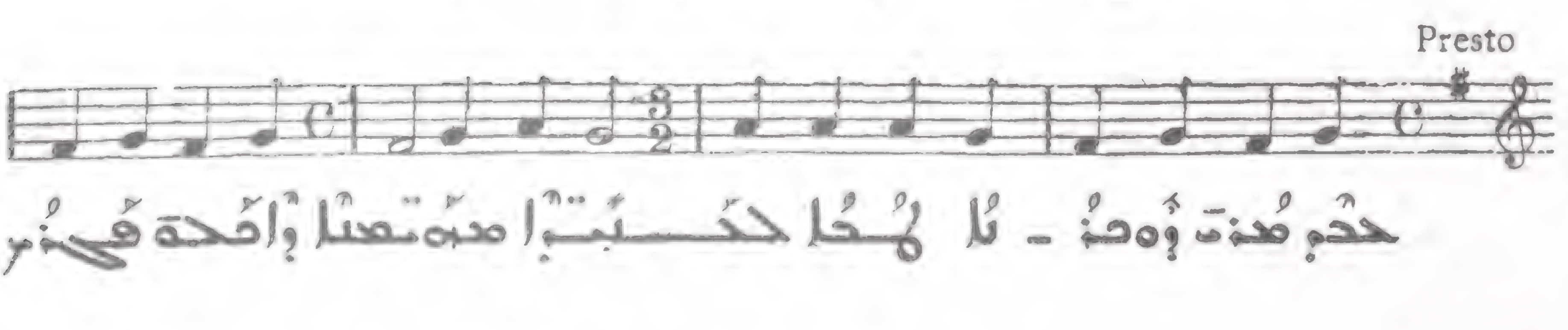

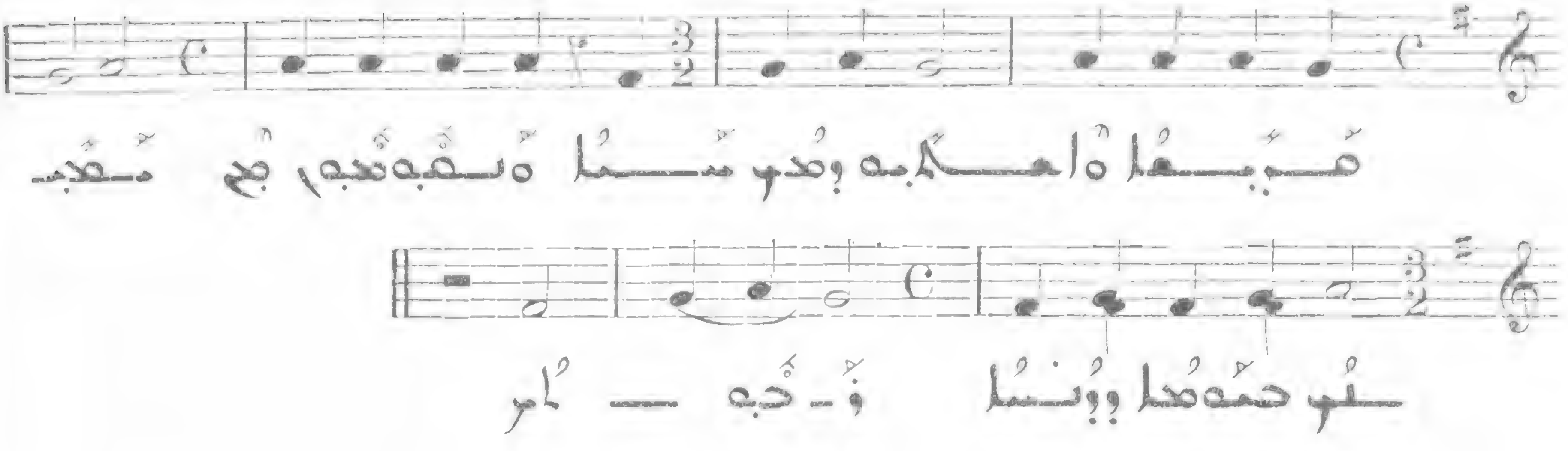

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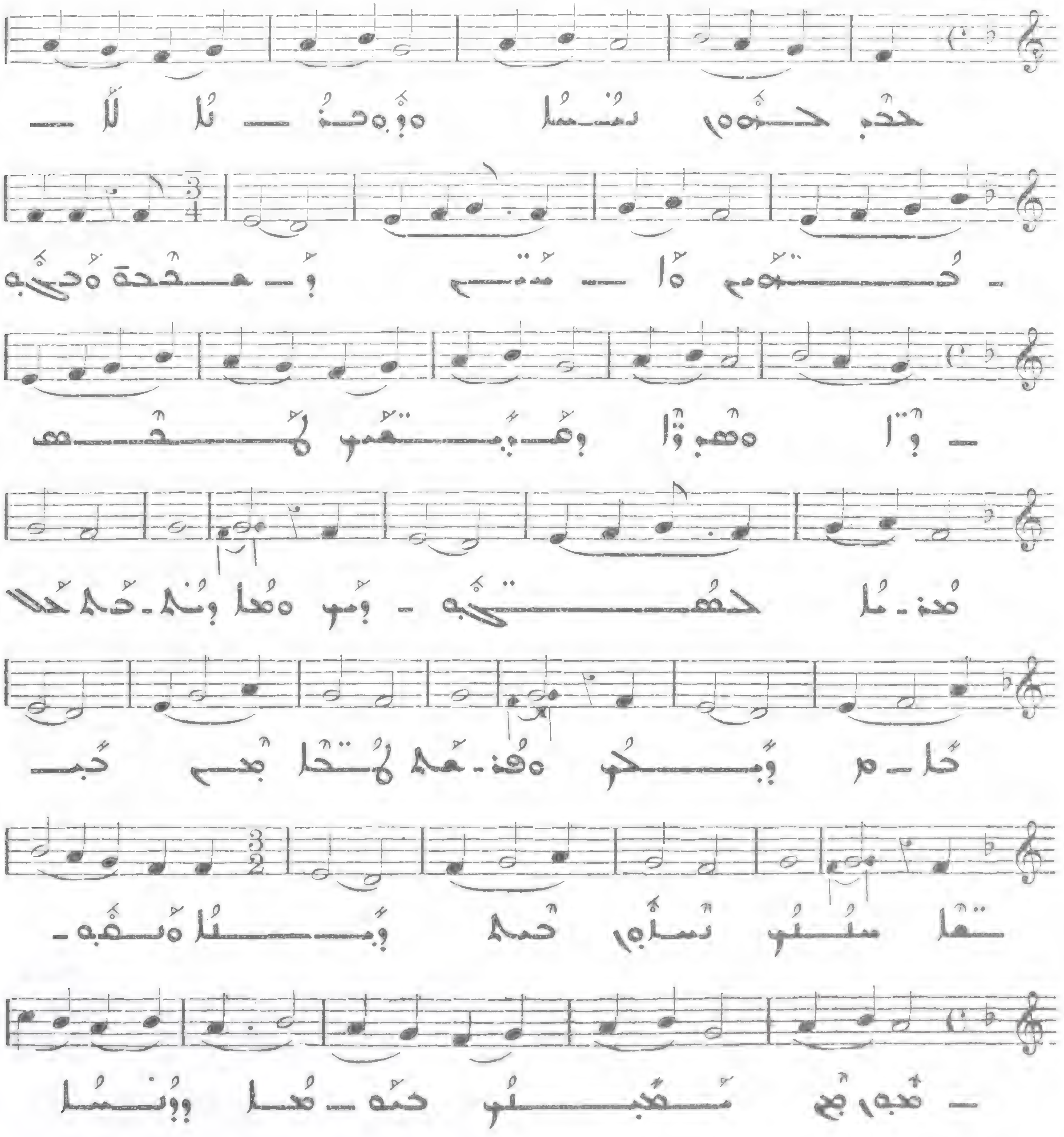
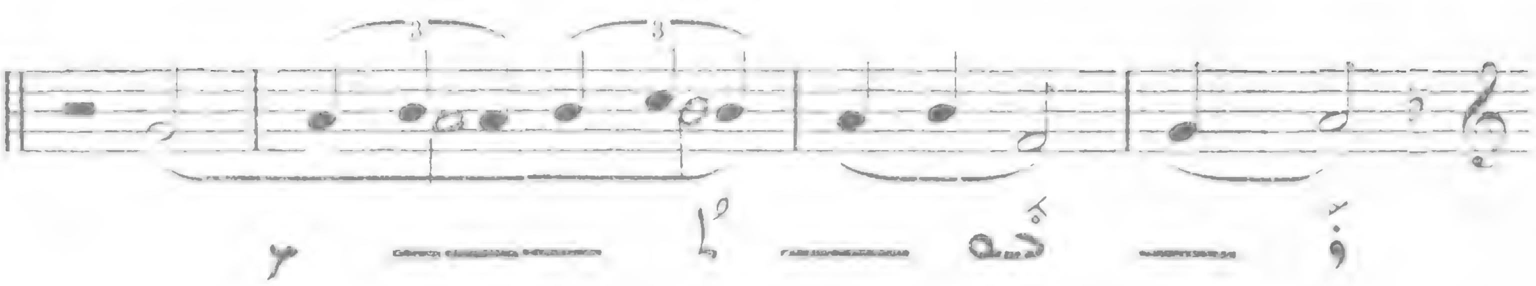
Presto

I





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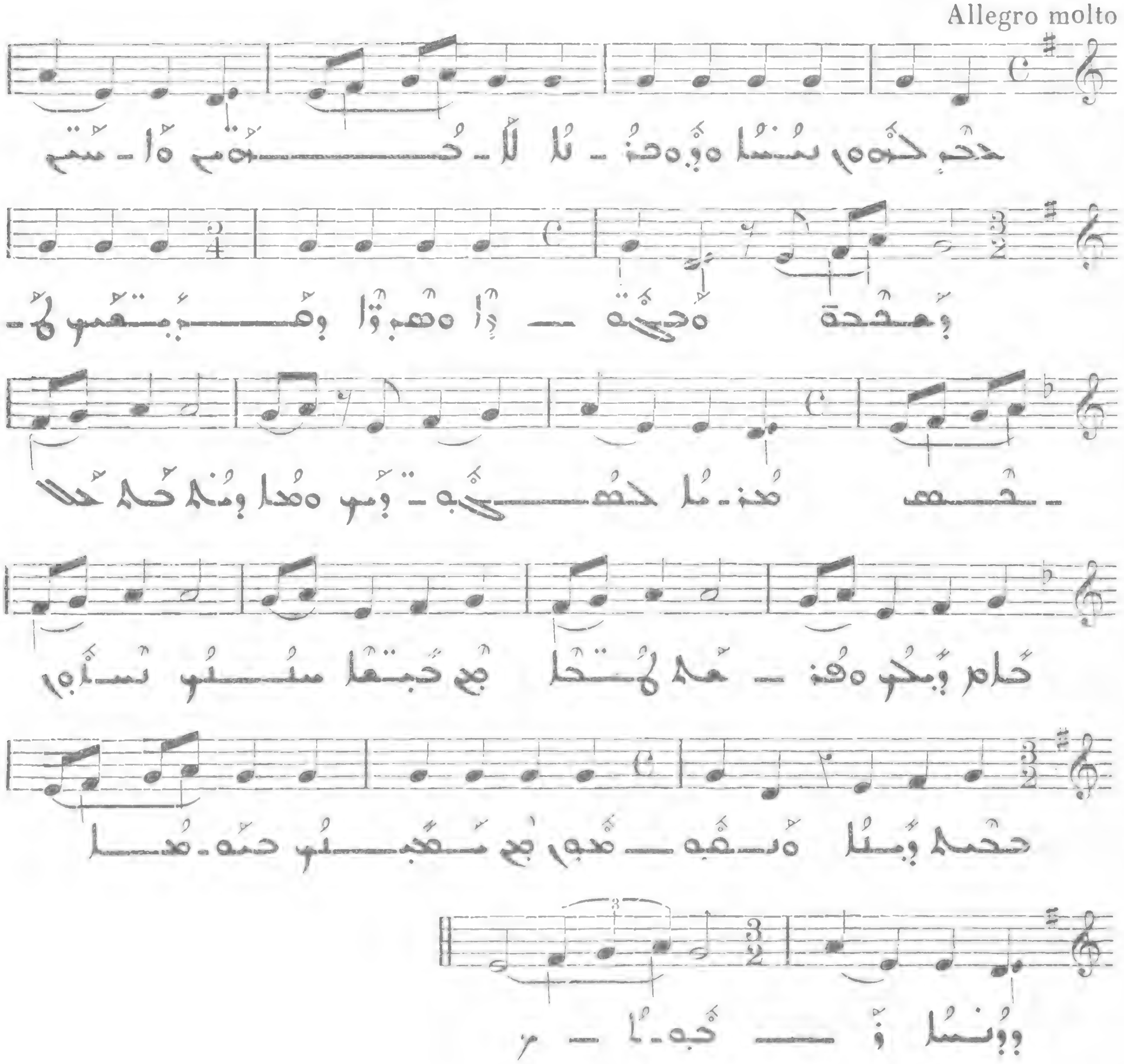
204



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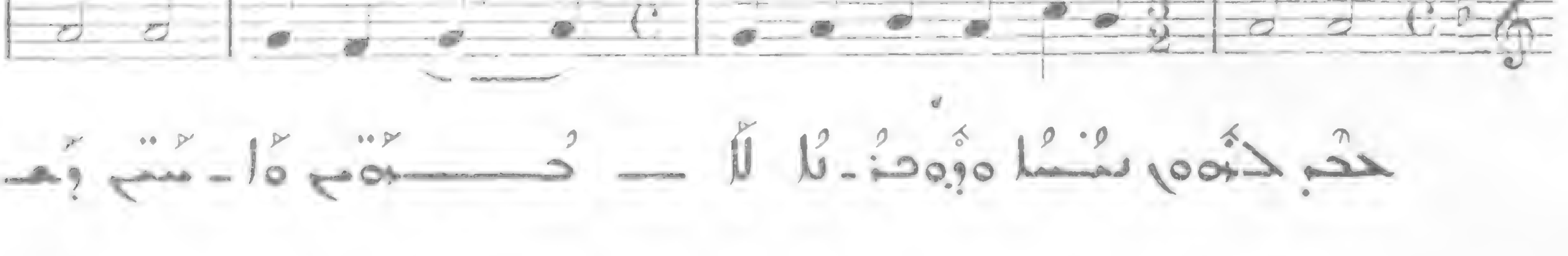
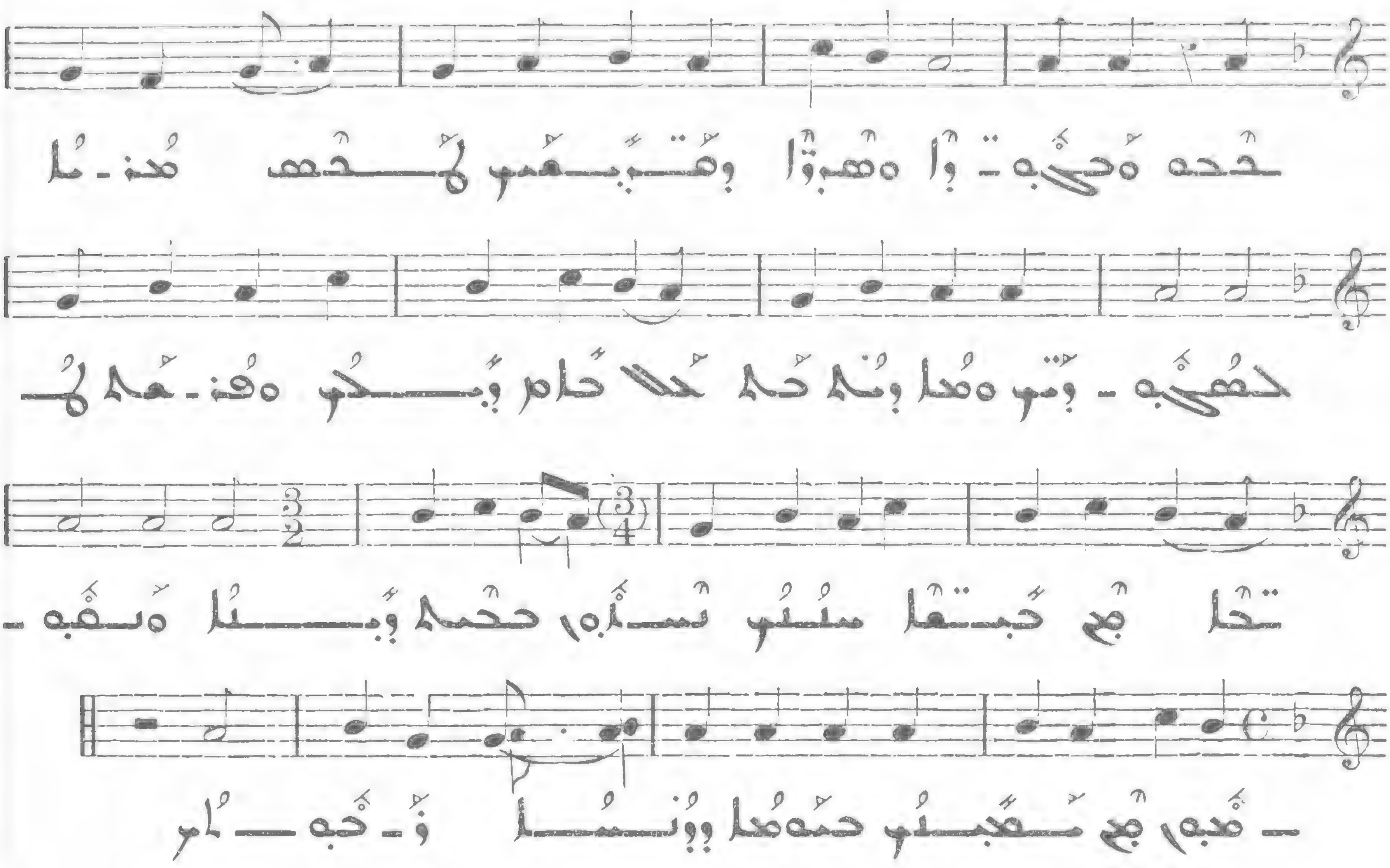
205

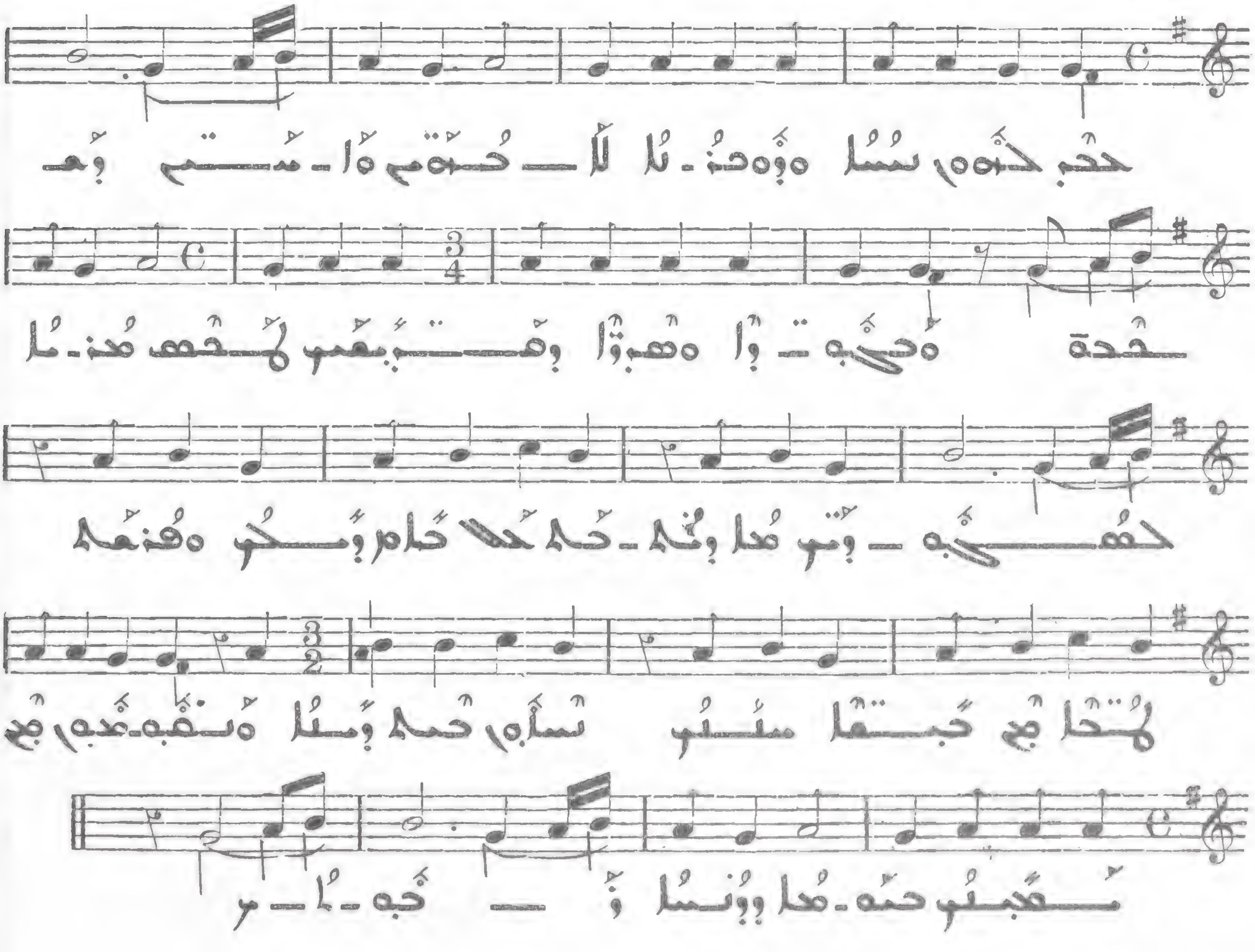




206

Allegretto

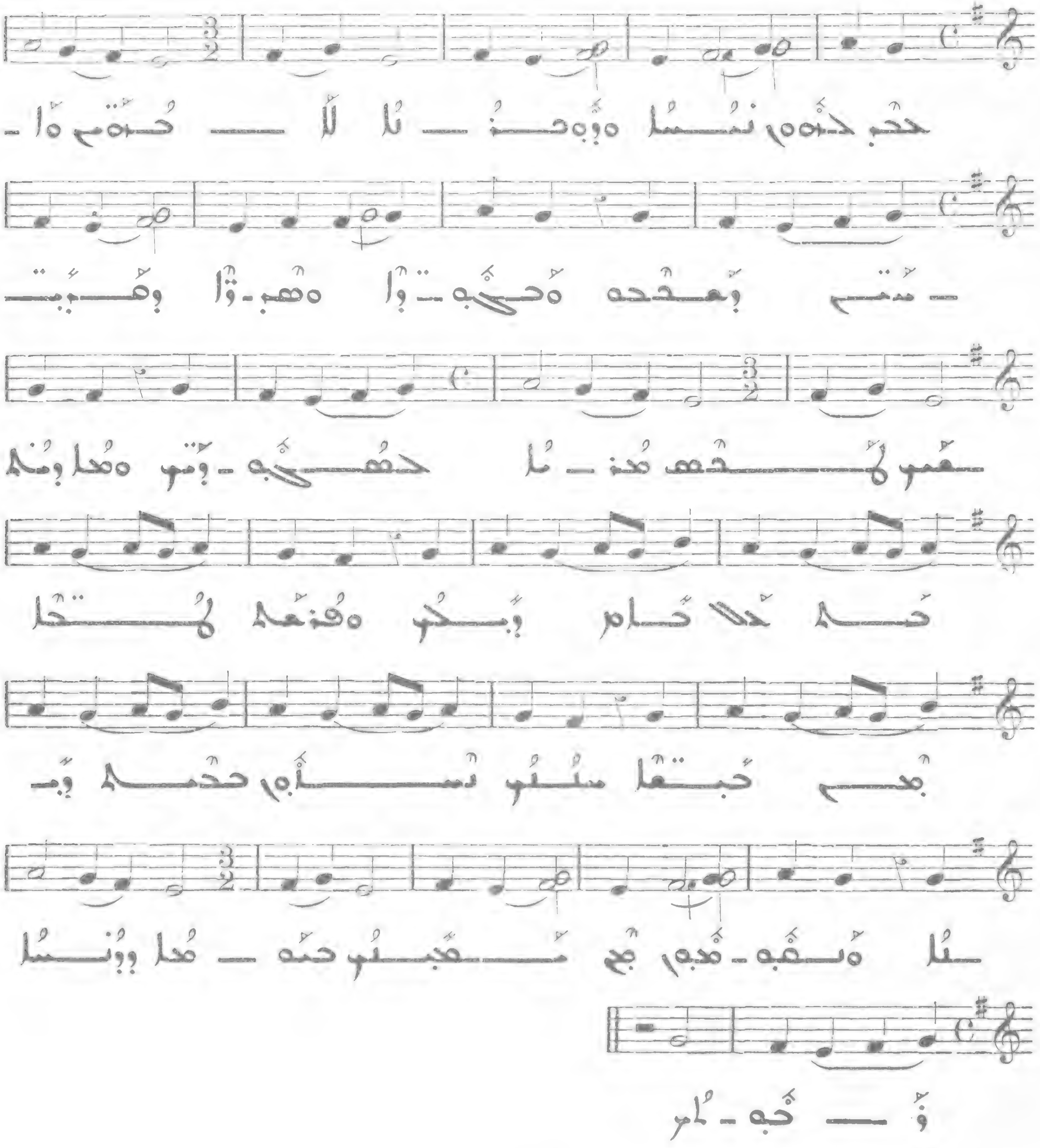
IV



ܗ 207

Presto

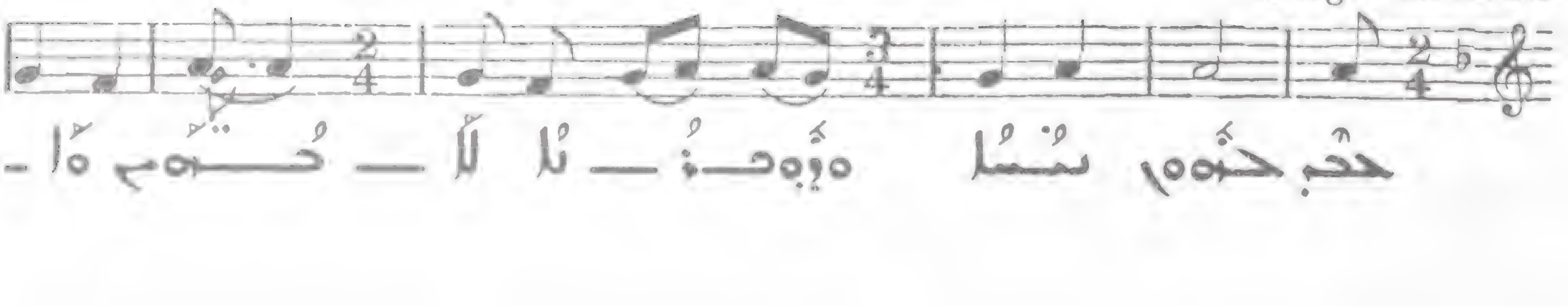
V

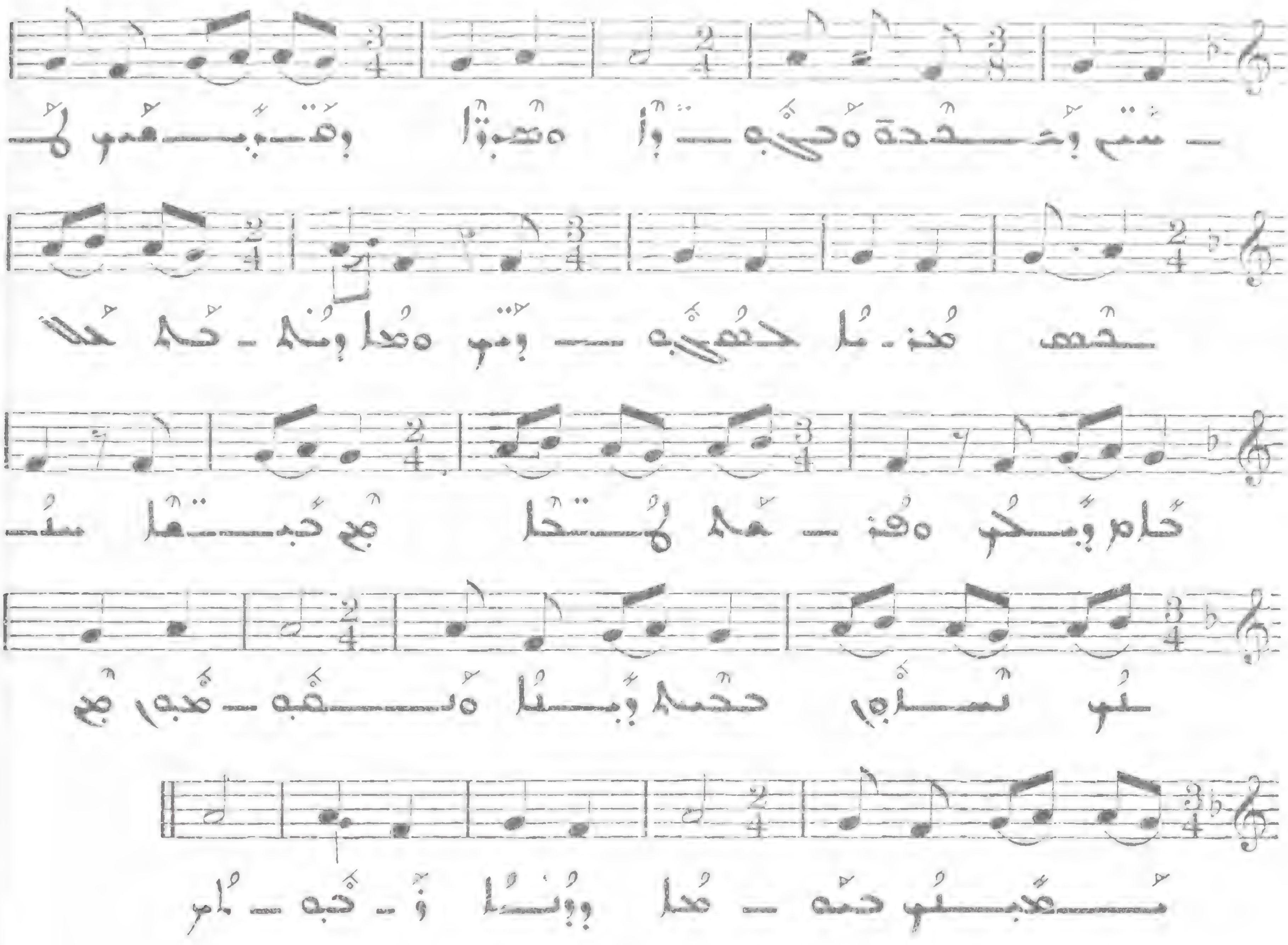


ܘ 208

Allegro moderato

VI

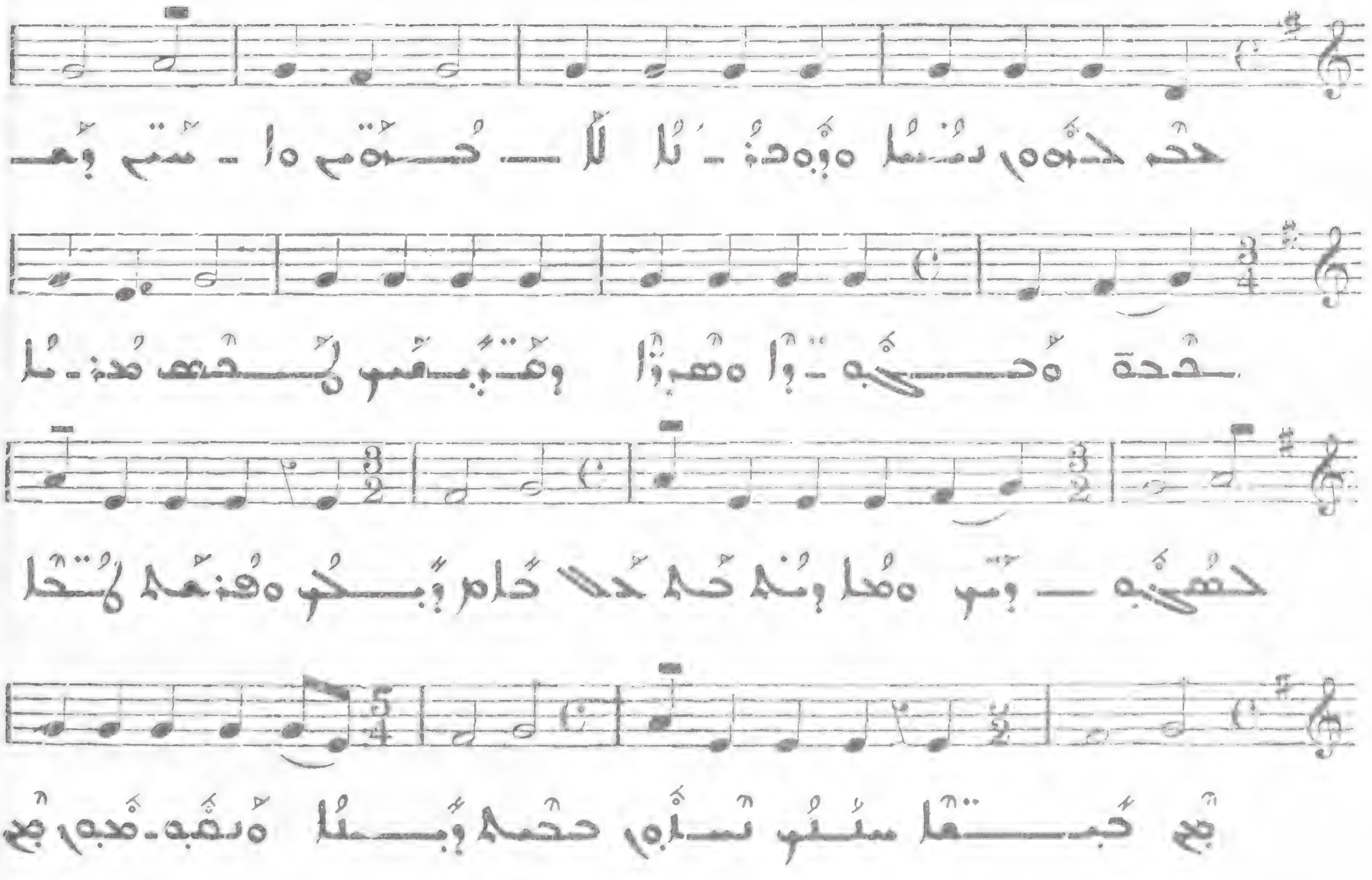


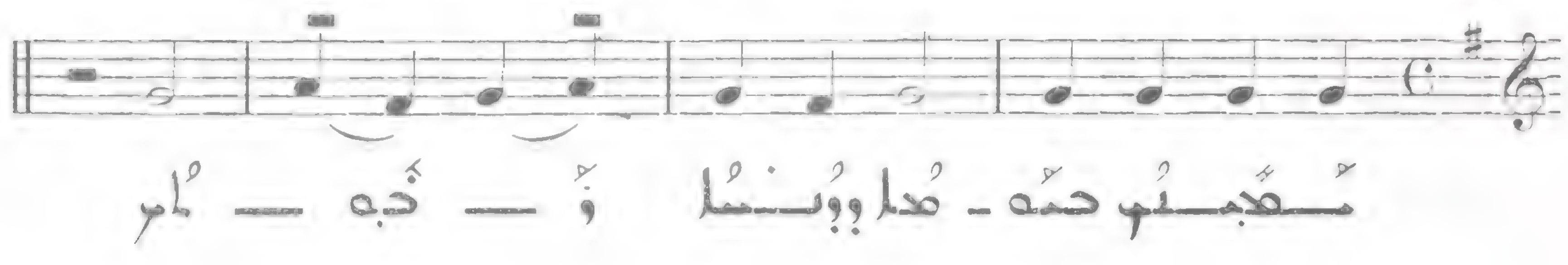


209

Allegro

VII

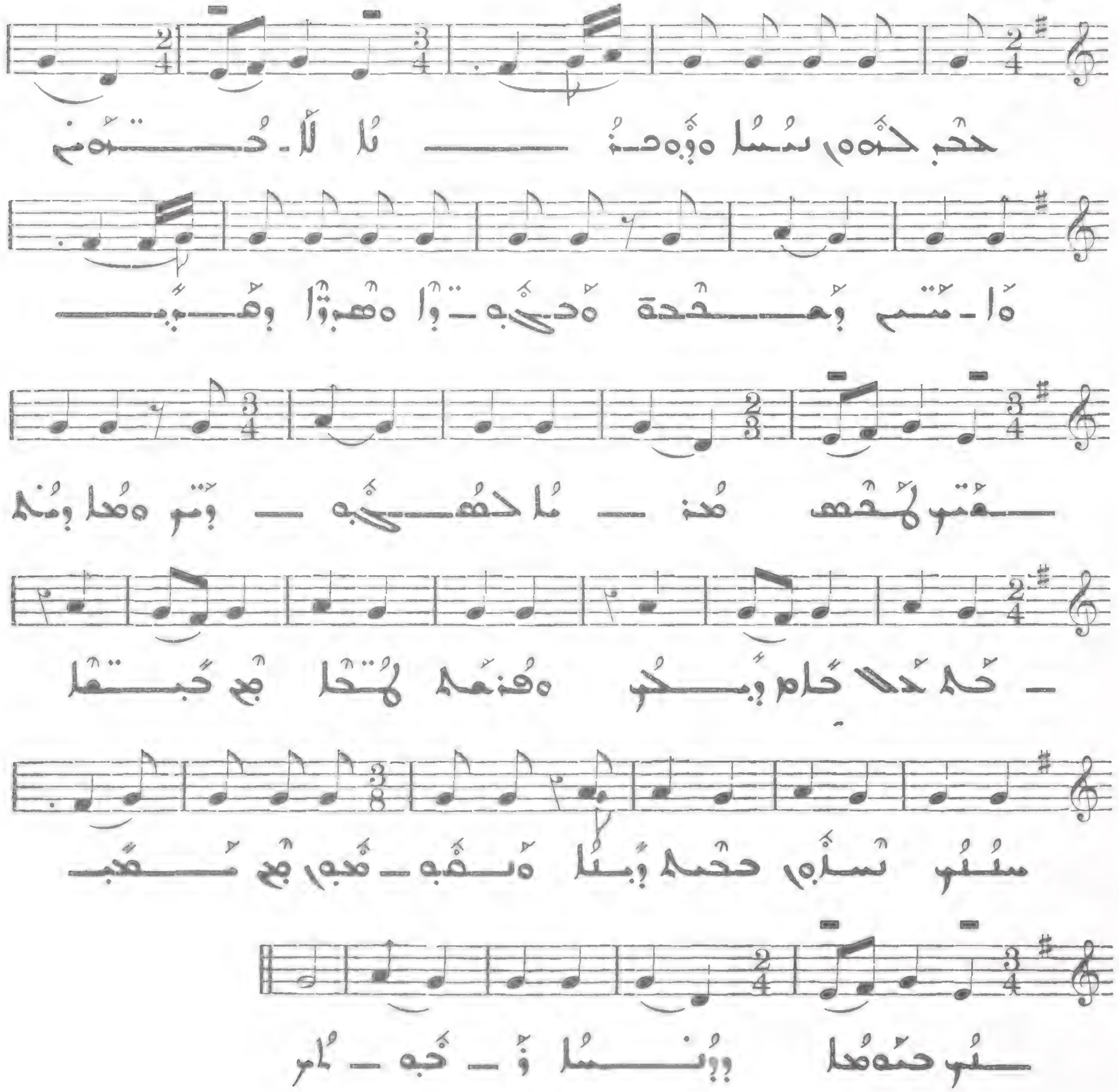




210

Allegro

VIII



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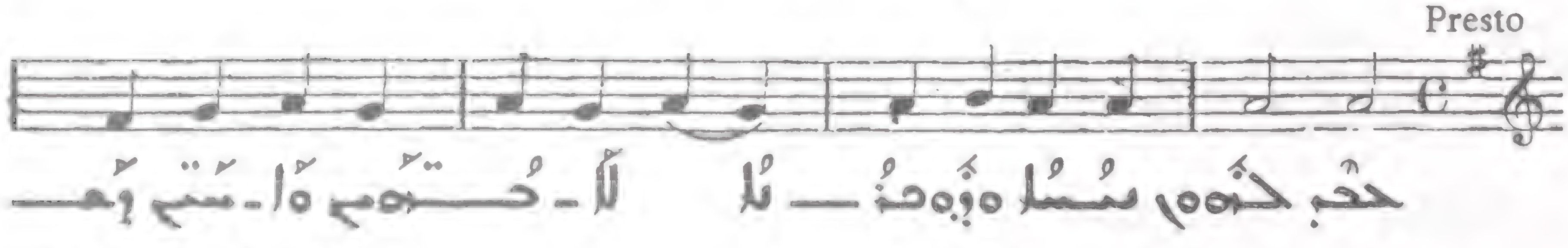
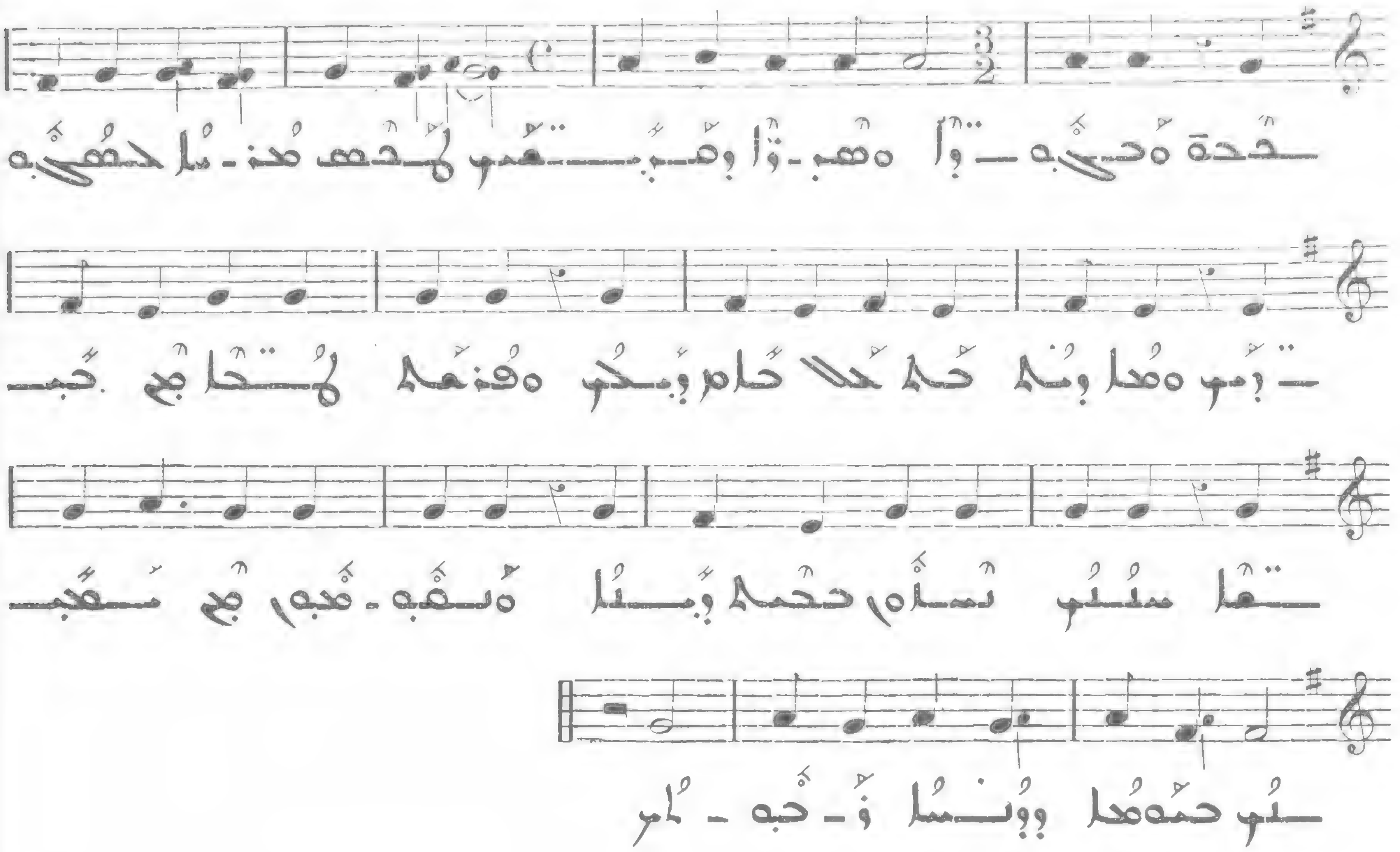
211

Presto

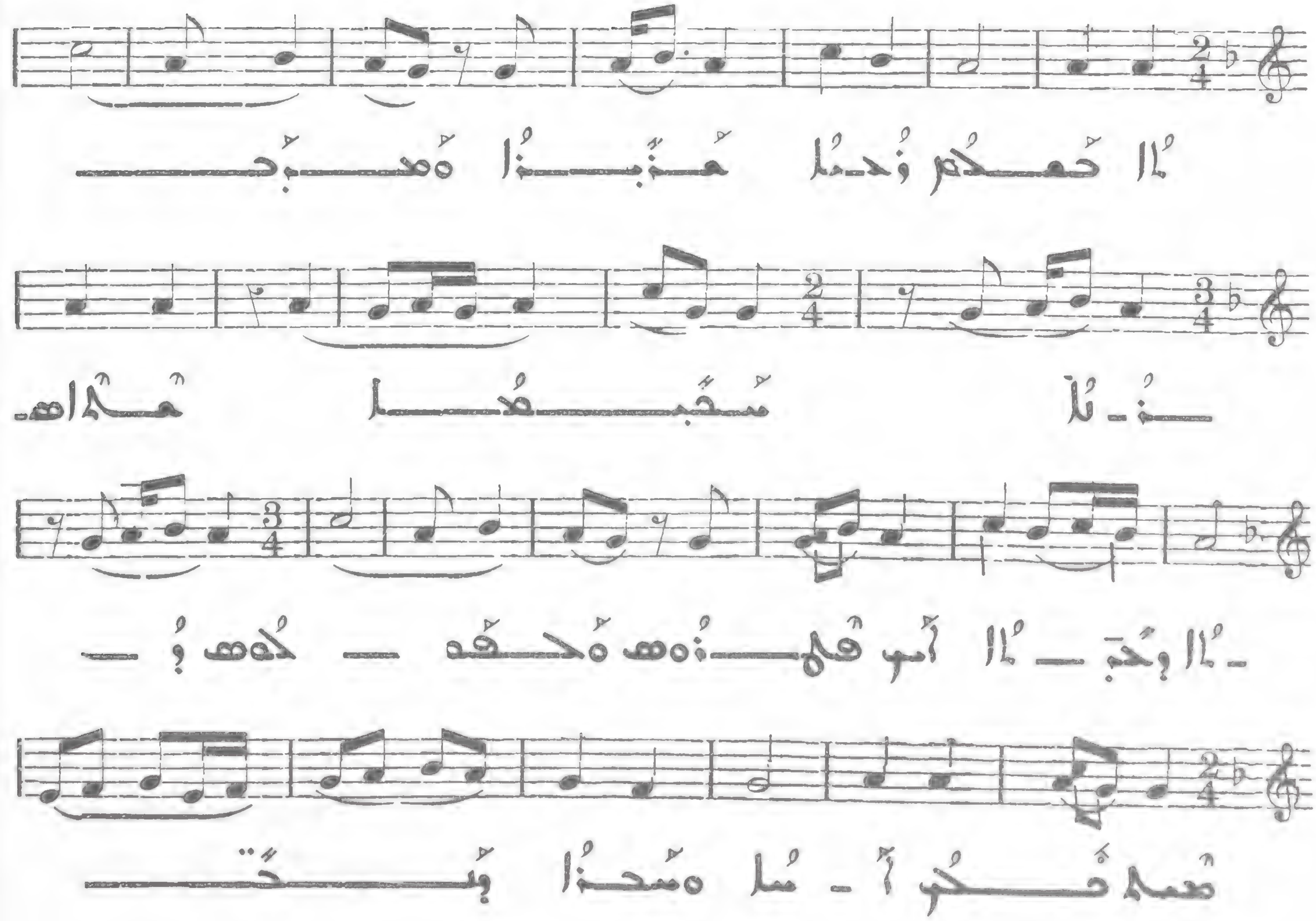


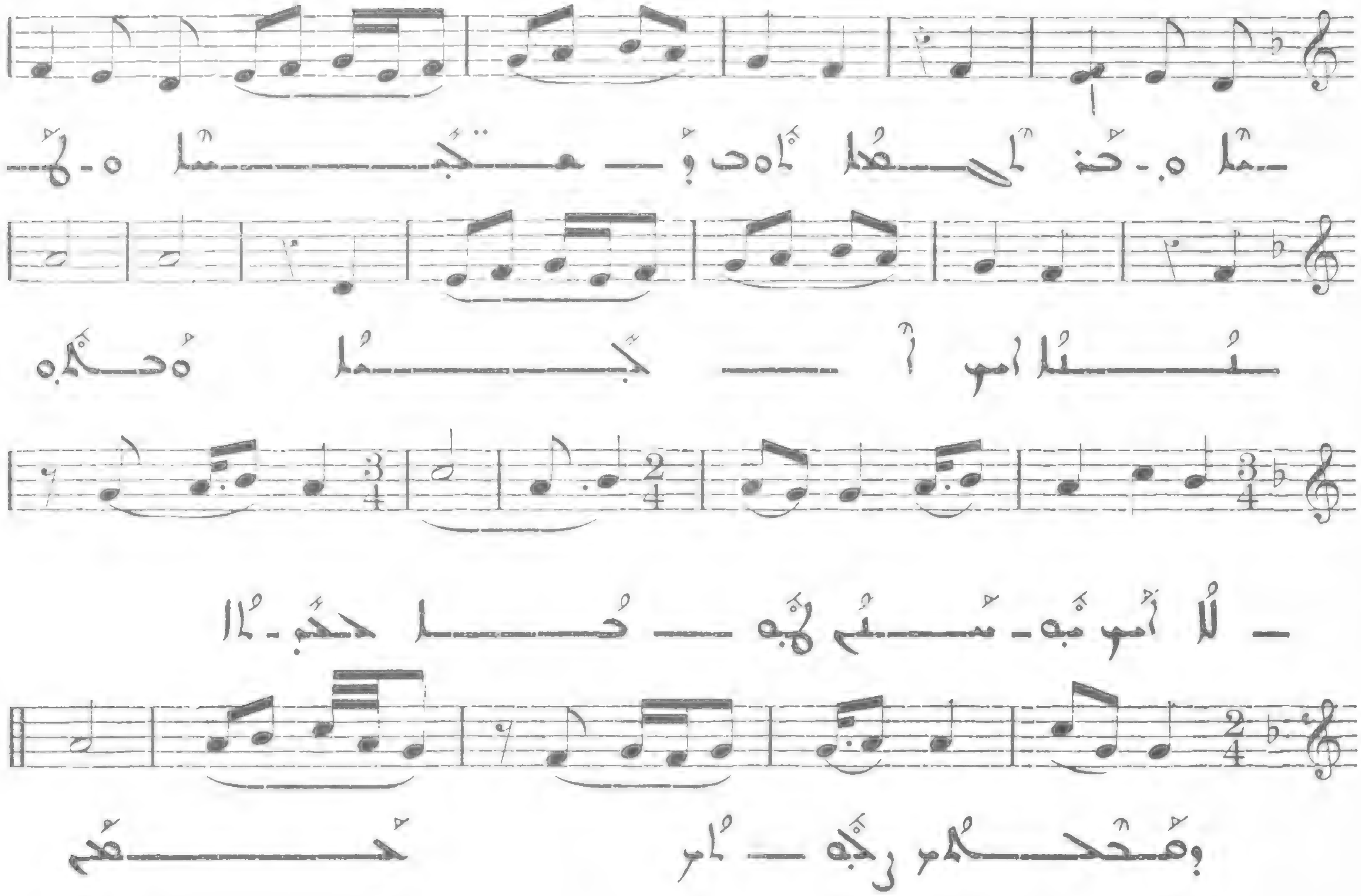


212

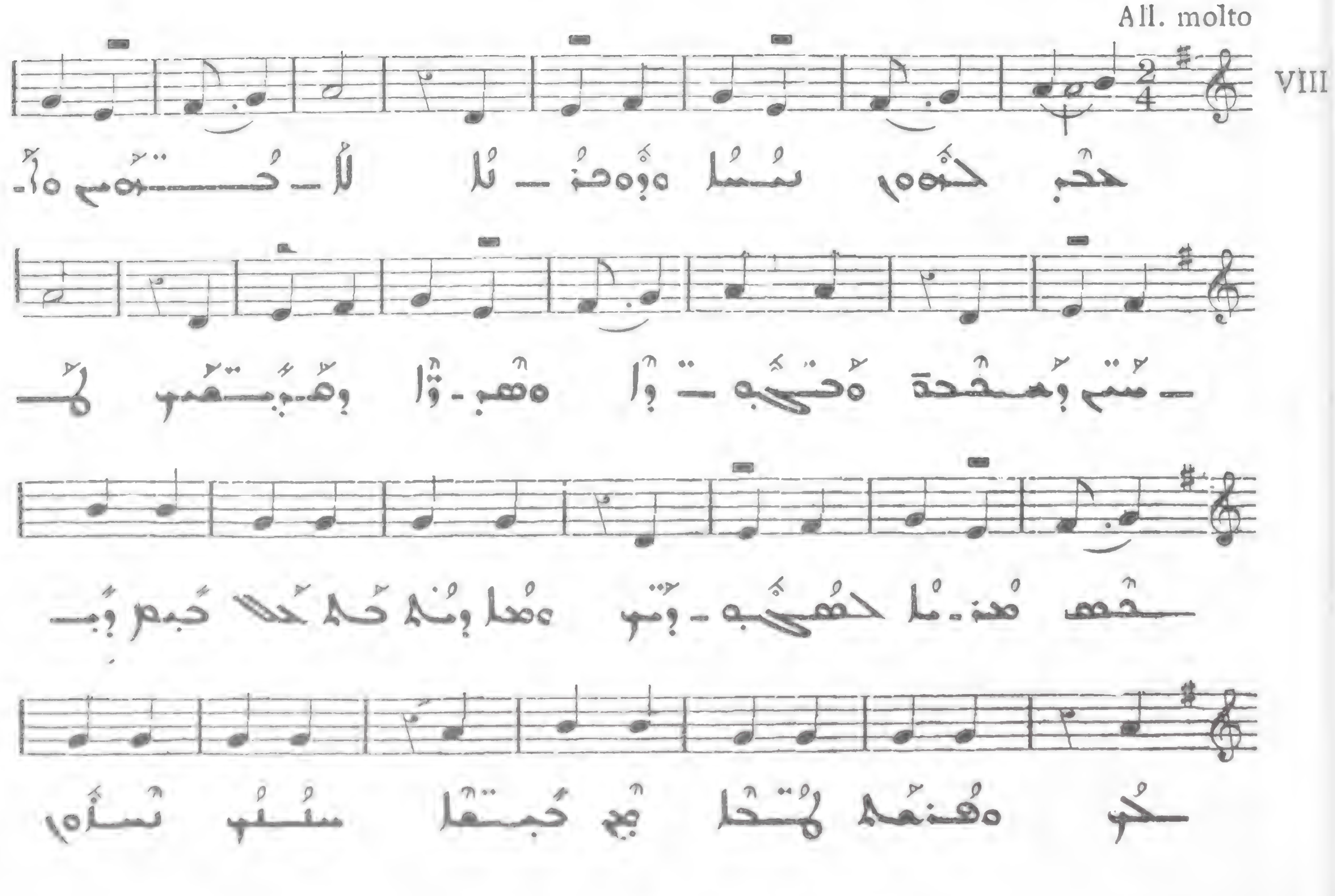
Andantino

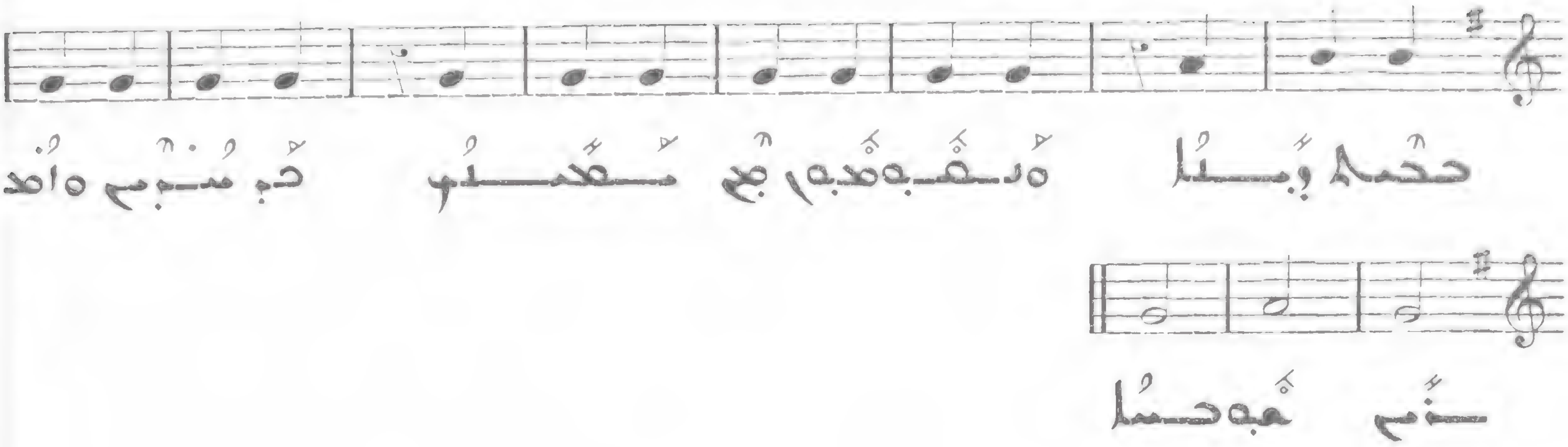
III





ܕܣܗܕܐ ܕܒܠܗ 213



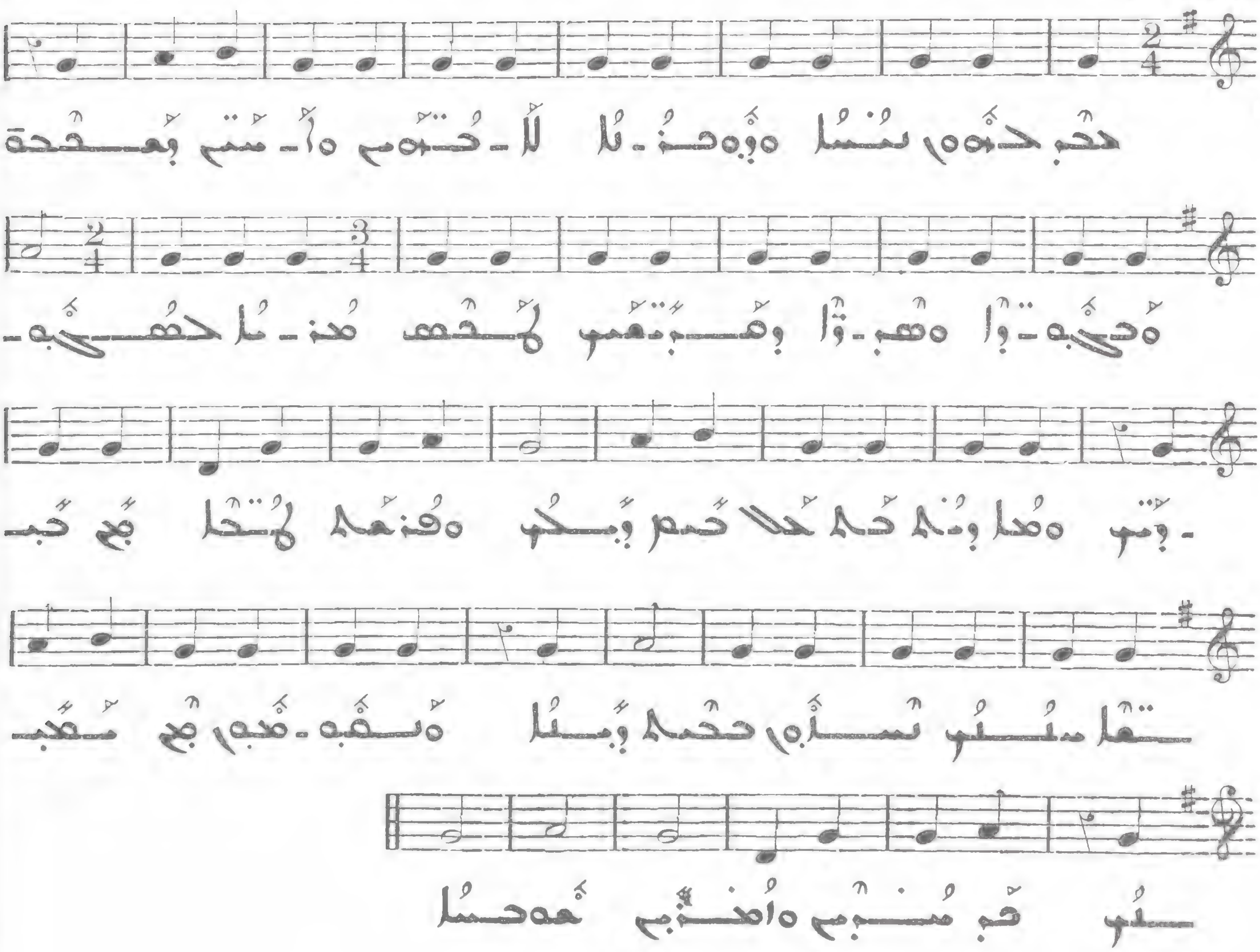


ܘܡܫܠܐ ܕܥܘܢܝܬܐ

214

All. molto

VIII



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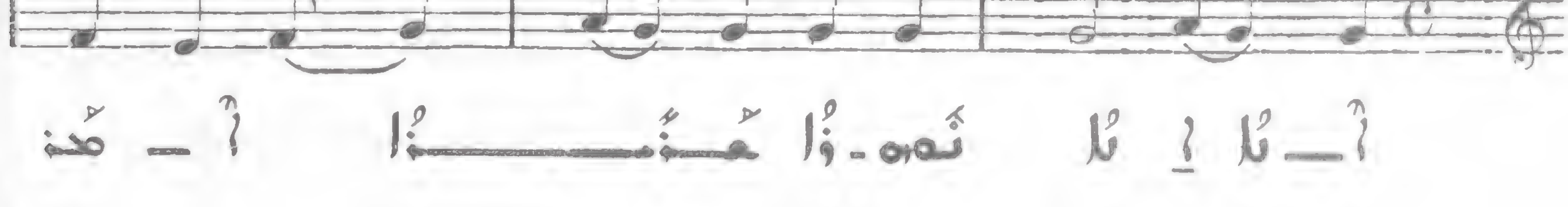
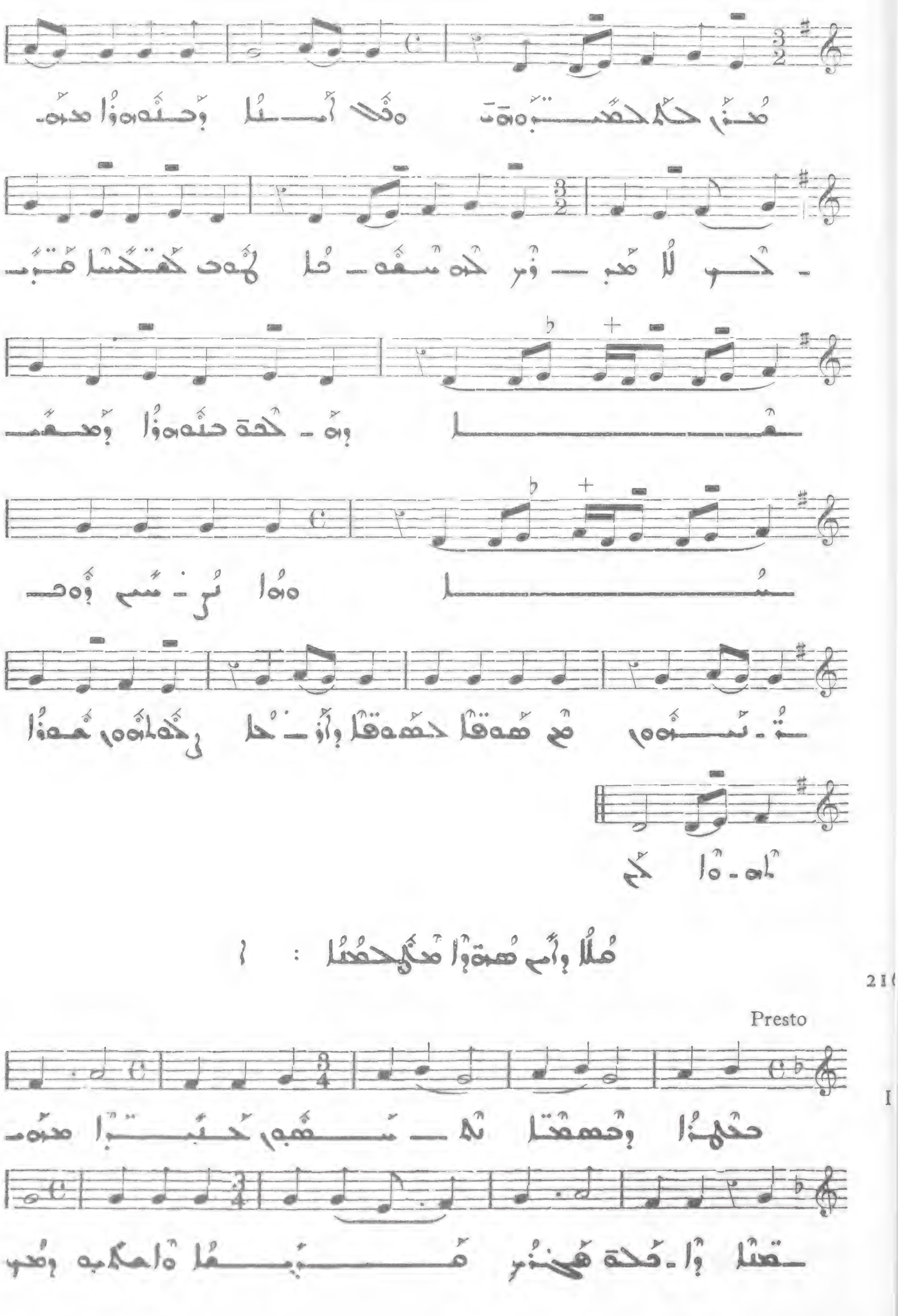
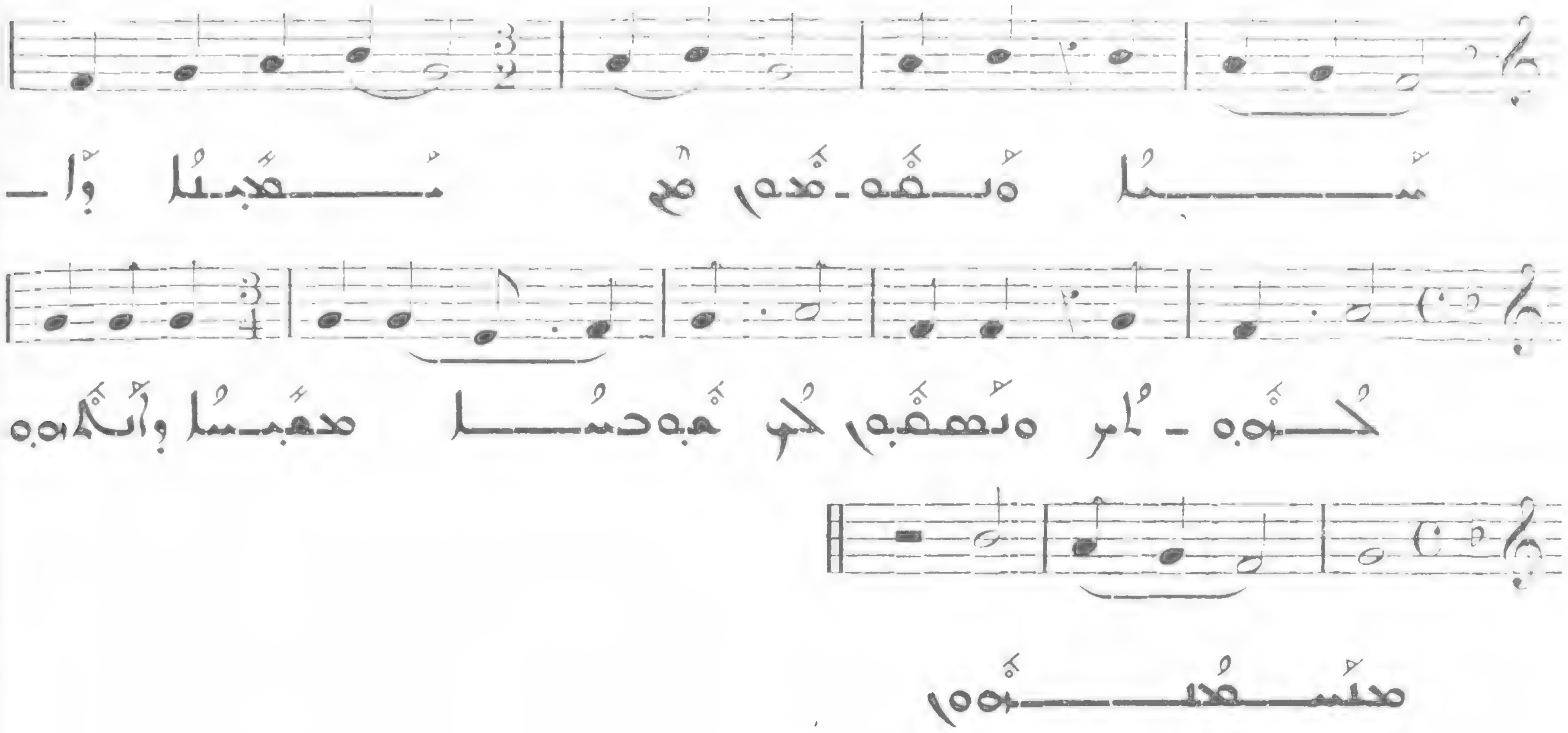
215

Allegro moderato

VIII
V



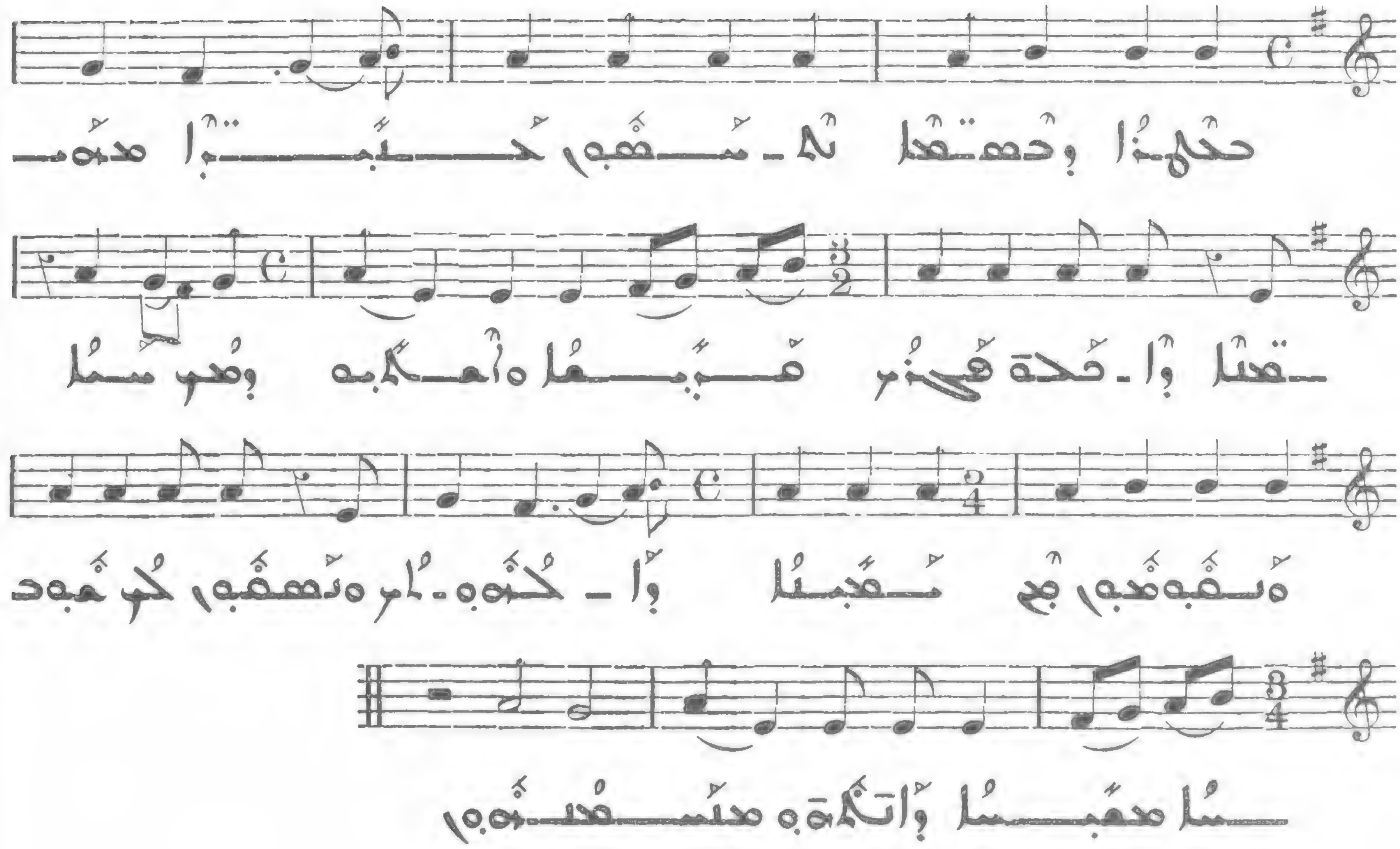

Presto
I



217 ܒ

Allegro

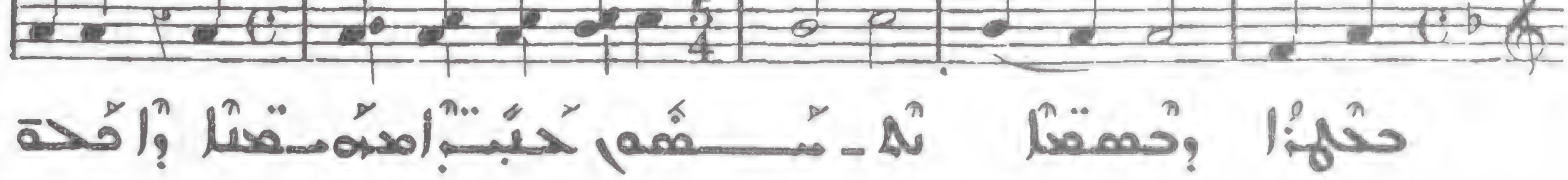
II

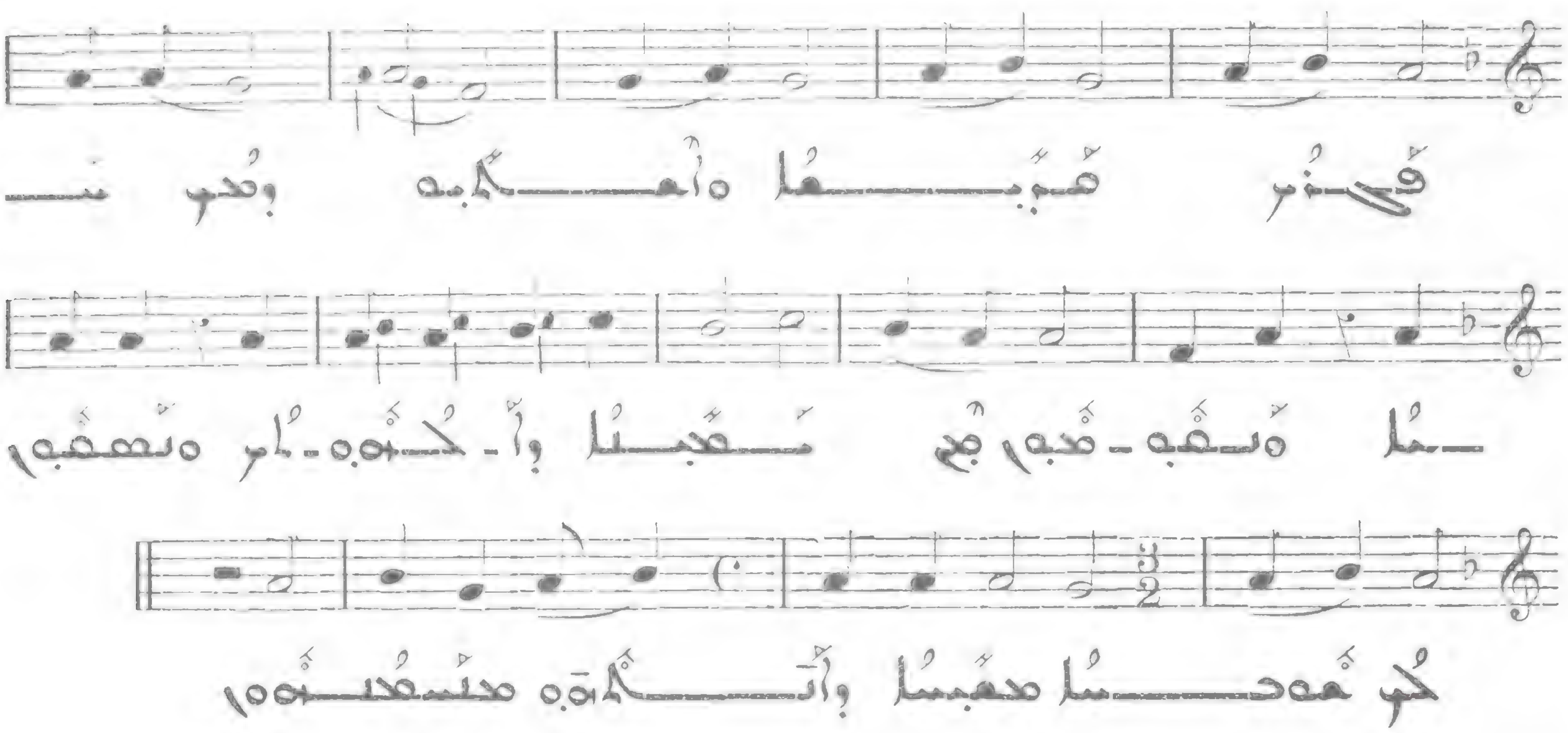


218 ܓ

Presto

III





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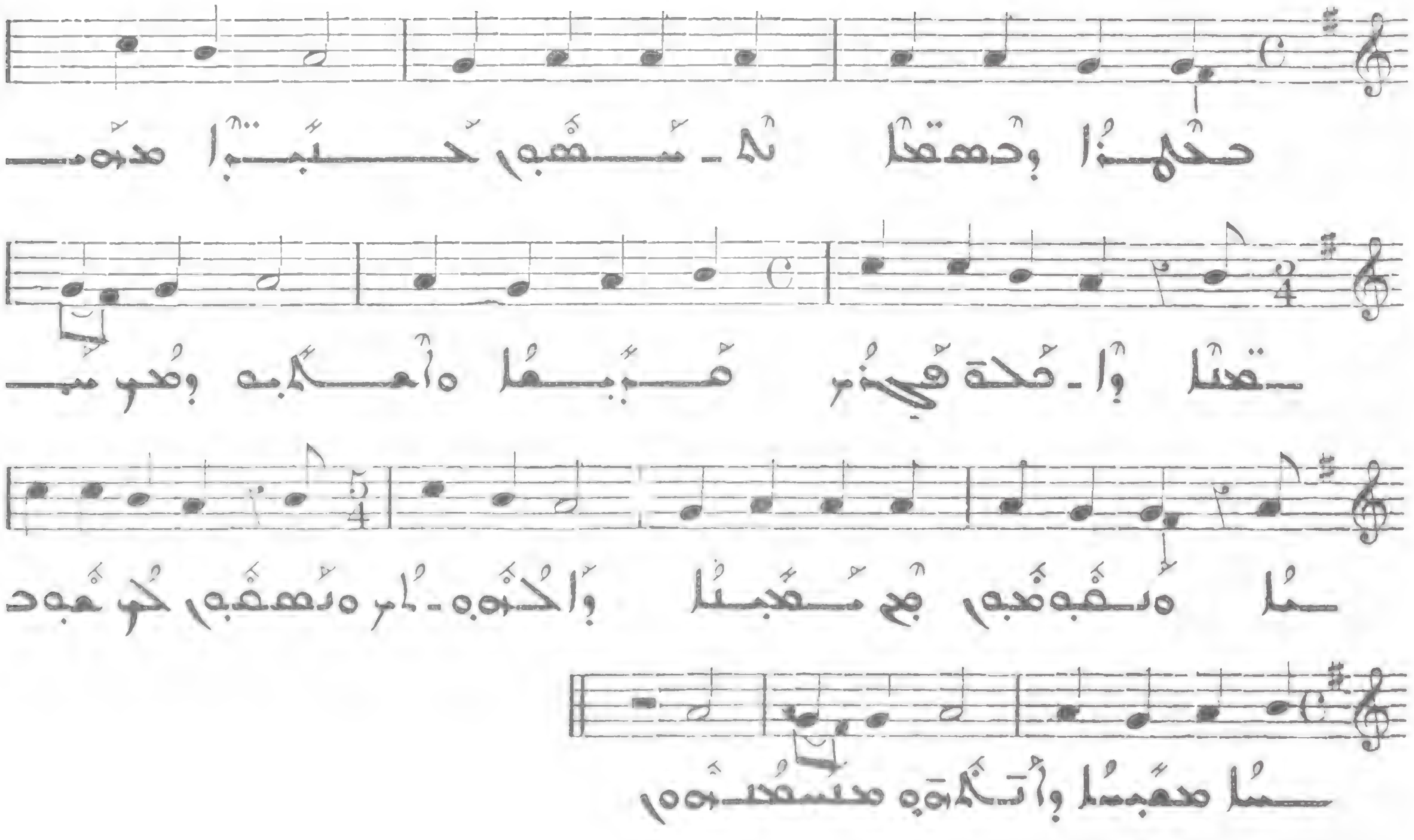
219

Allegro

IV



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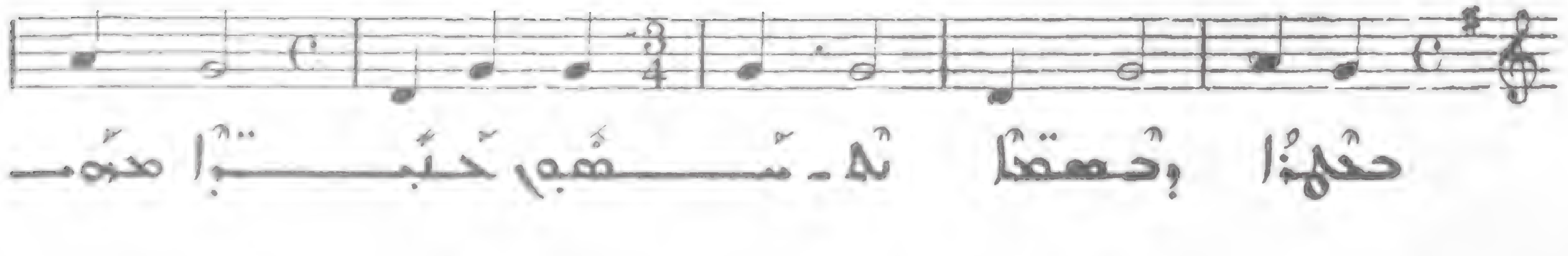
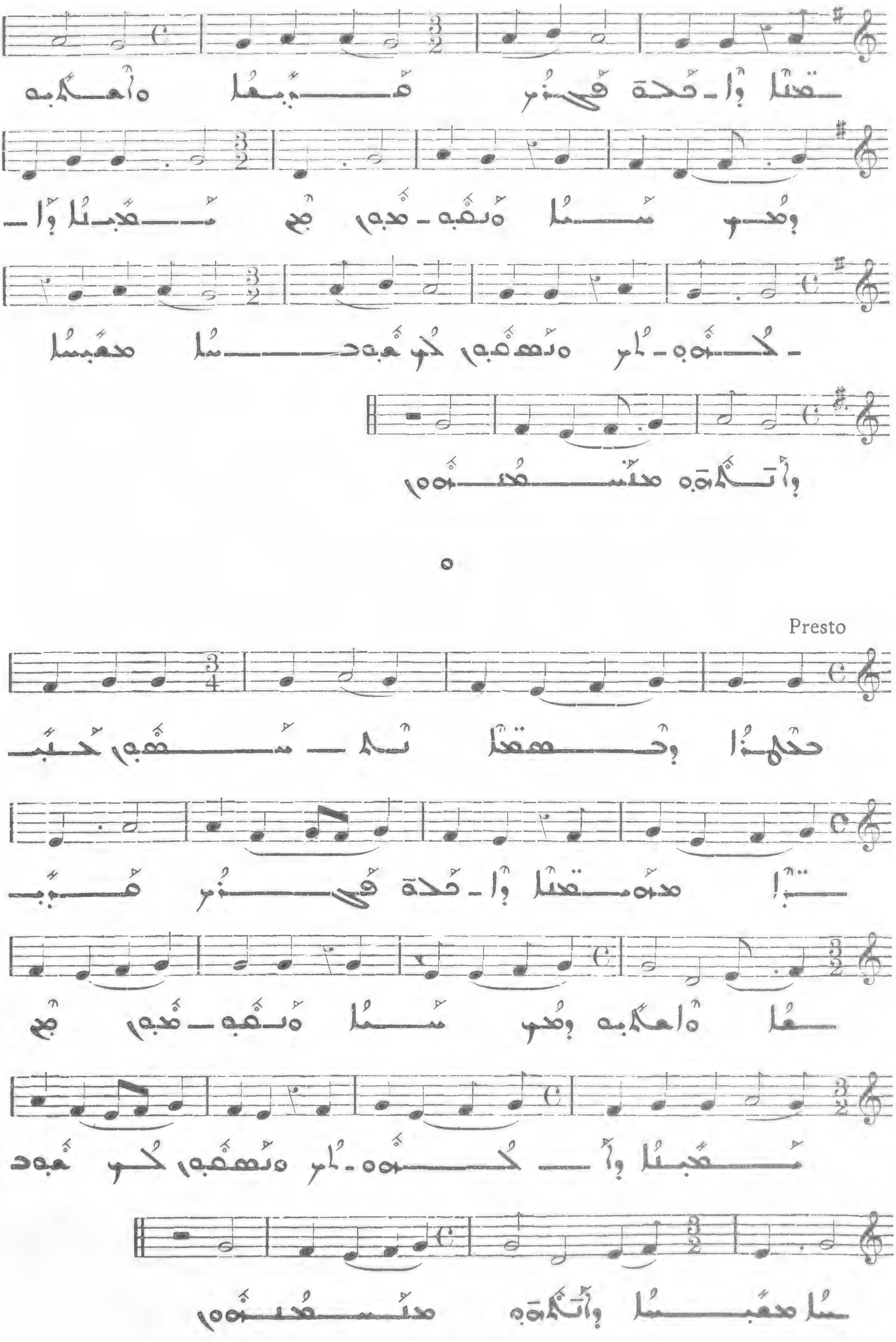
220

Presto

V





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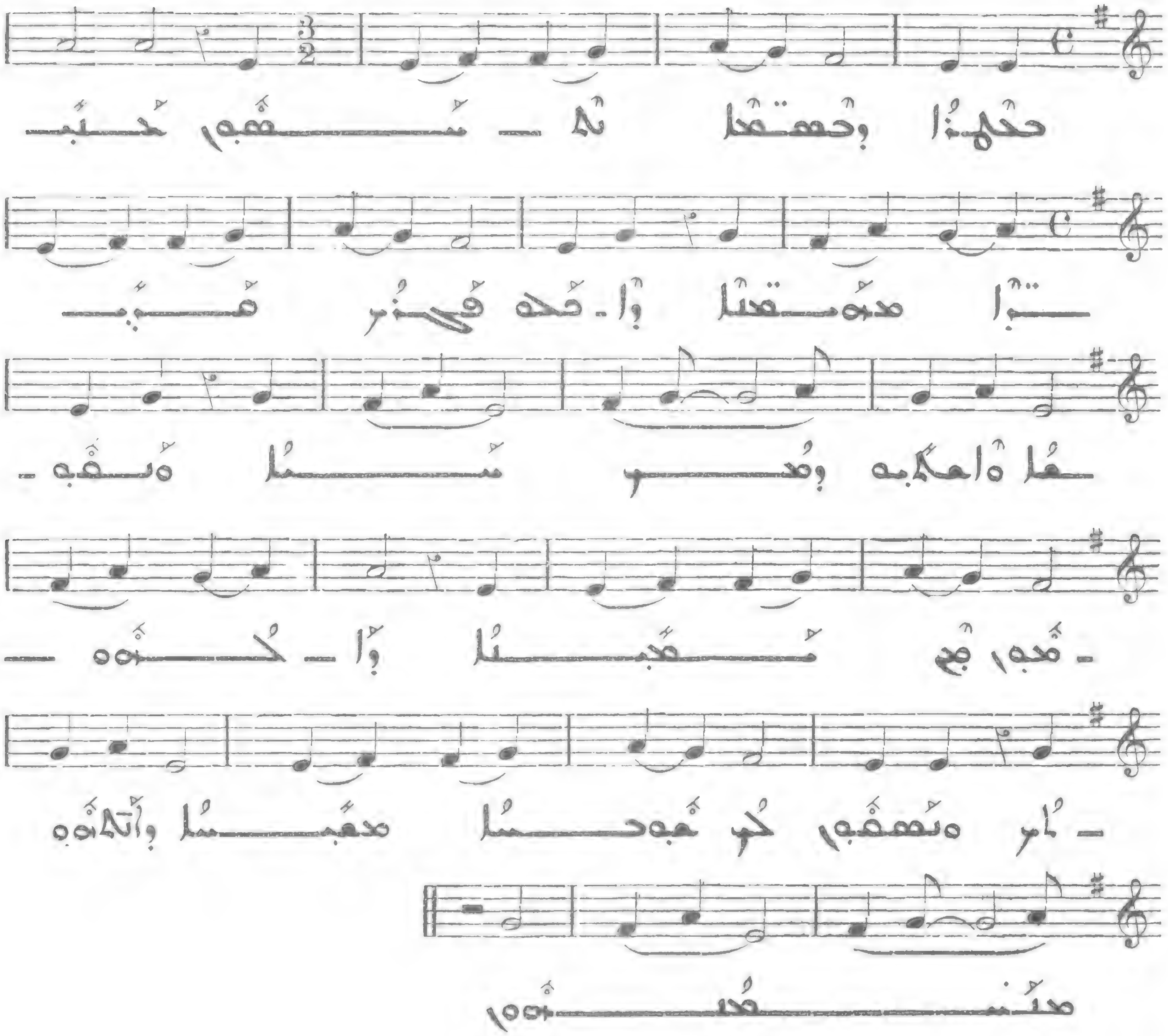
VI

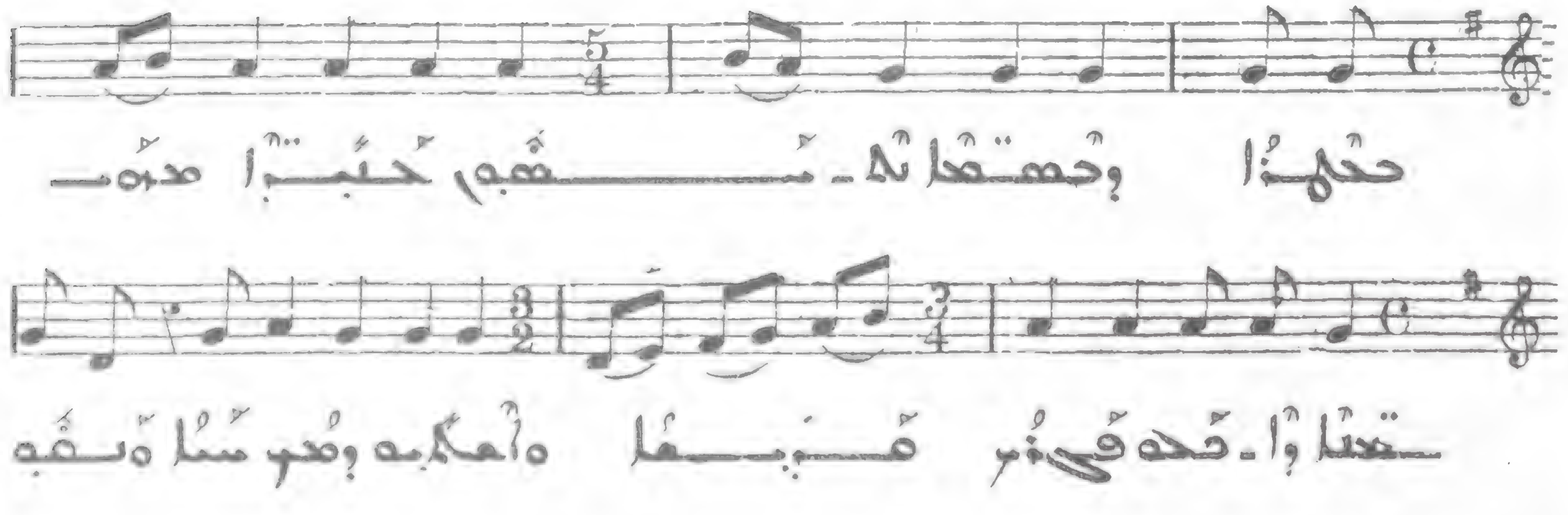
ܐ 222

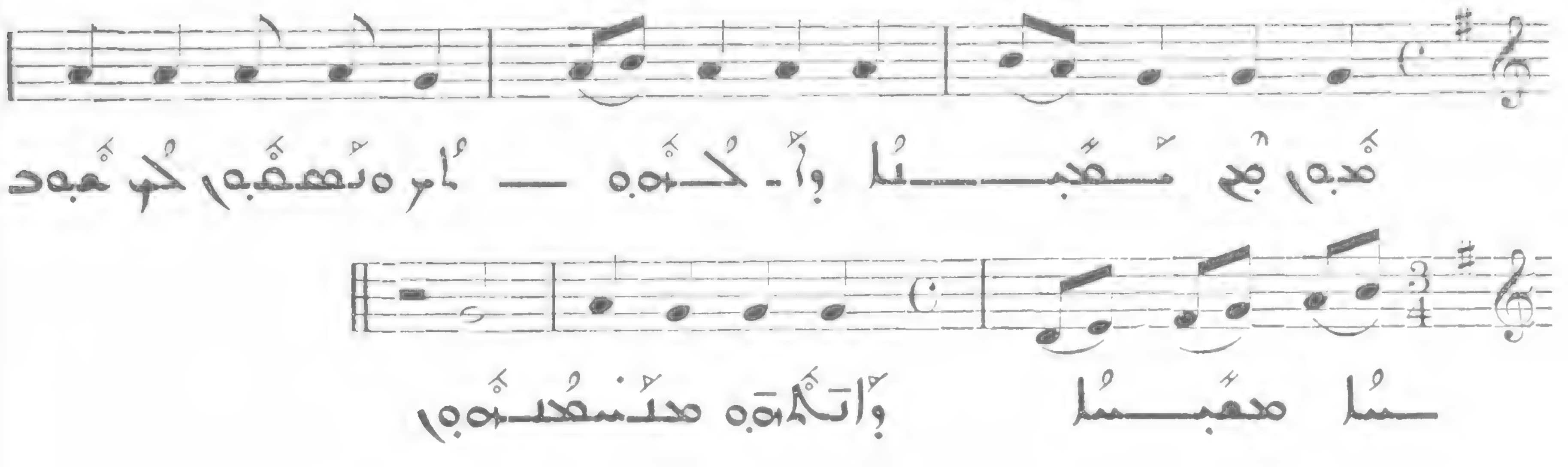
Presto



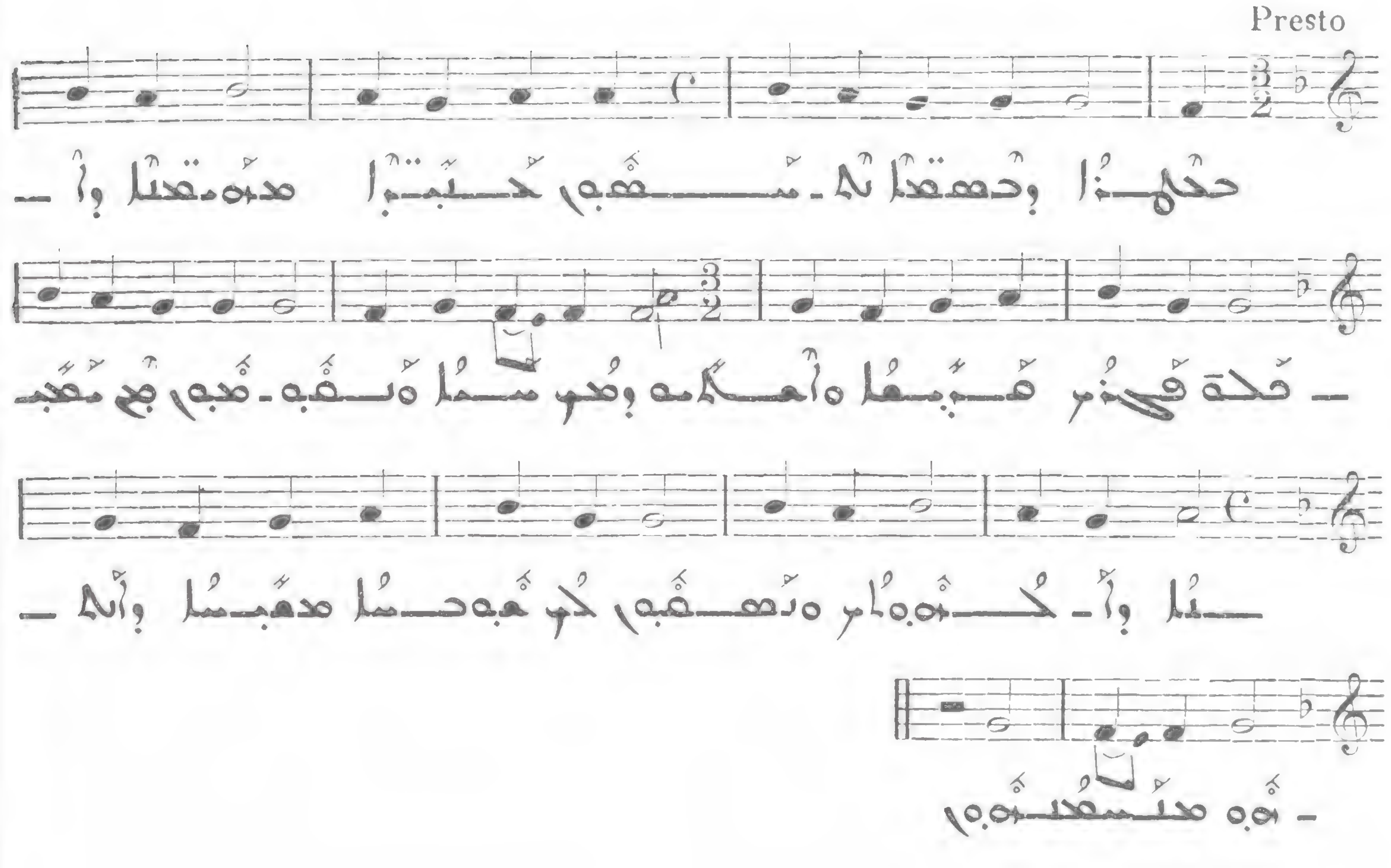
ܒ 223

Allegro





224



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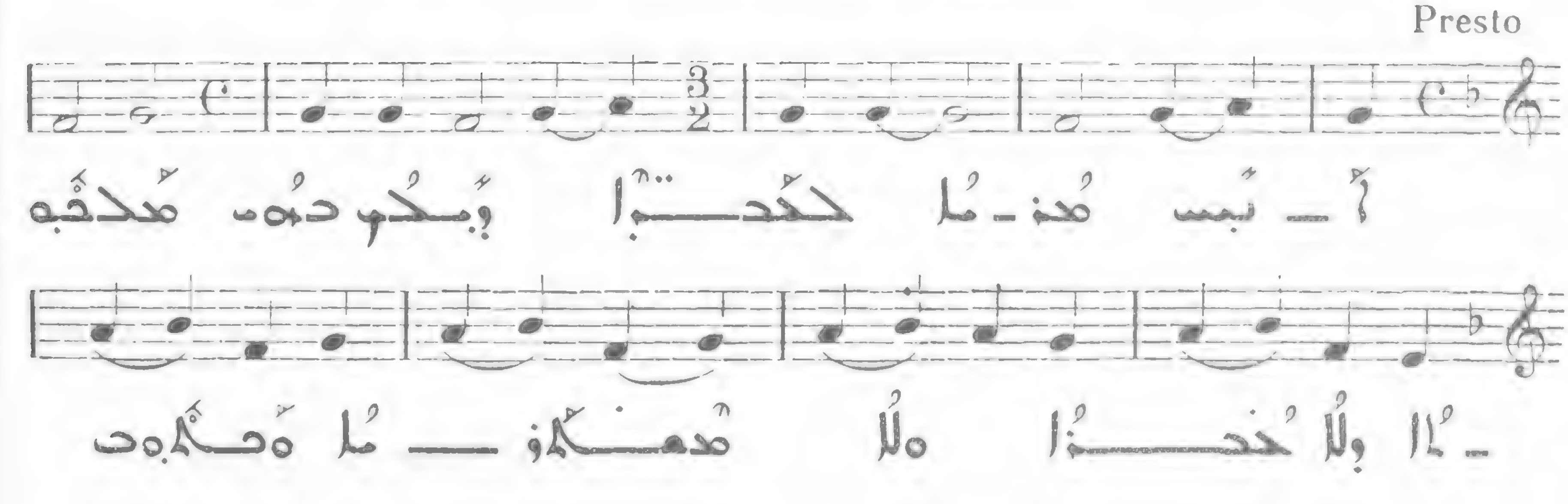

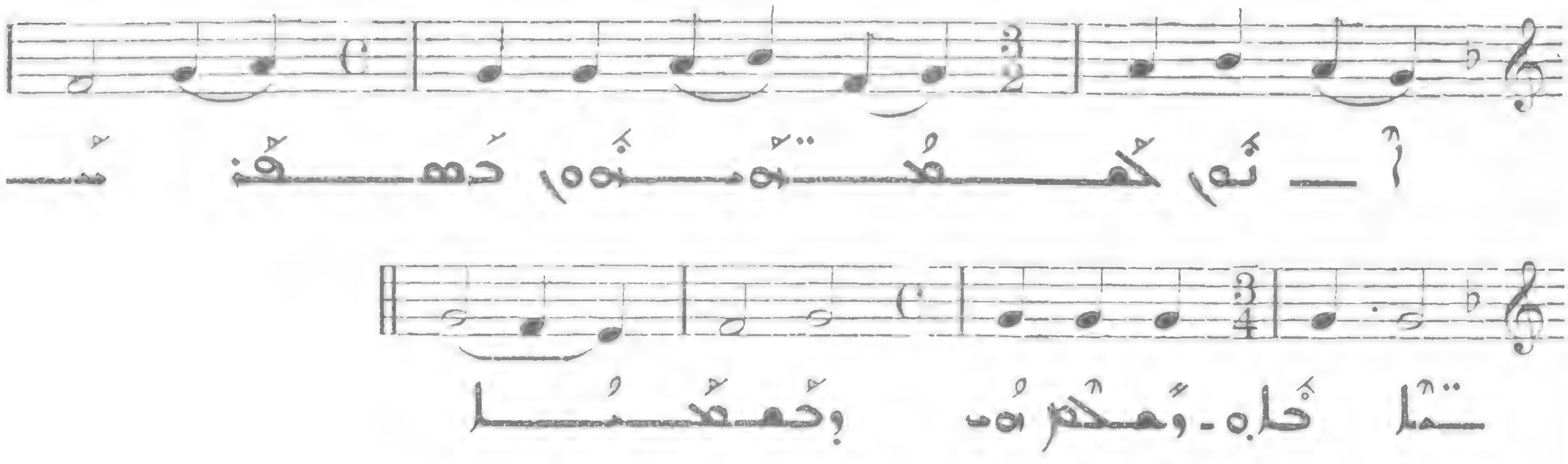

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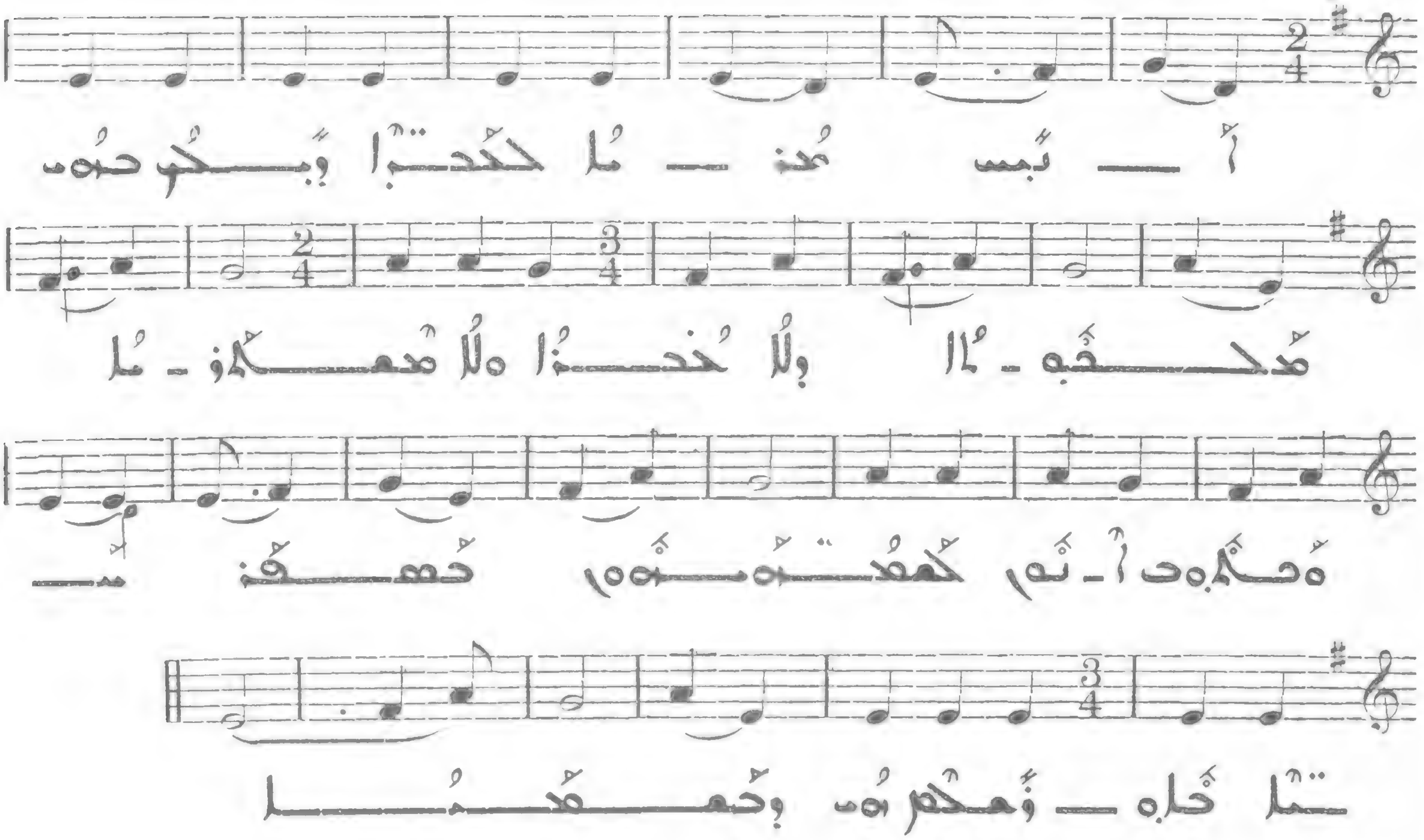
226

Allegro

II



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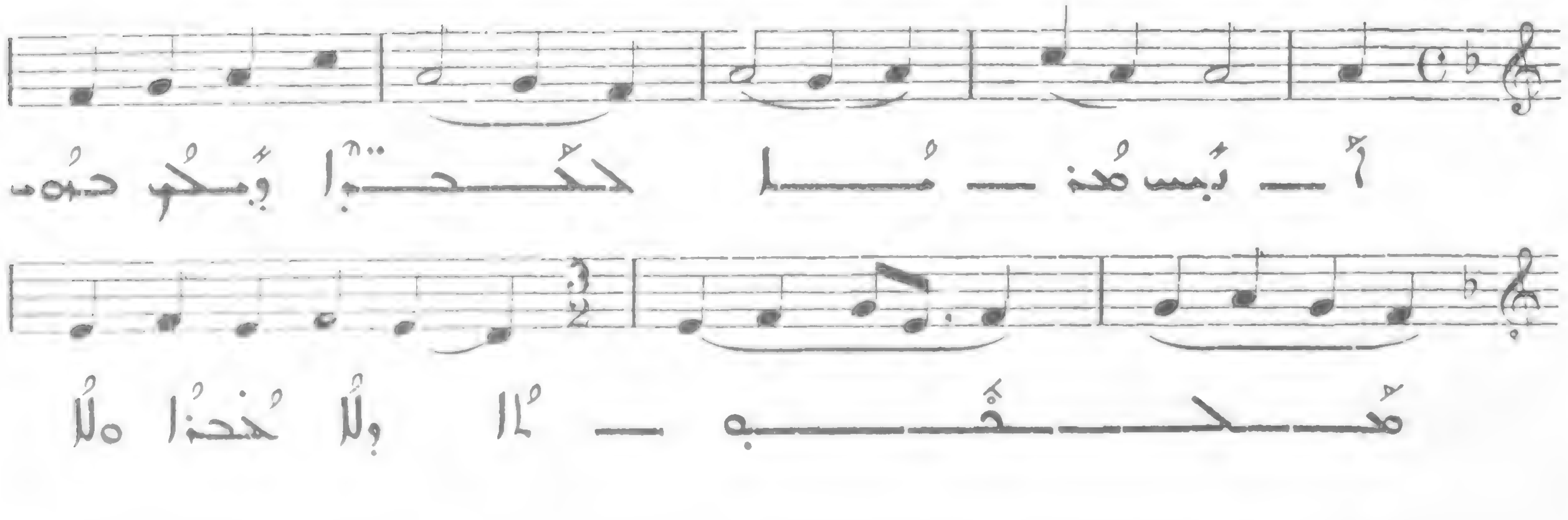
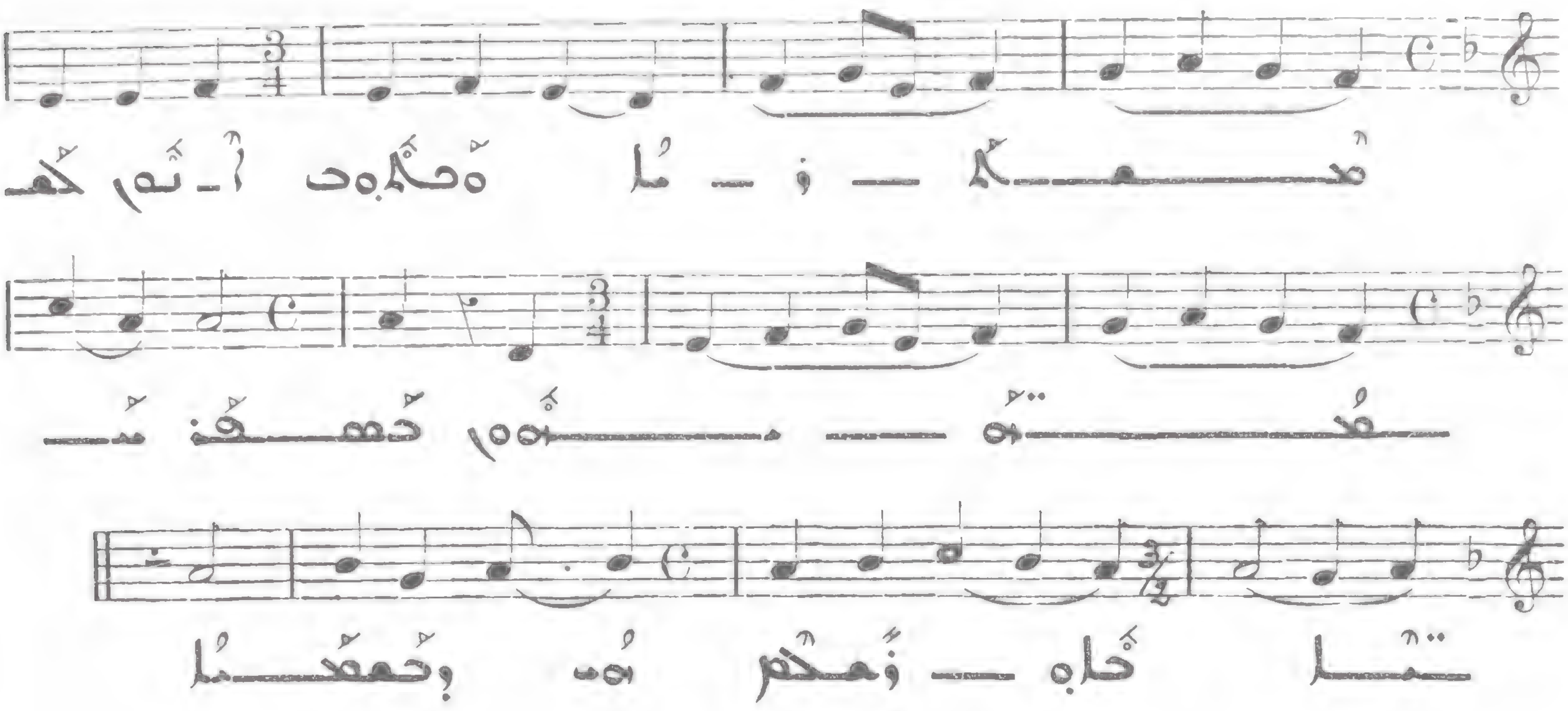
227

All. molto

III





228

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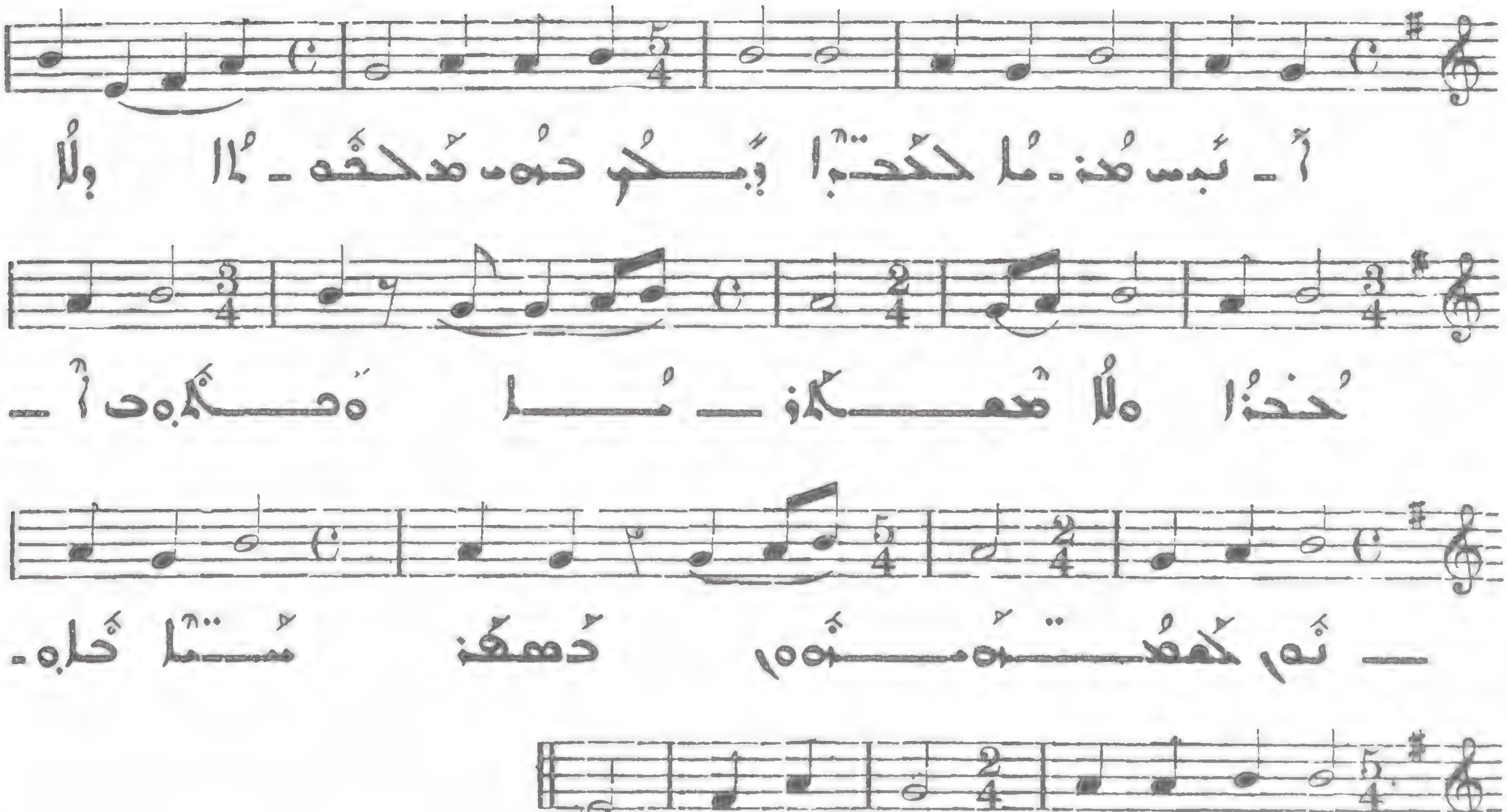
Allegro

IV



229

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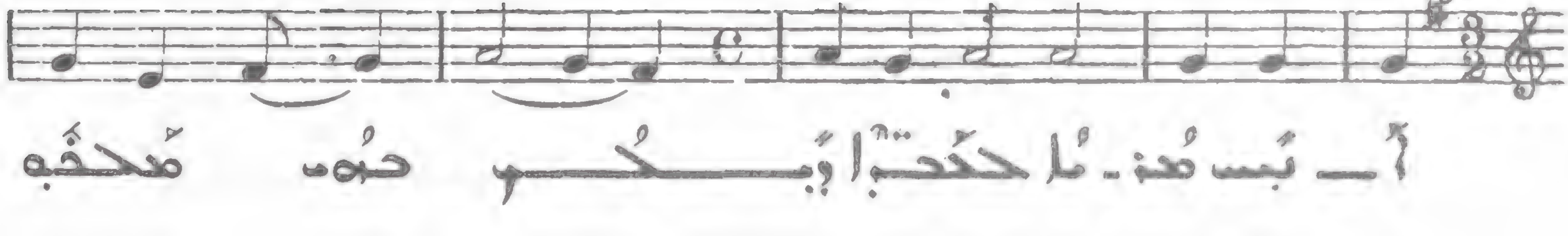
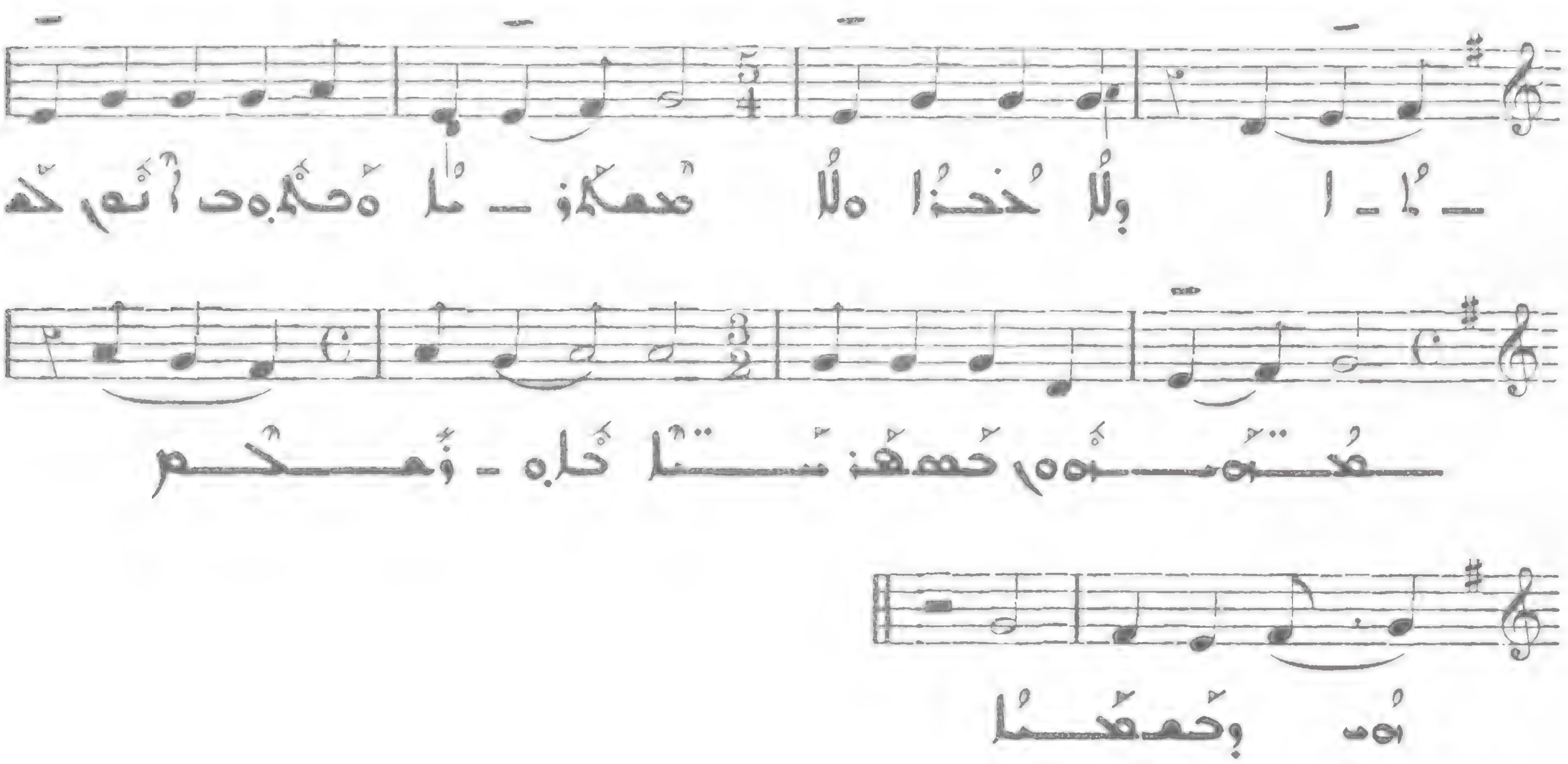
Allegro

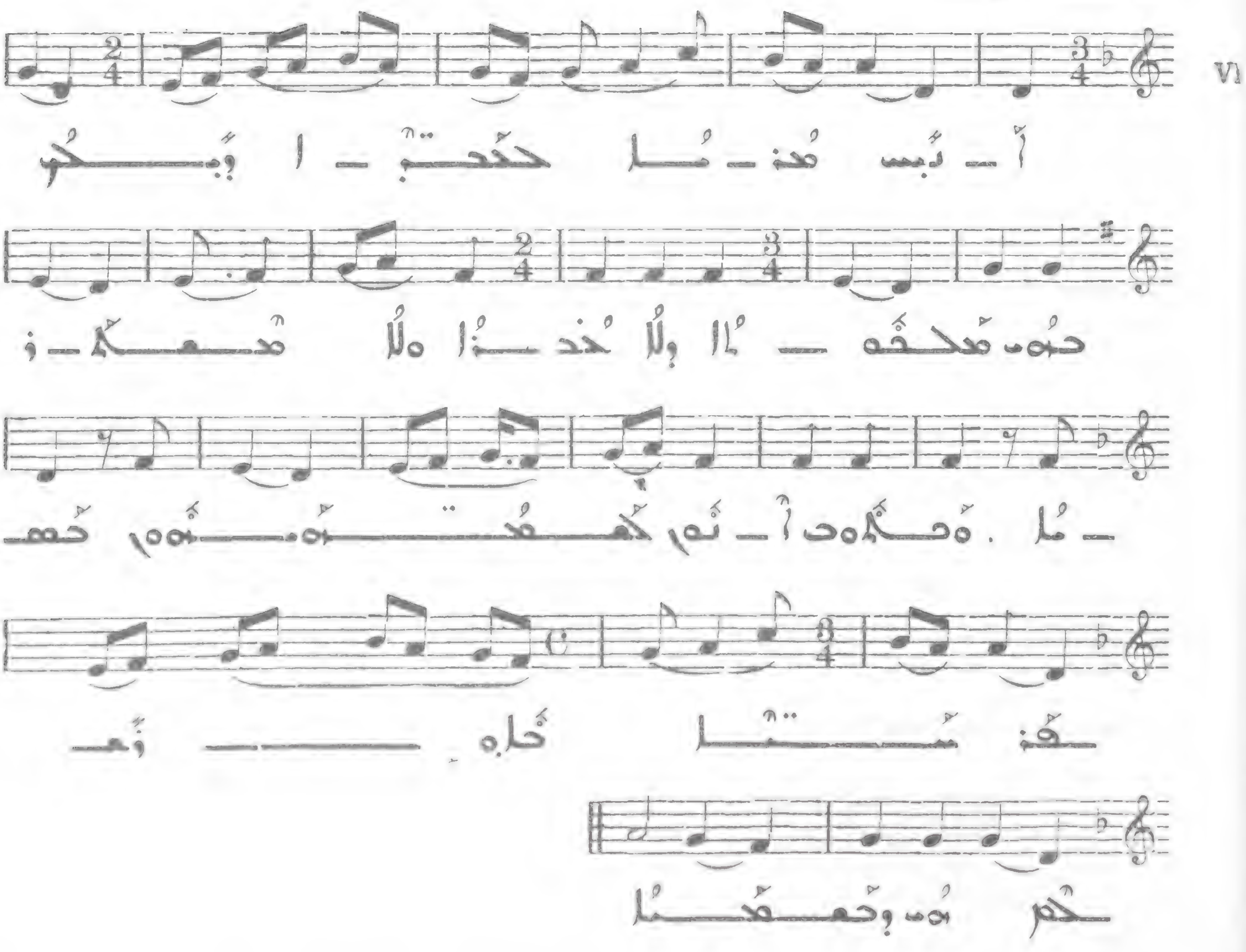
V





230

Allegro moderato



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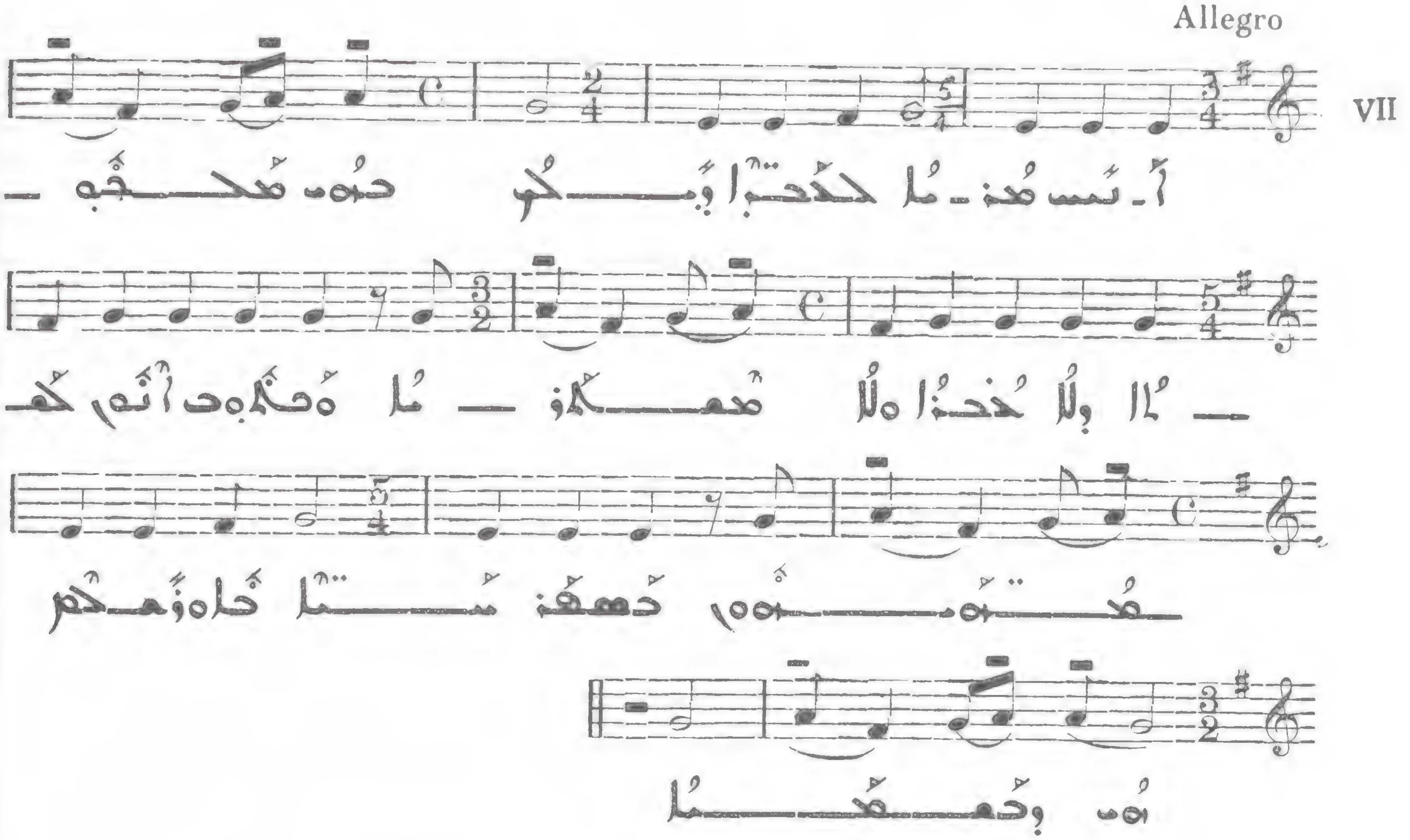
231



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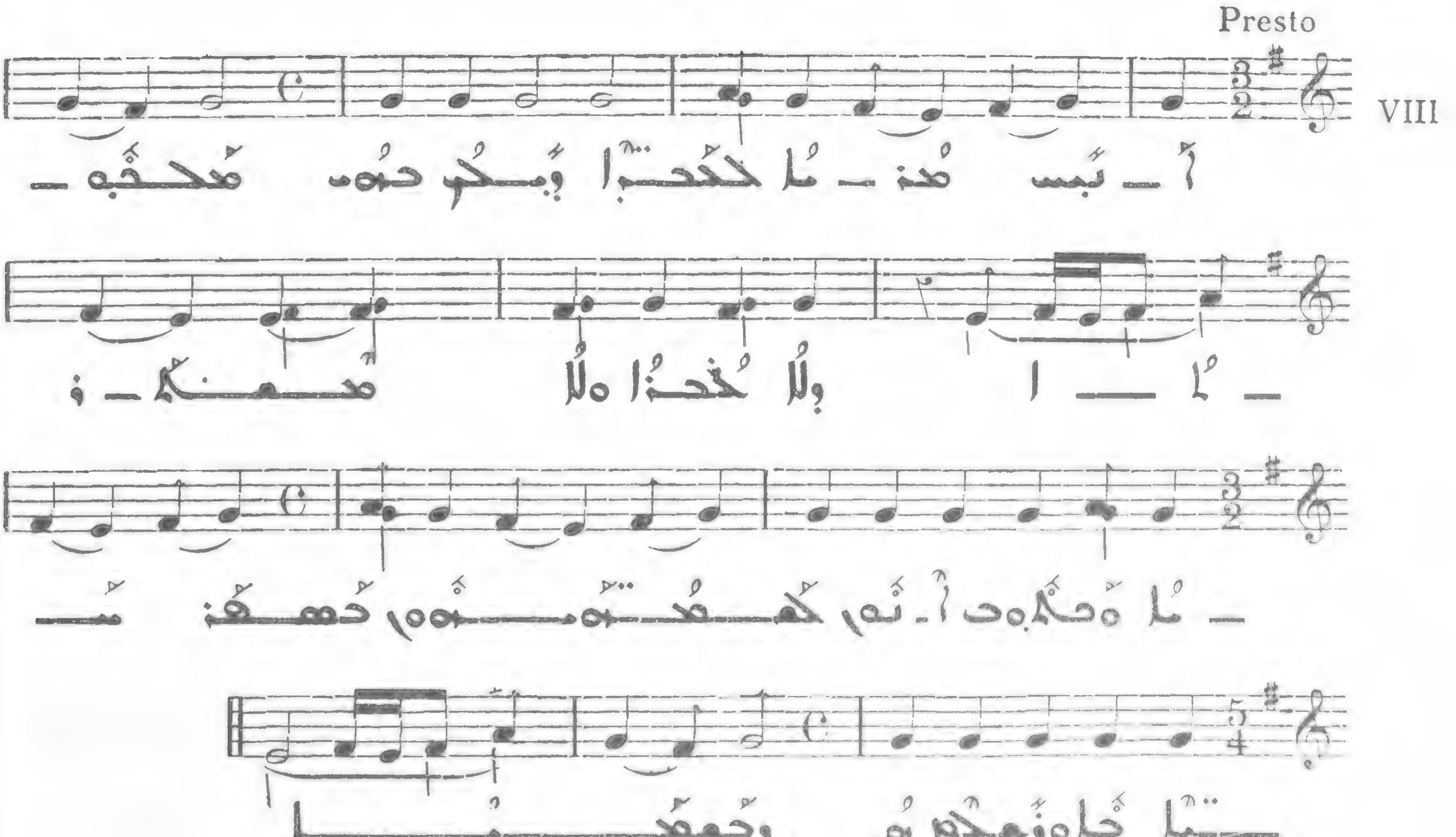
232



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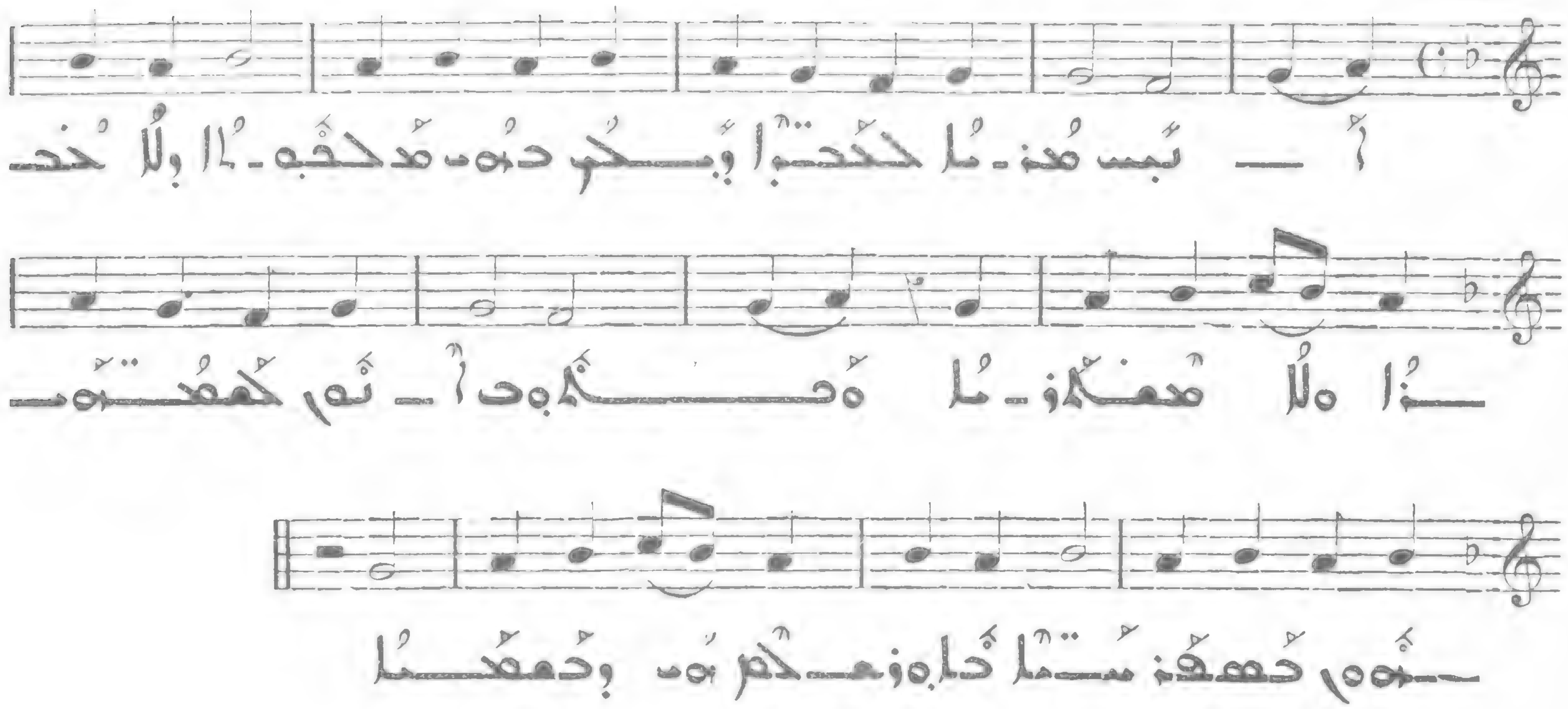

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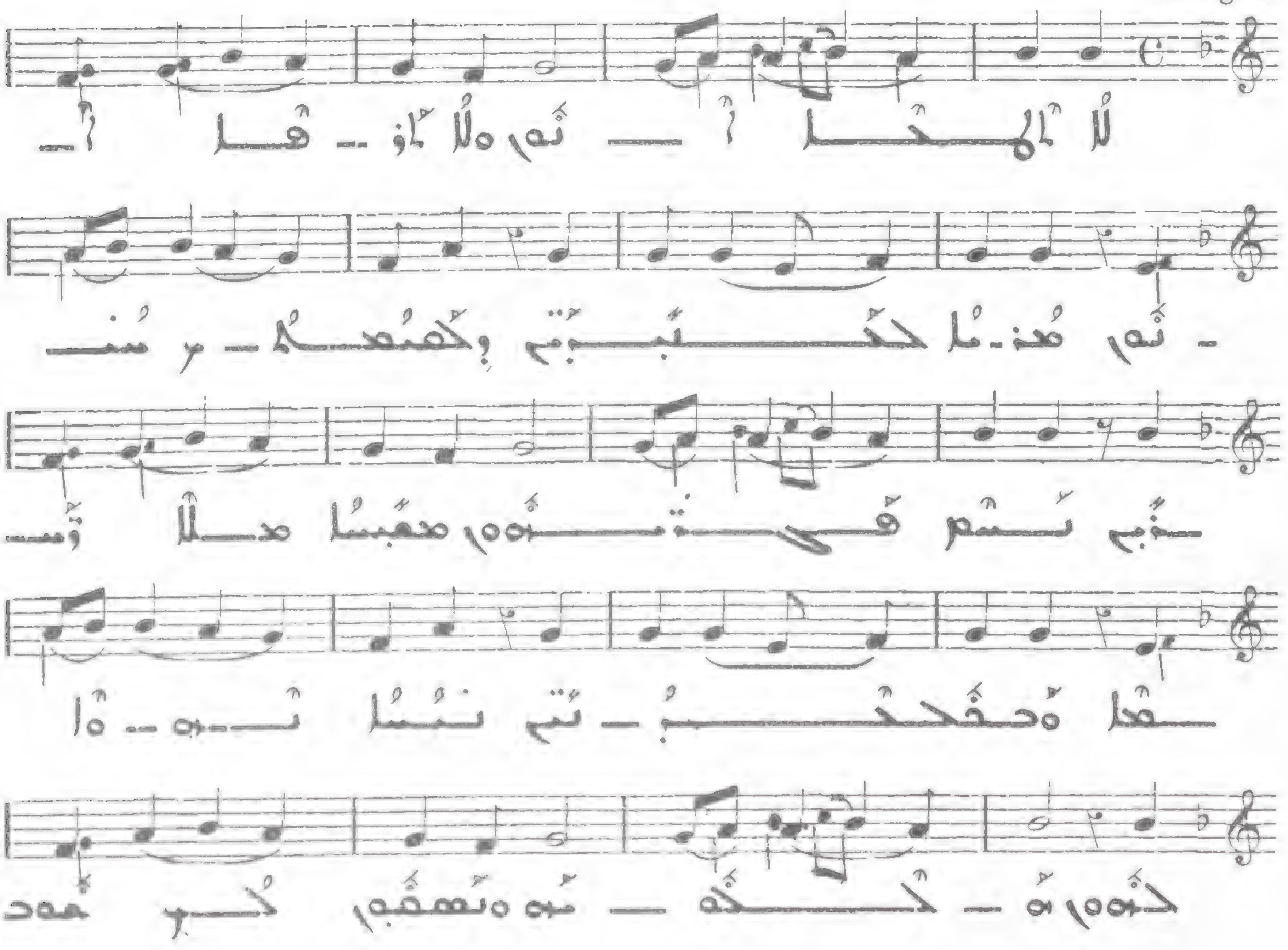
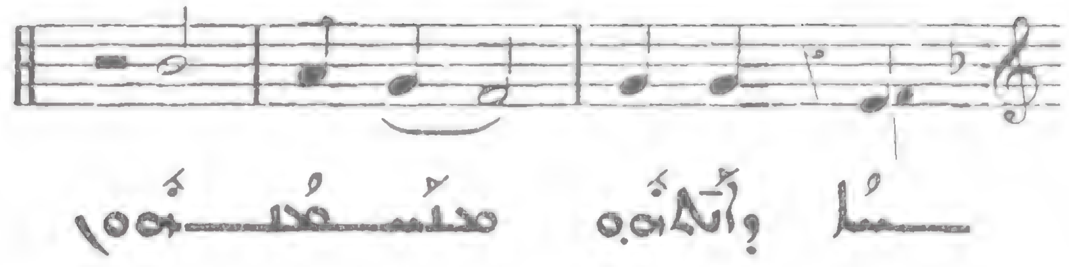
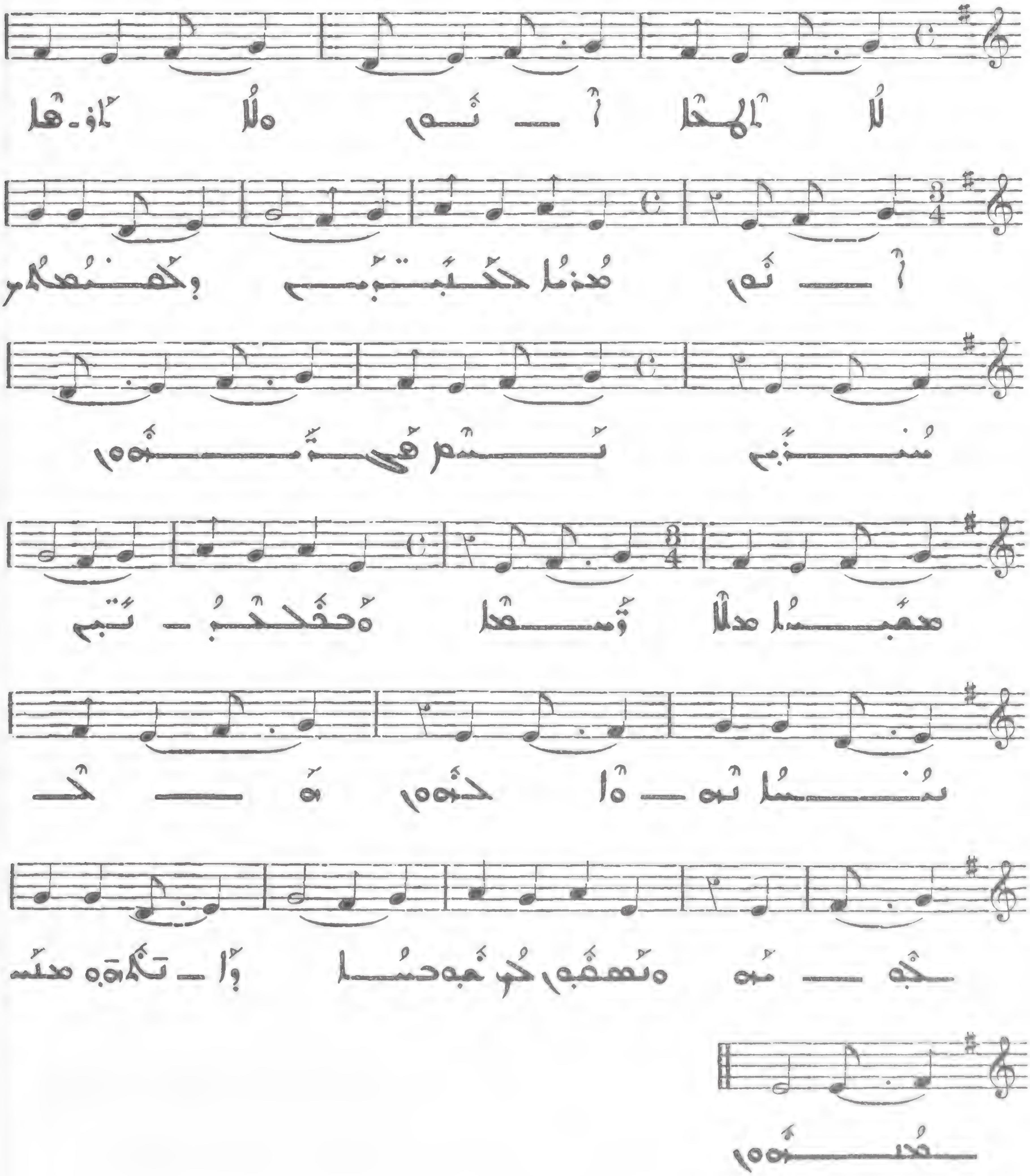




235

Allegro

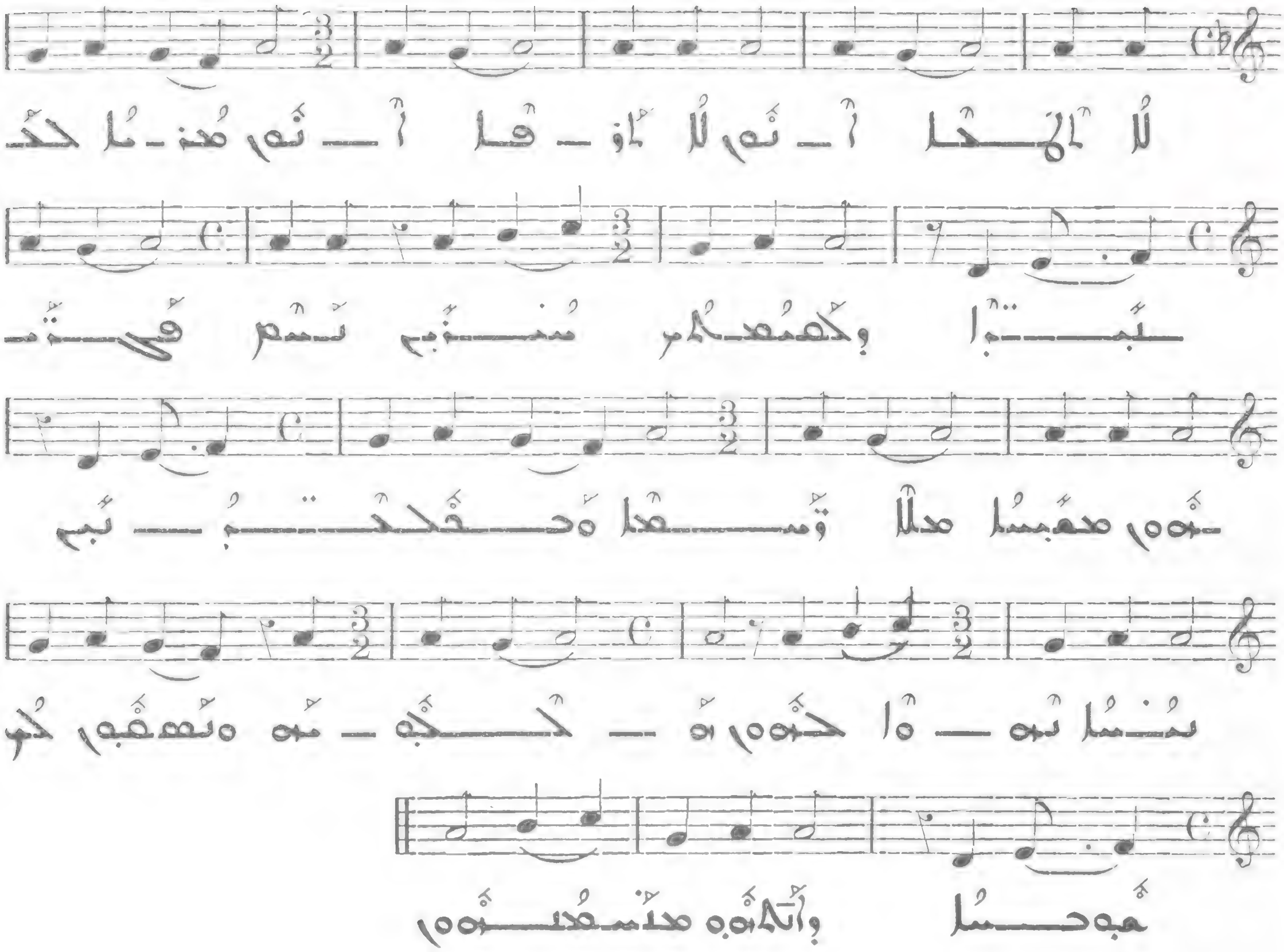
II



ܐ 236

All. molto

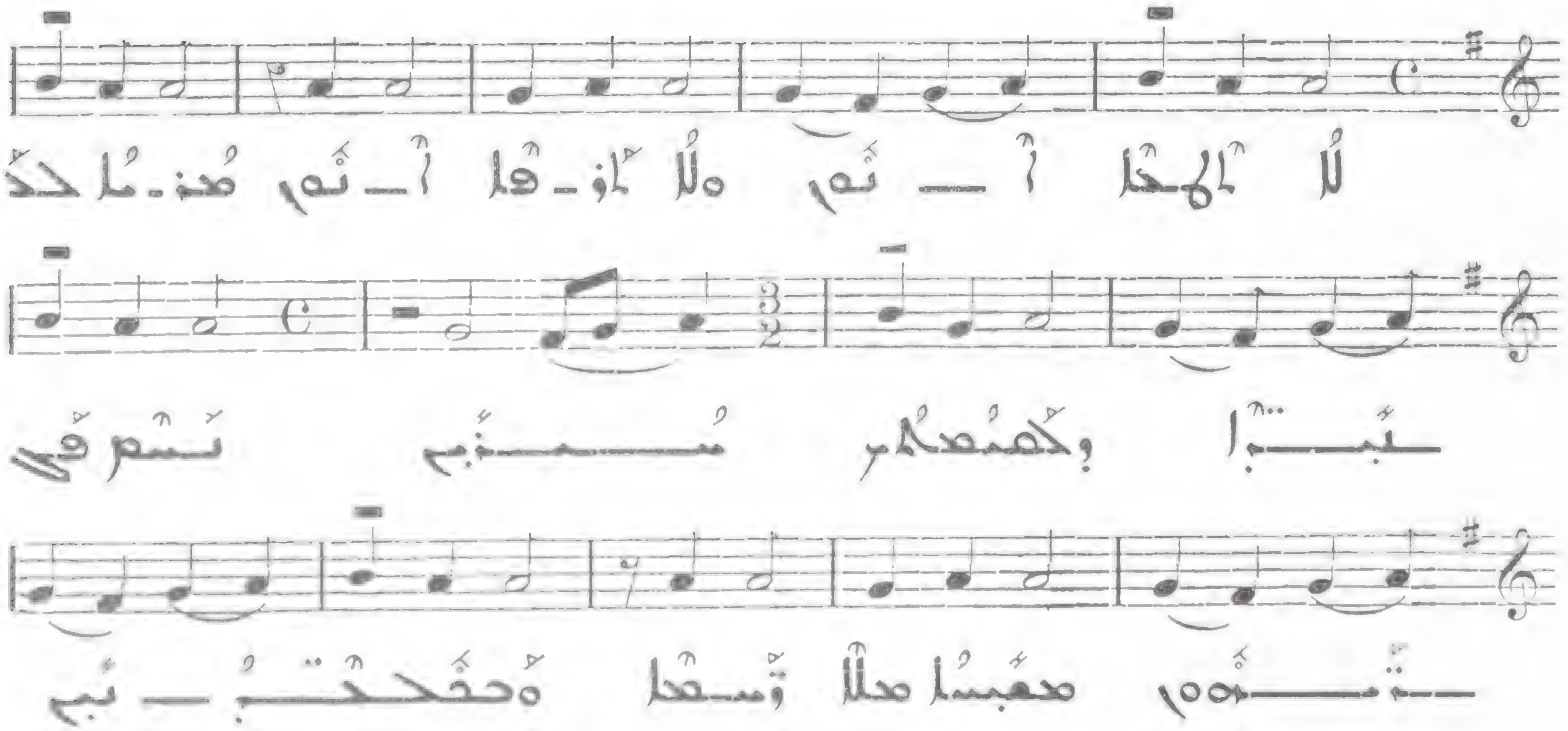
III

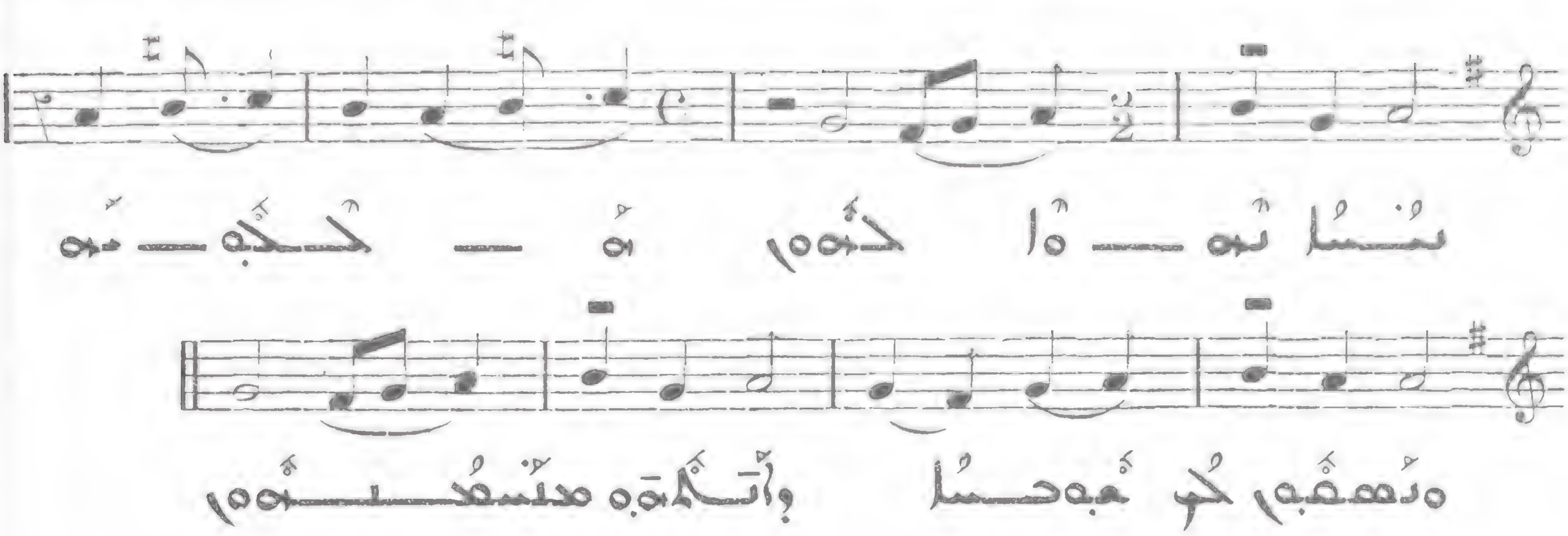


ܒ 237

Presto

VI

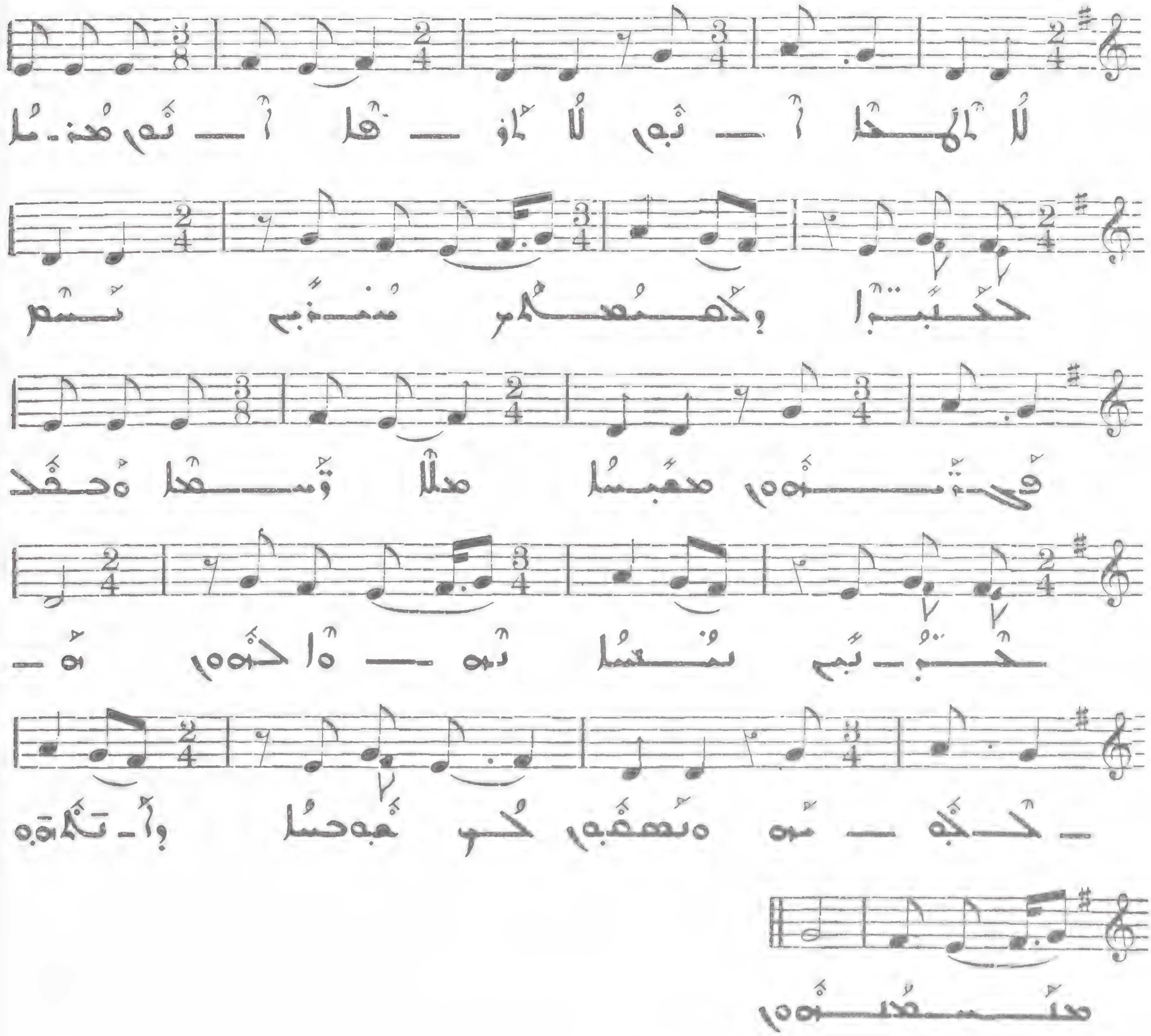




ܗ 238

Allegro

V



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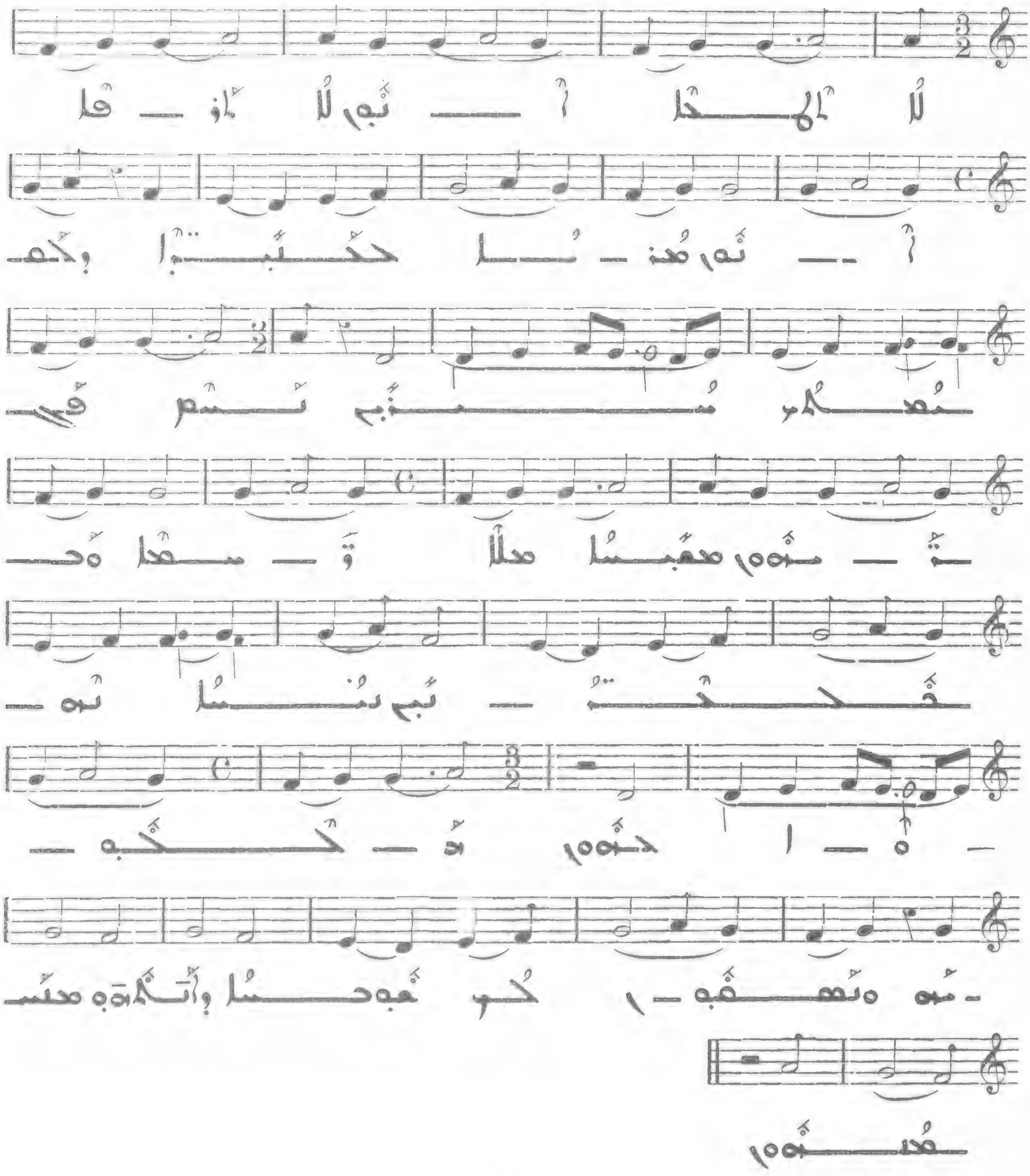
239

Presto

VI



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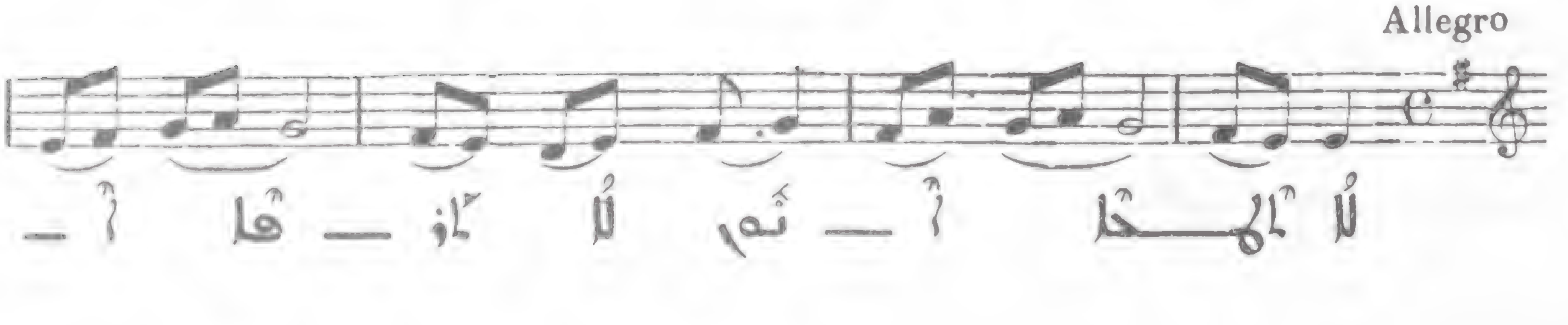
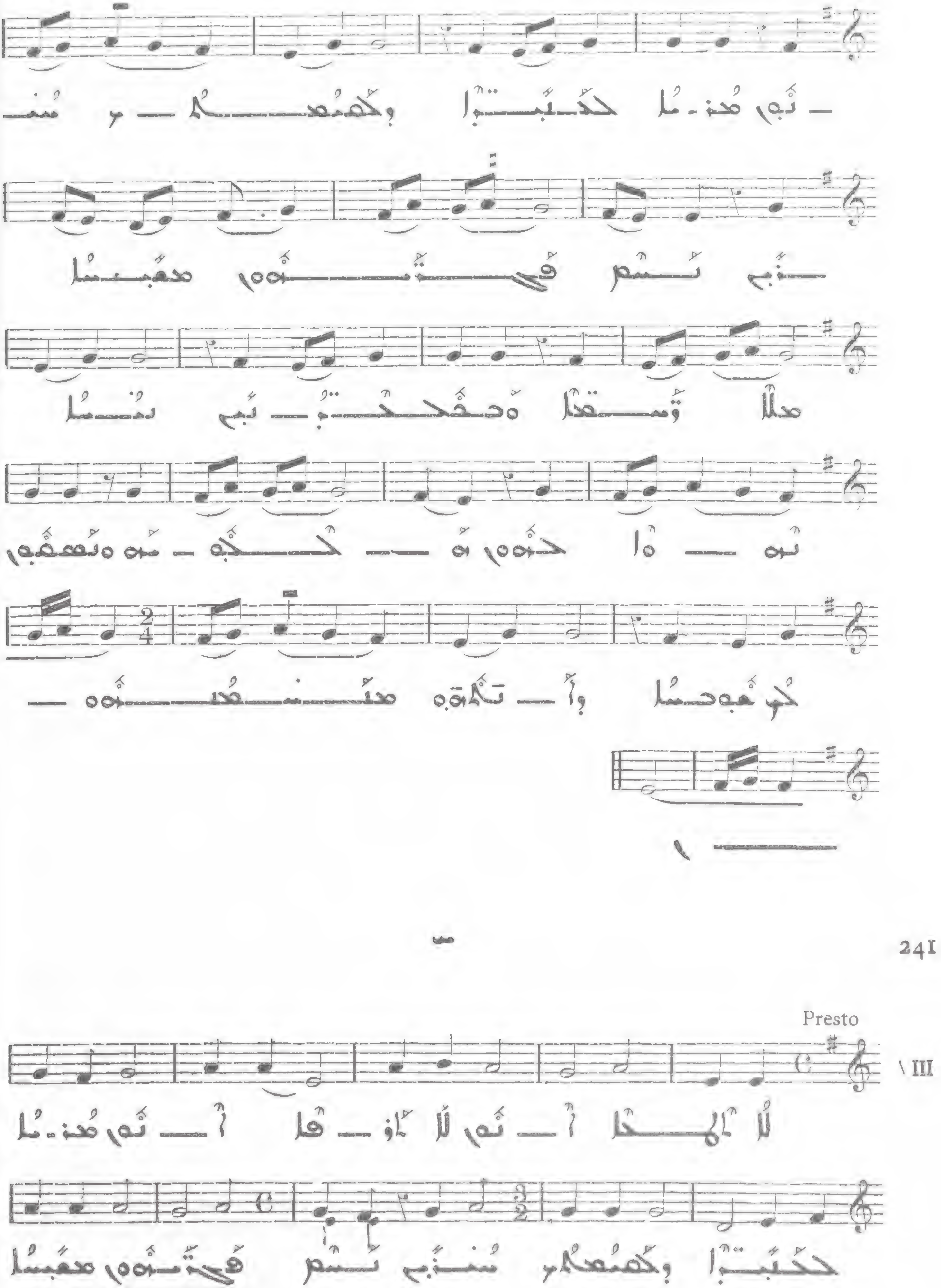
240

Allegro

VII

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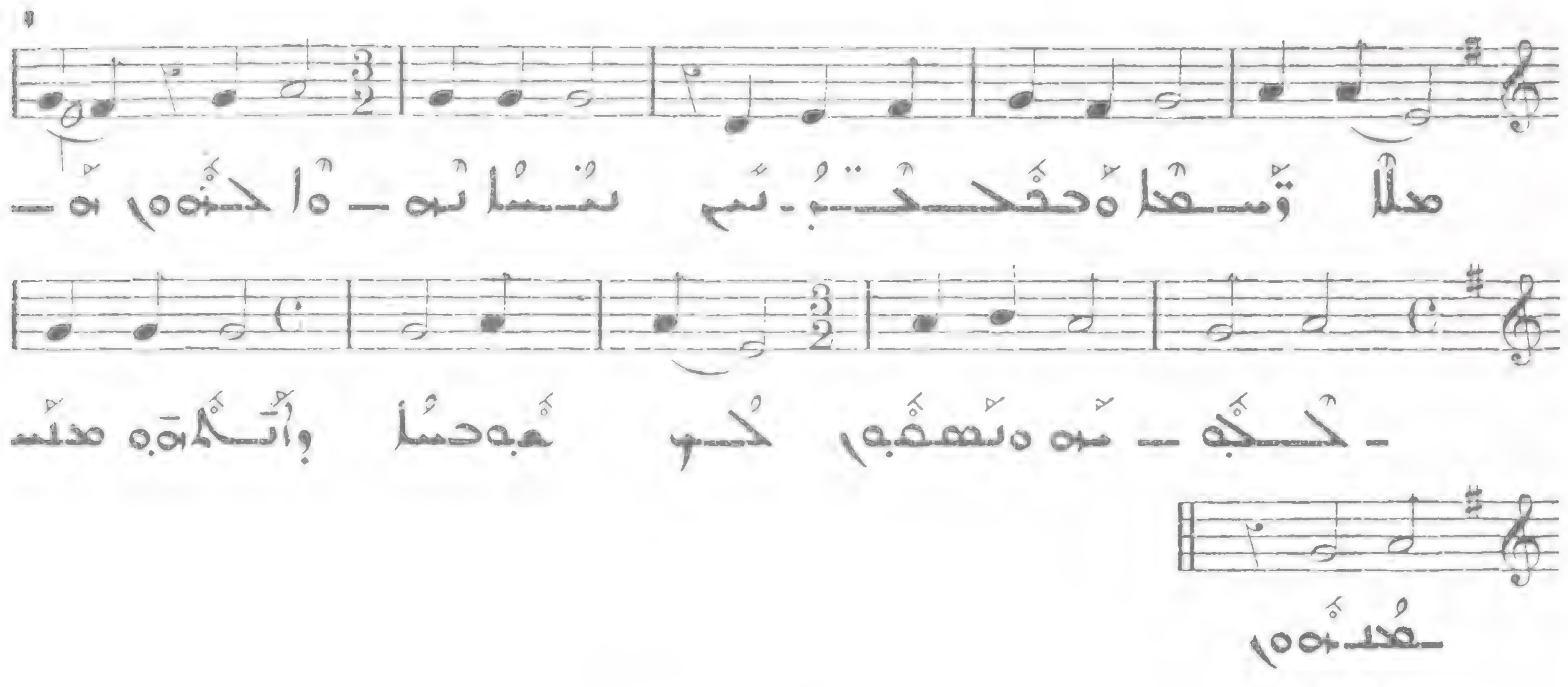
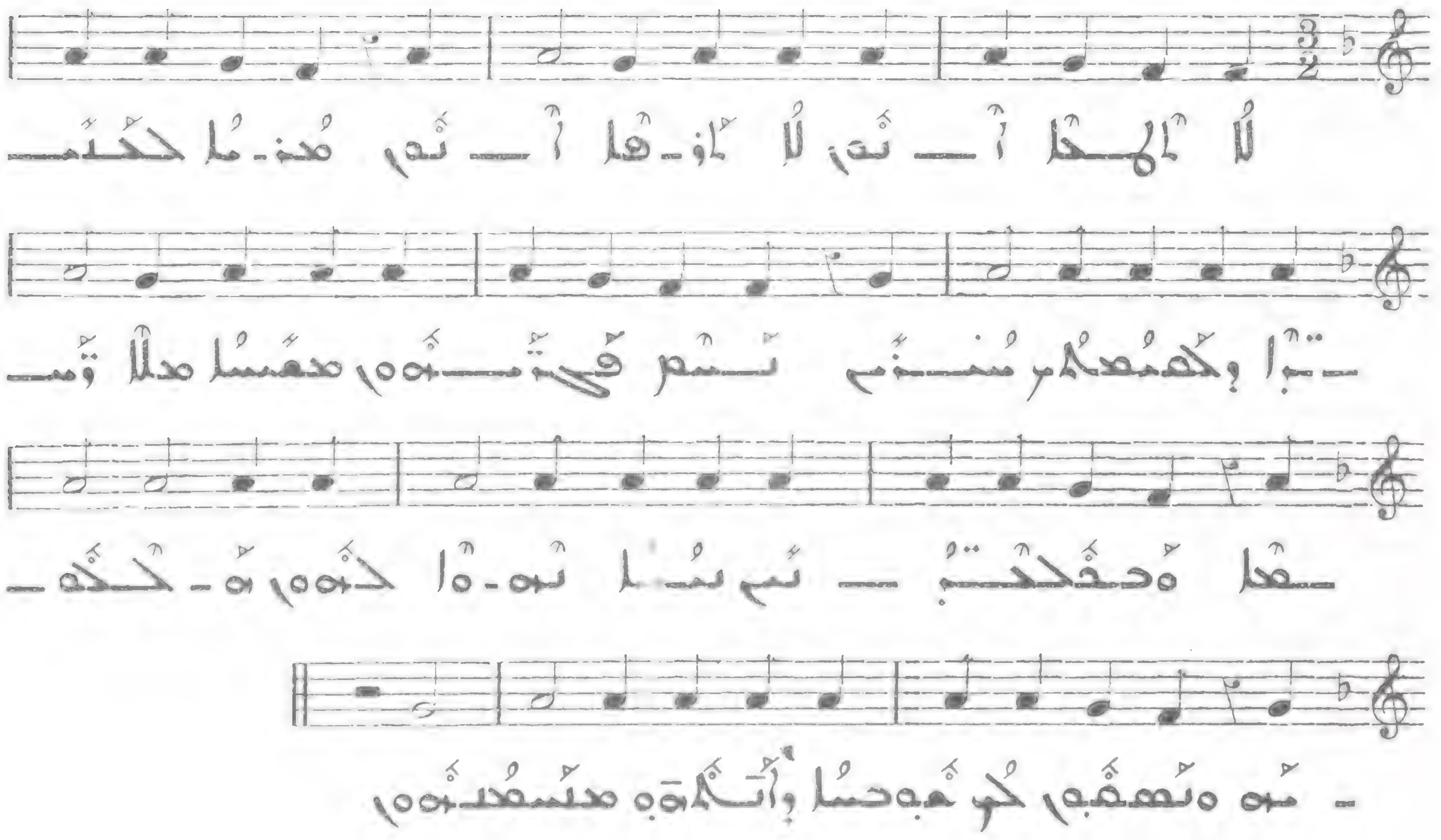
241
Presto
VIII
3/2



ܕܒܘܣܡܐ ܕܫܚܘ 242

All. molto

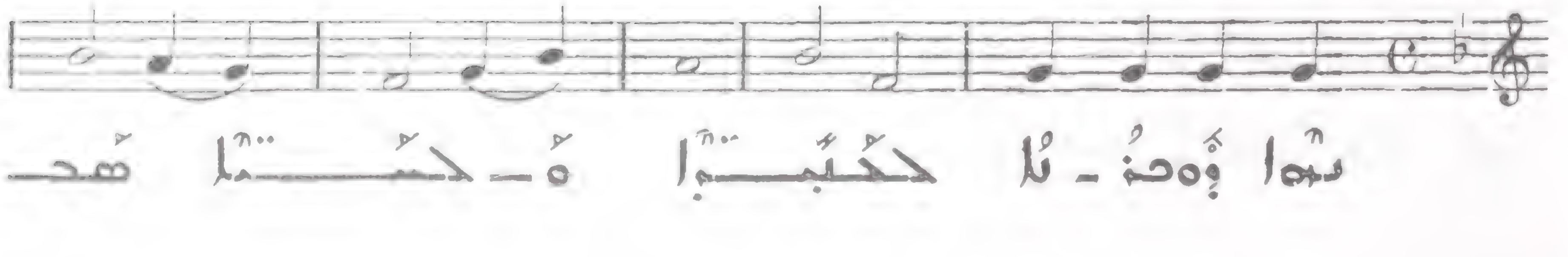
VII

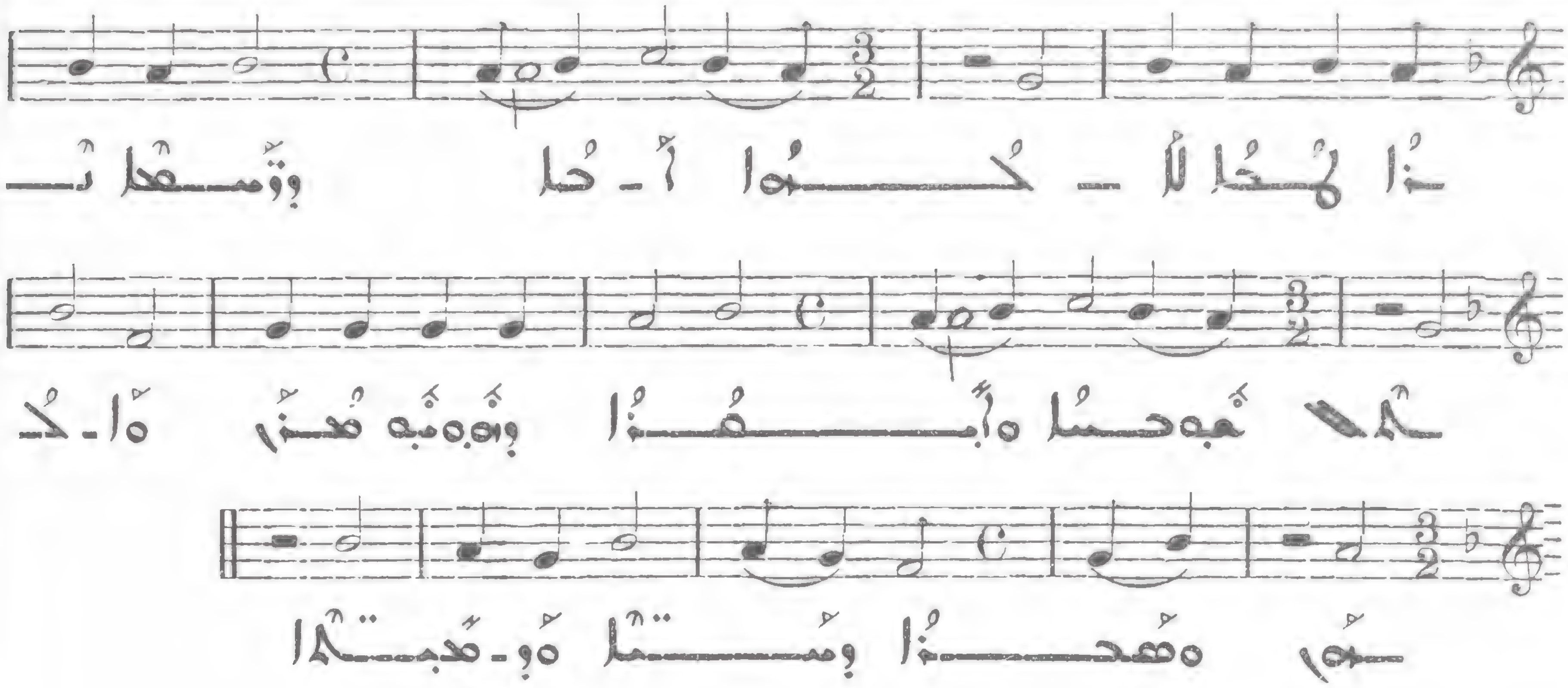


ܩܠܐ ܕܥܢܝܢܐ ܪܡܫܐ : ܐ 243

Presto

I





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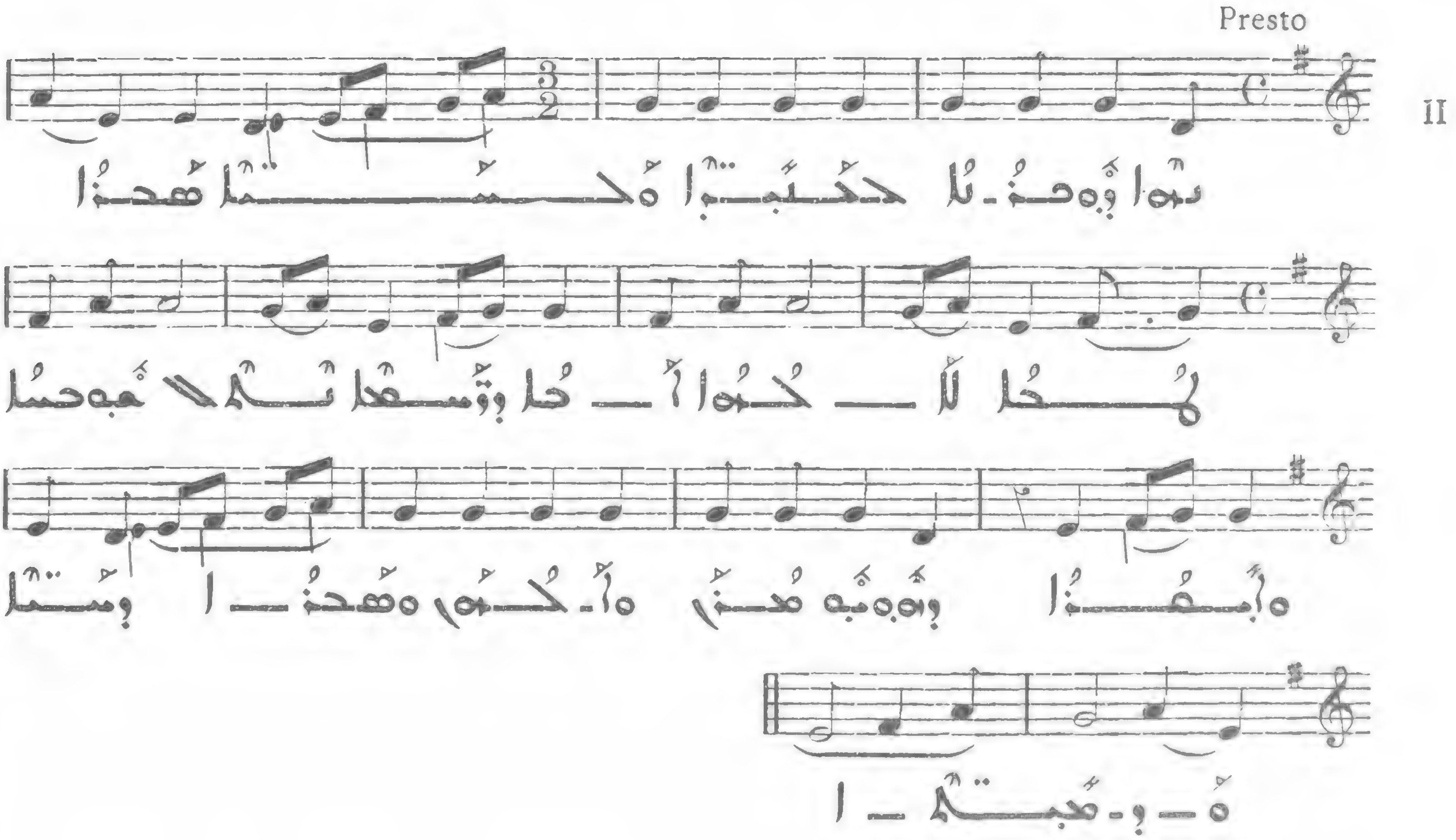
244



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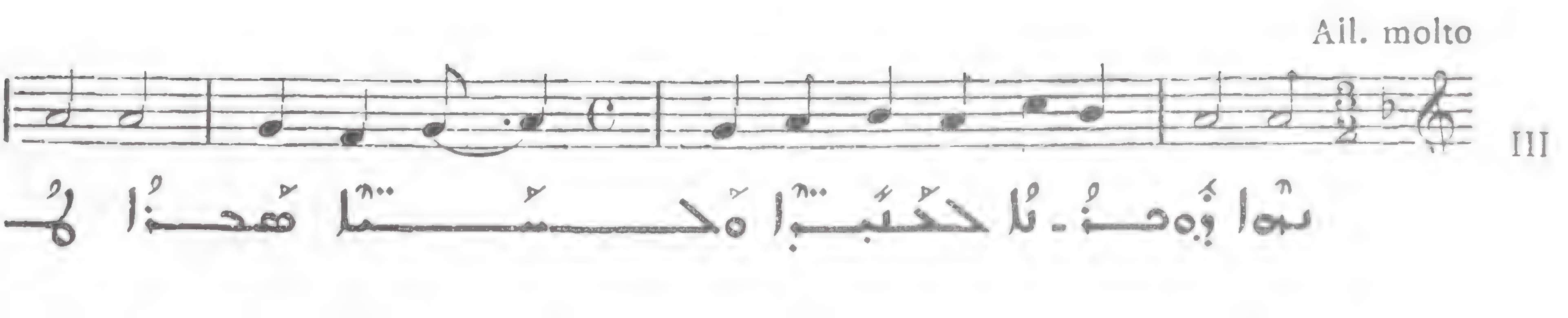
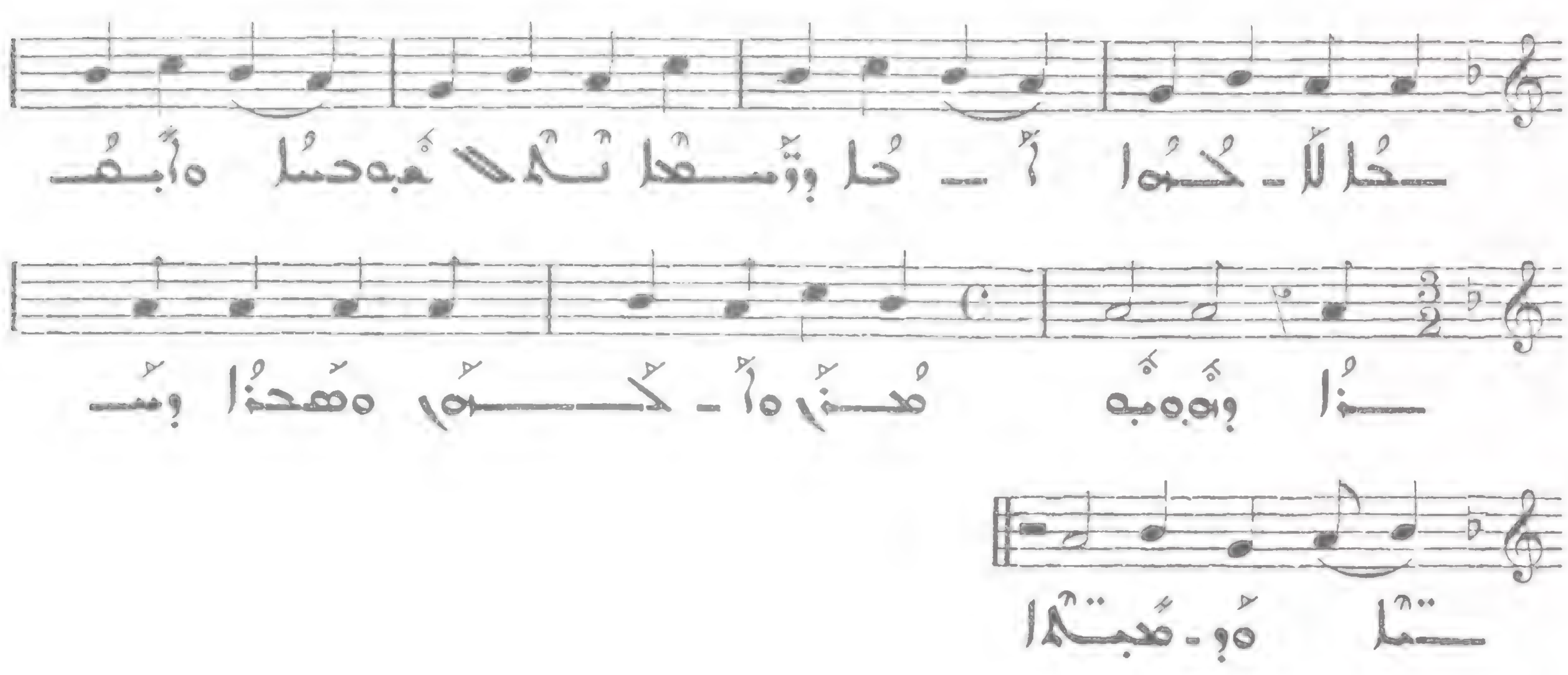
245

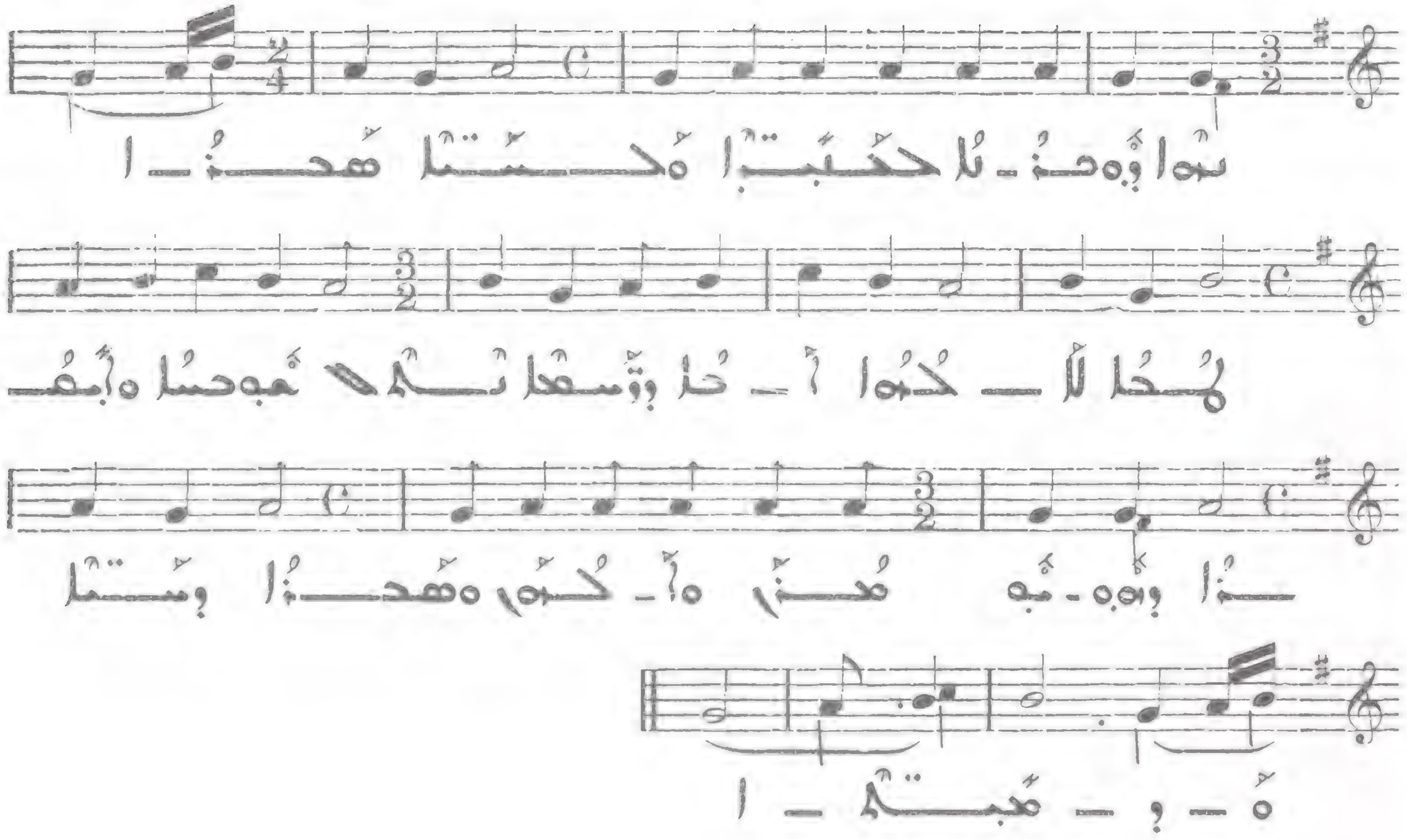




ܘ 246

Presto

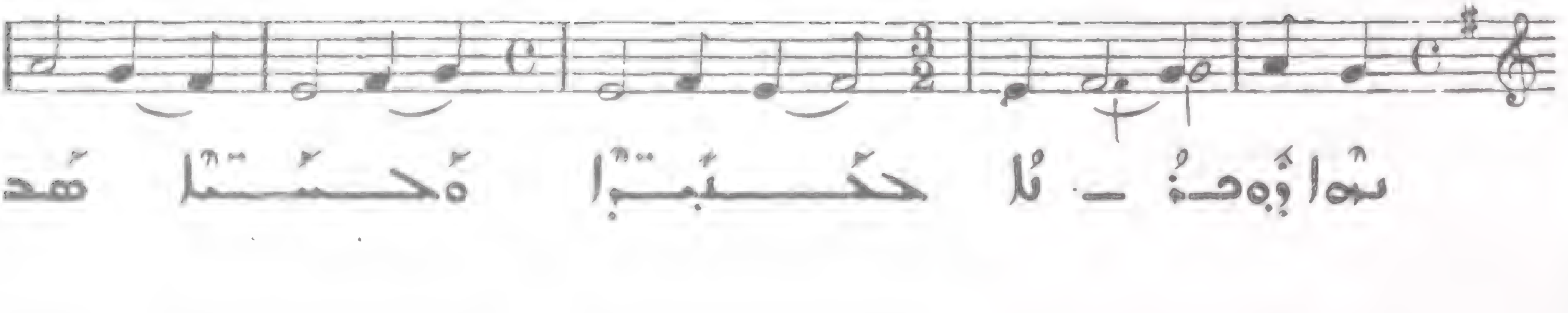
IV

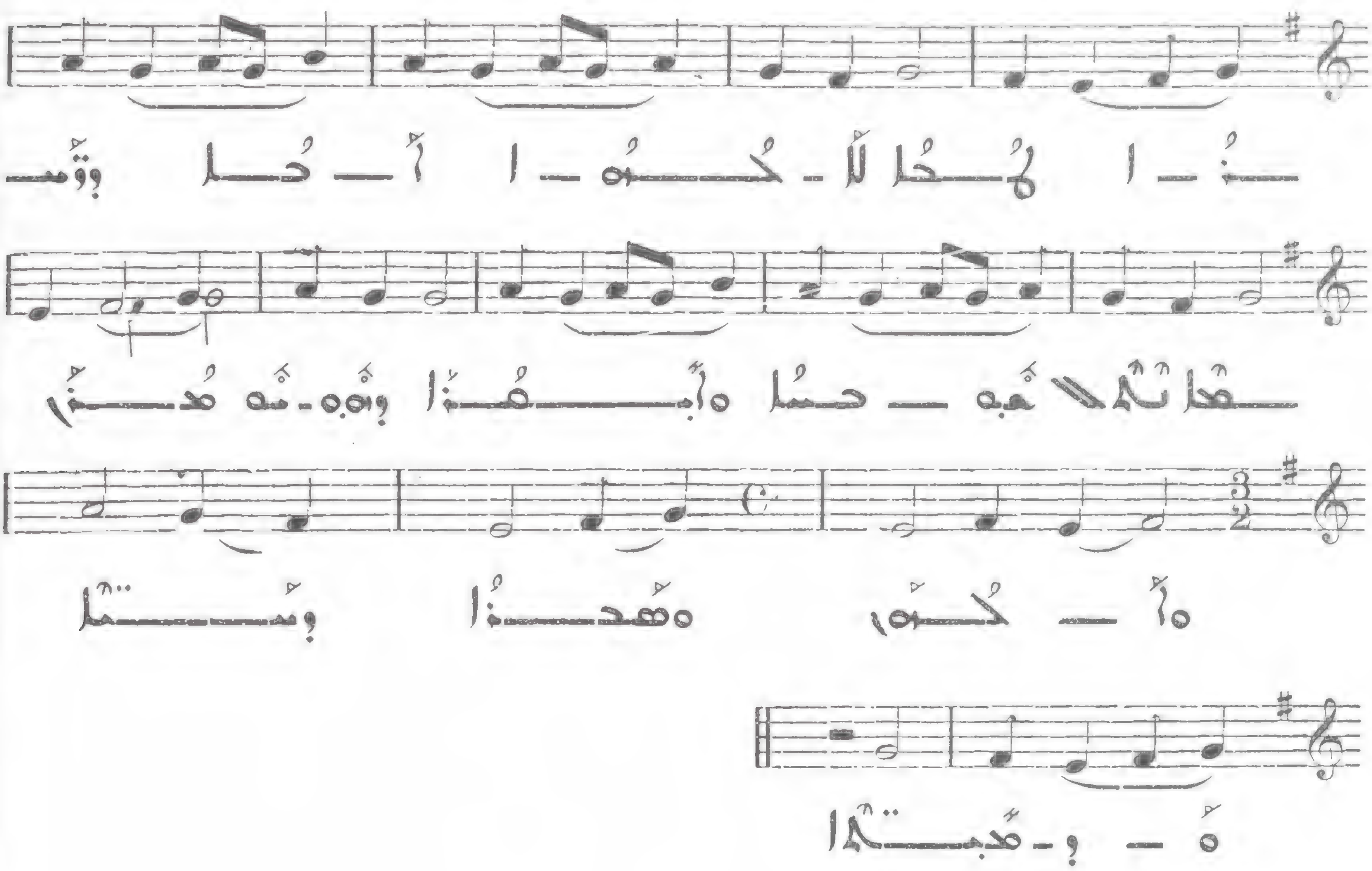


247

Presto

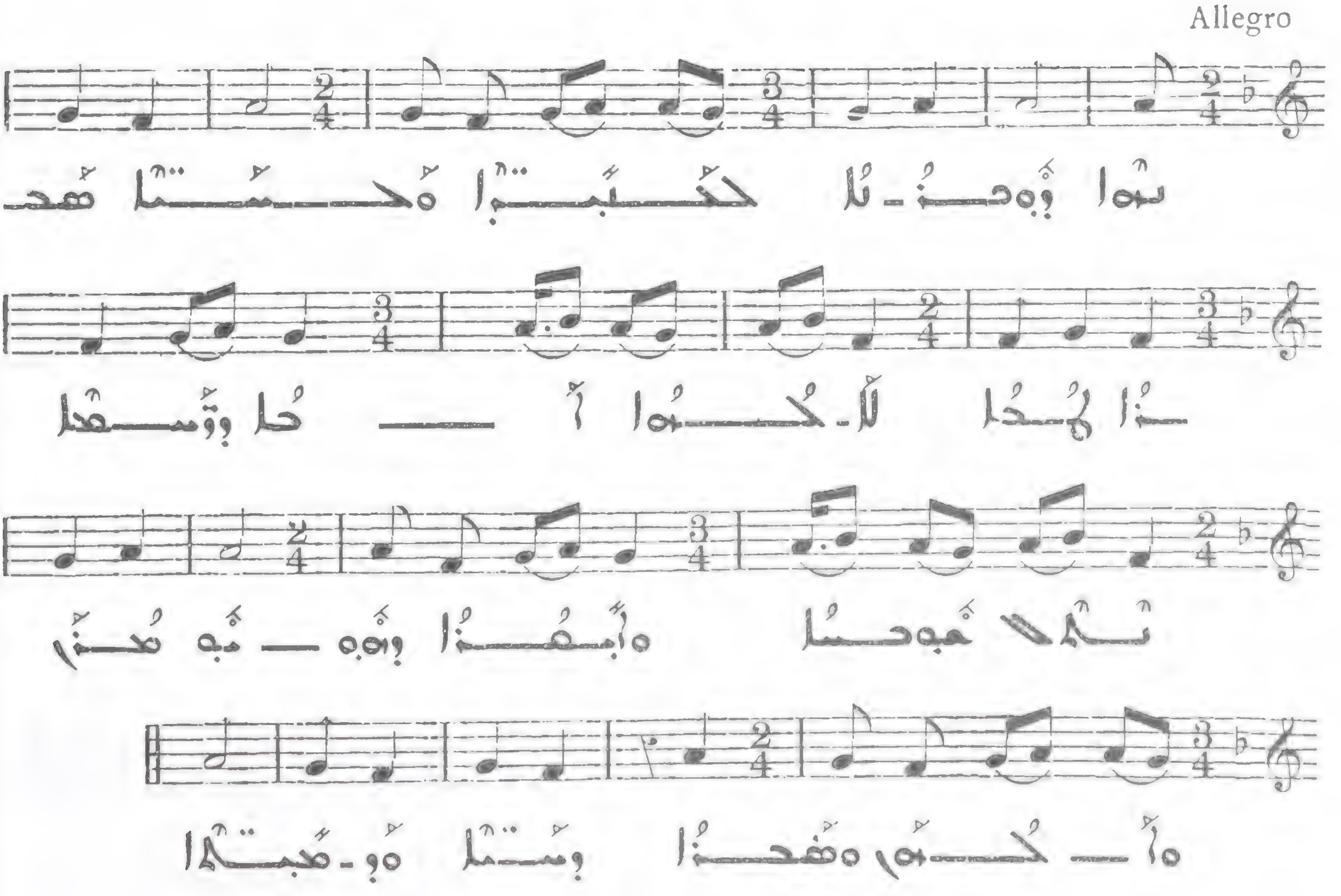
V





248

VI



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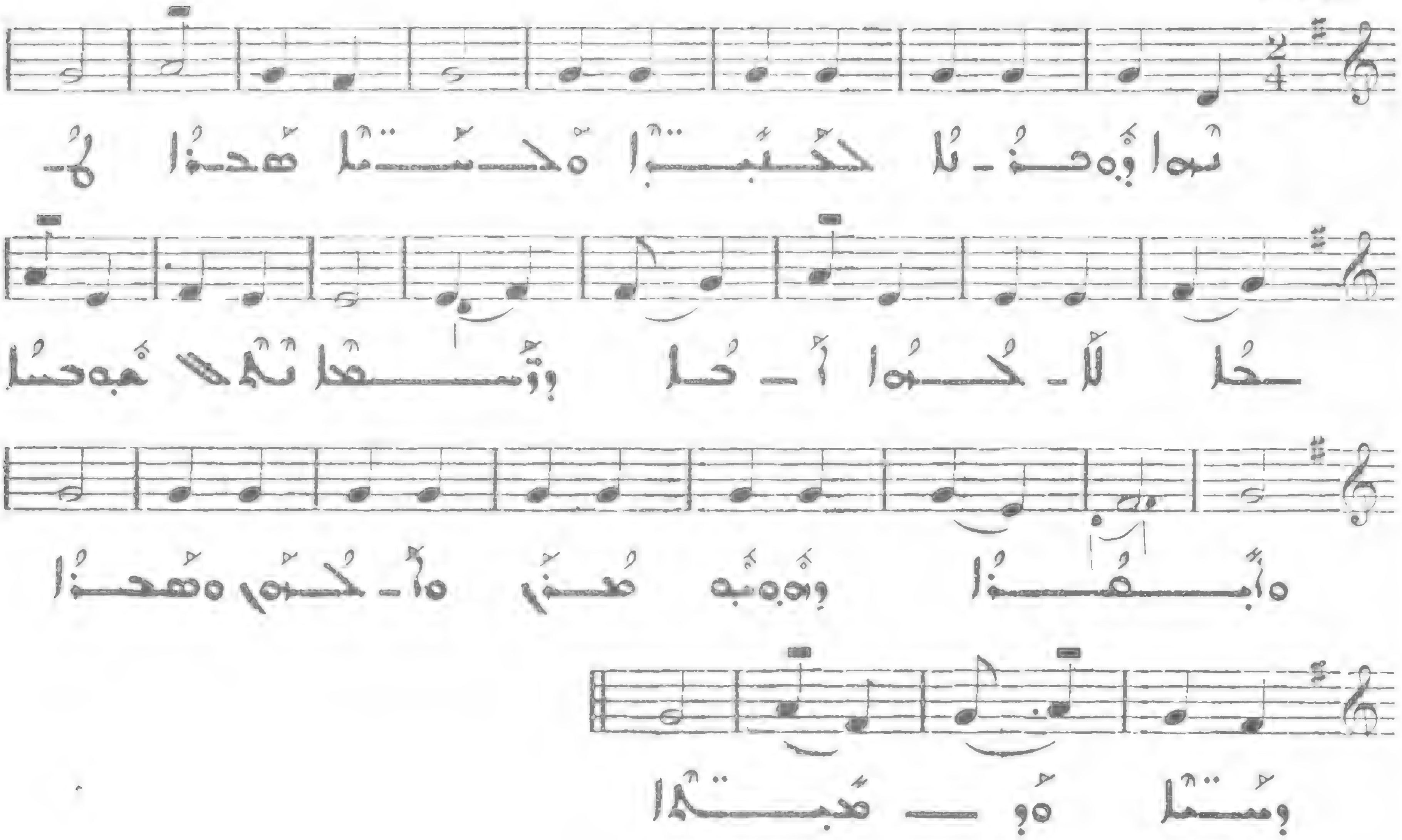

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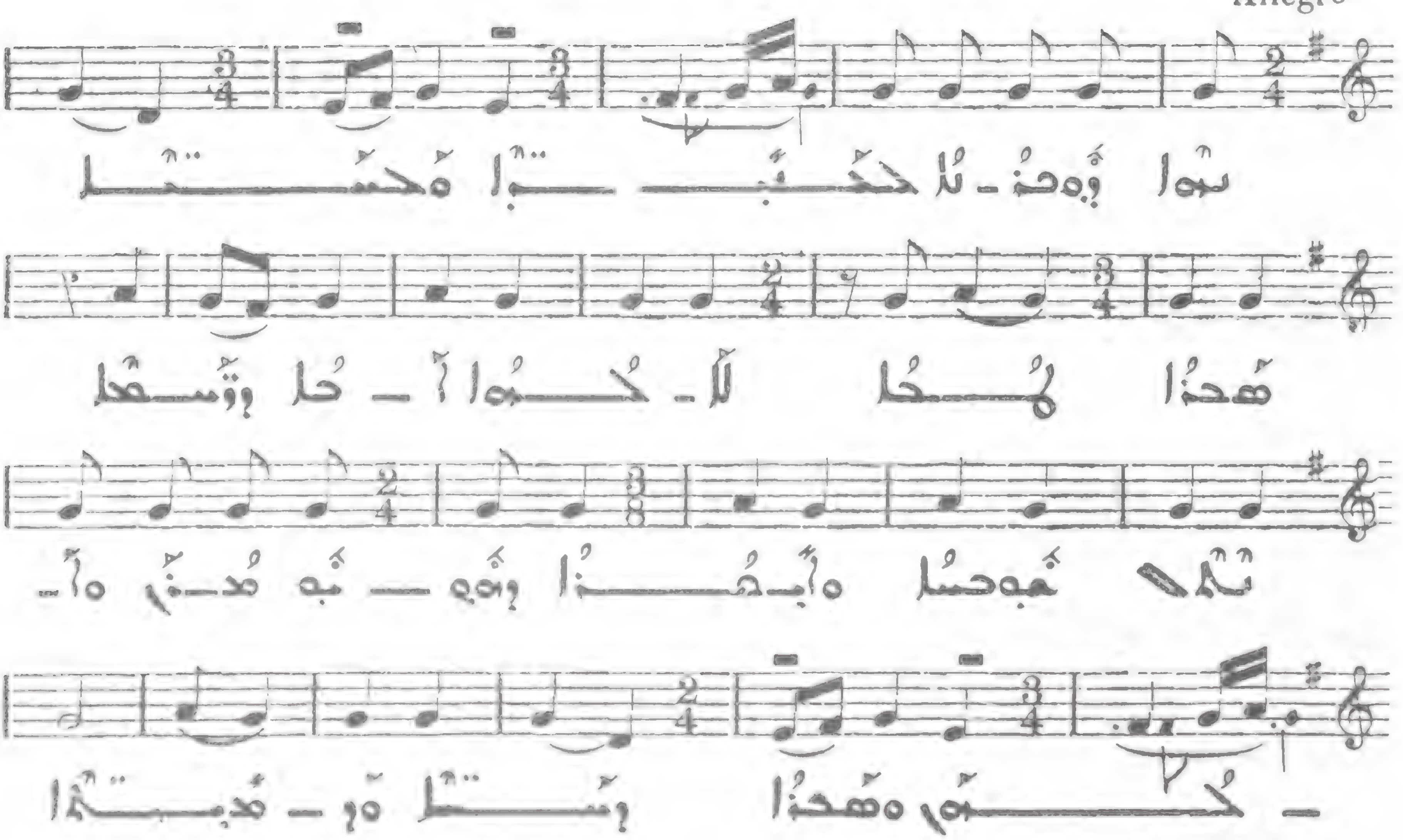
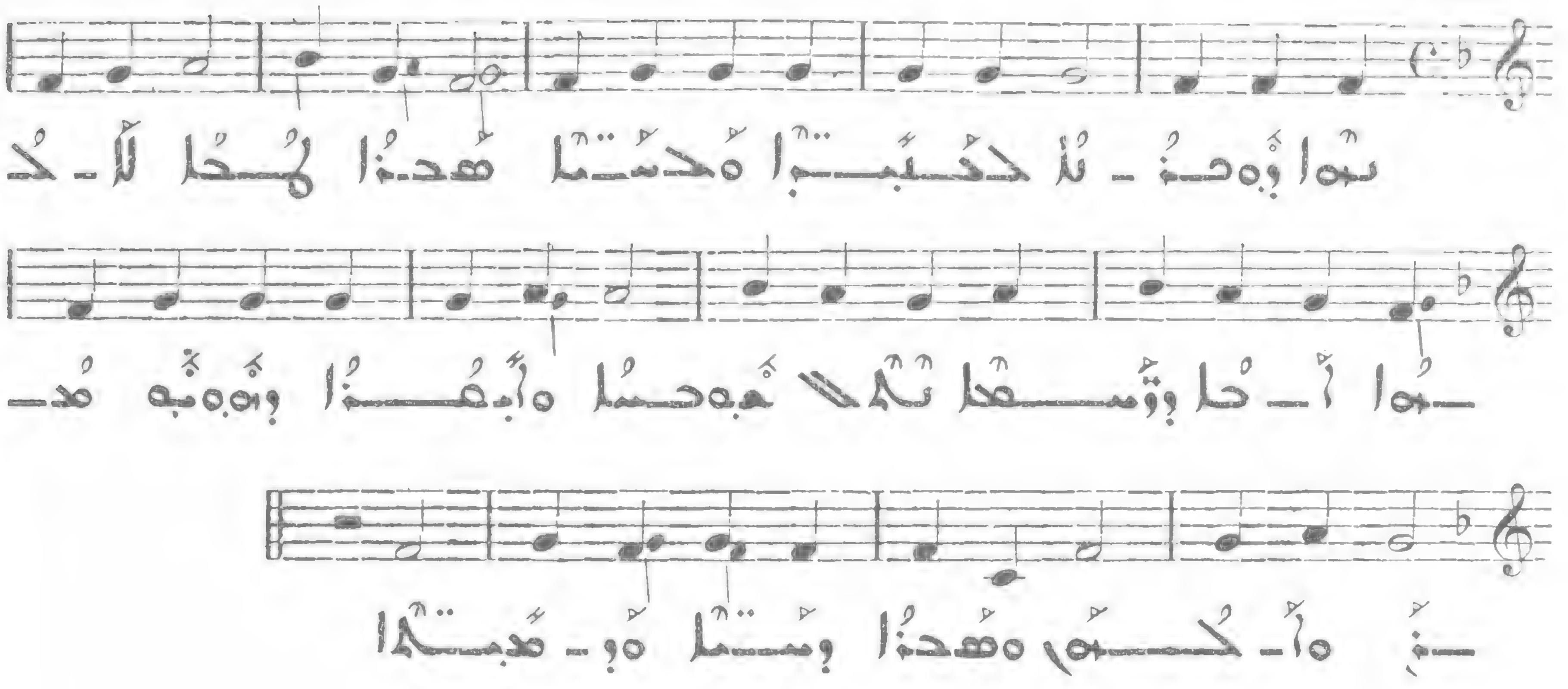


251

Presto

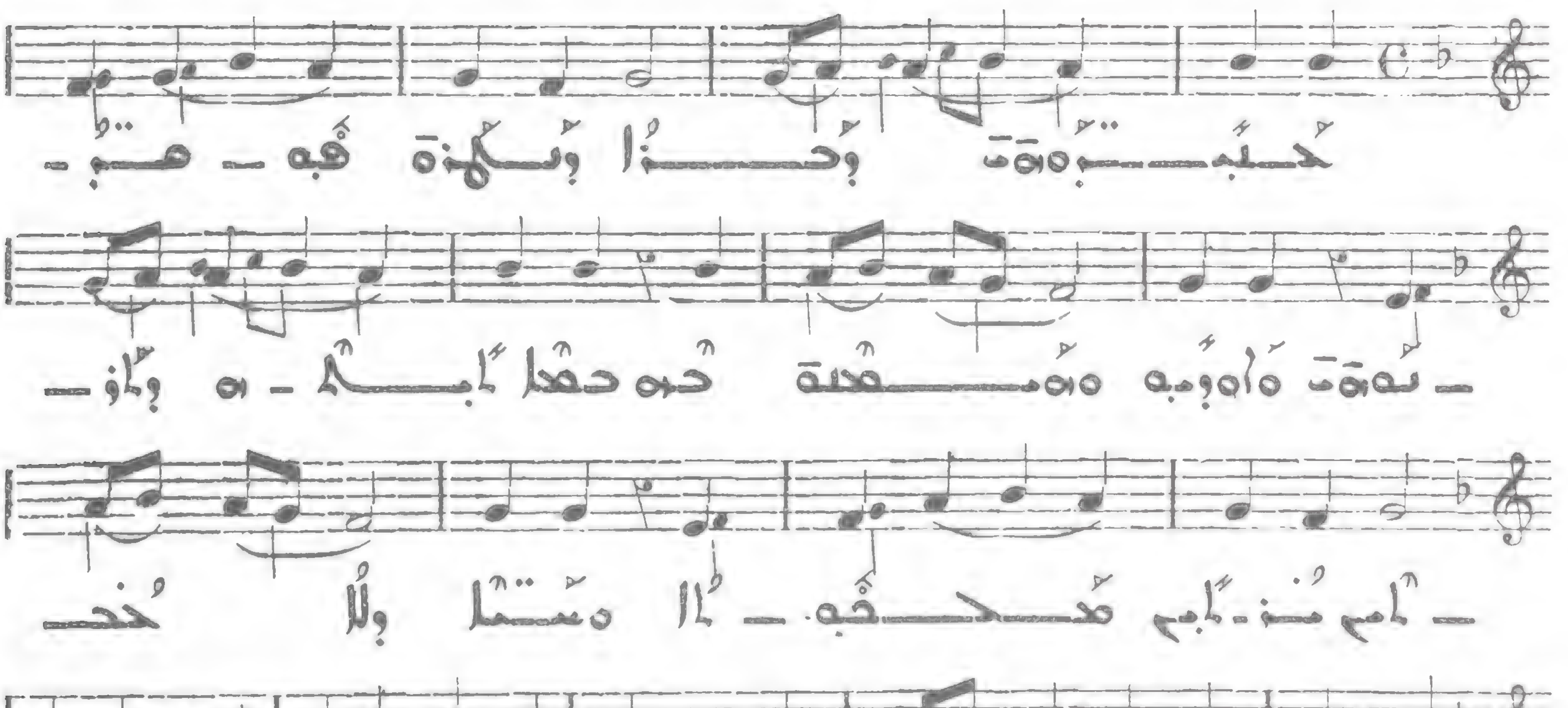
VIII



252

Allegro

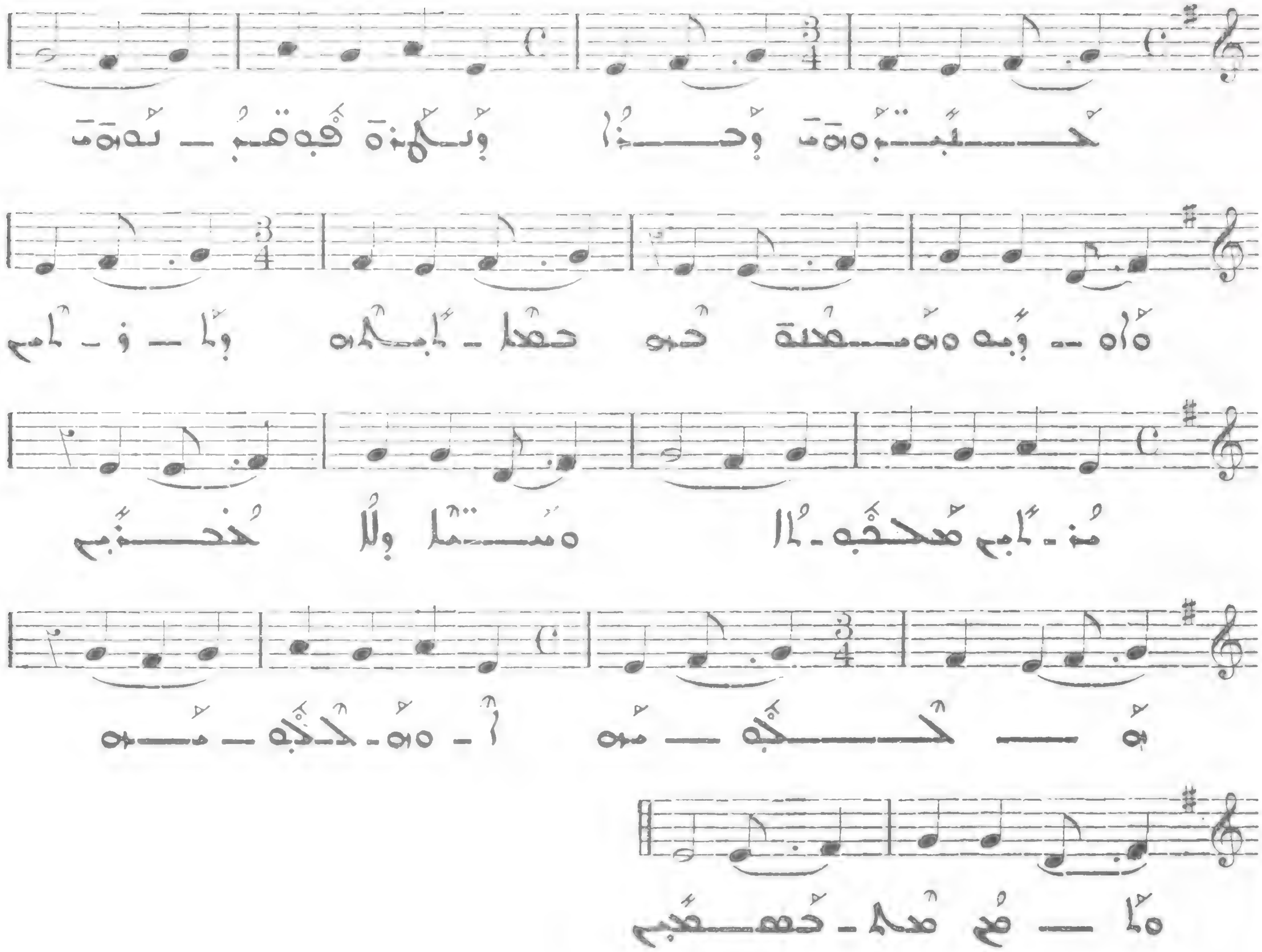
I



ܒ 253

Presto

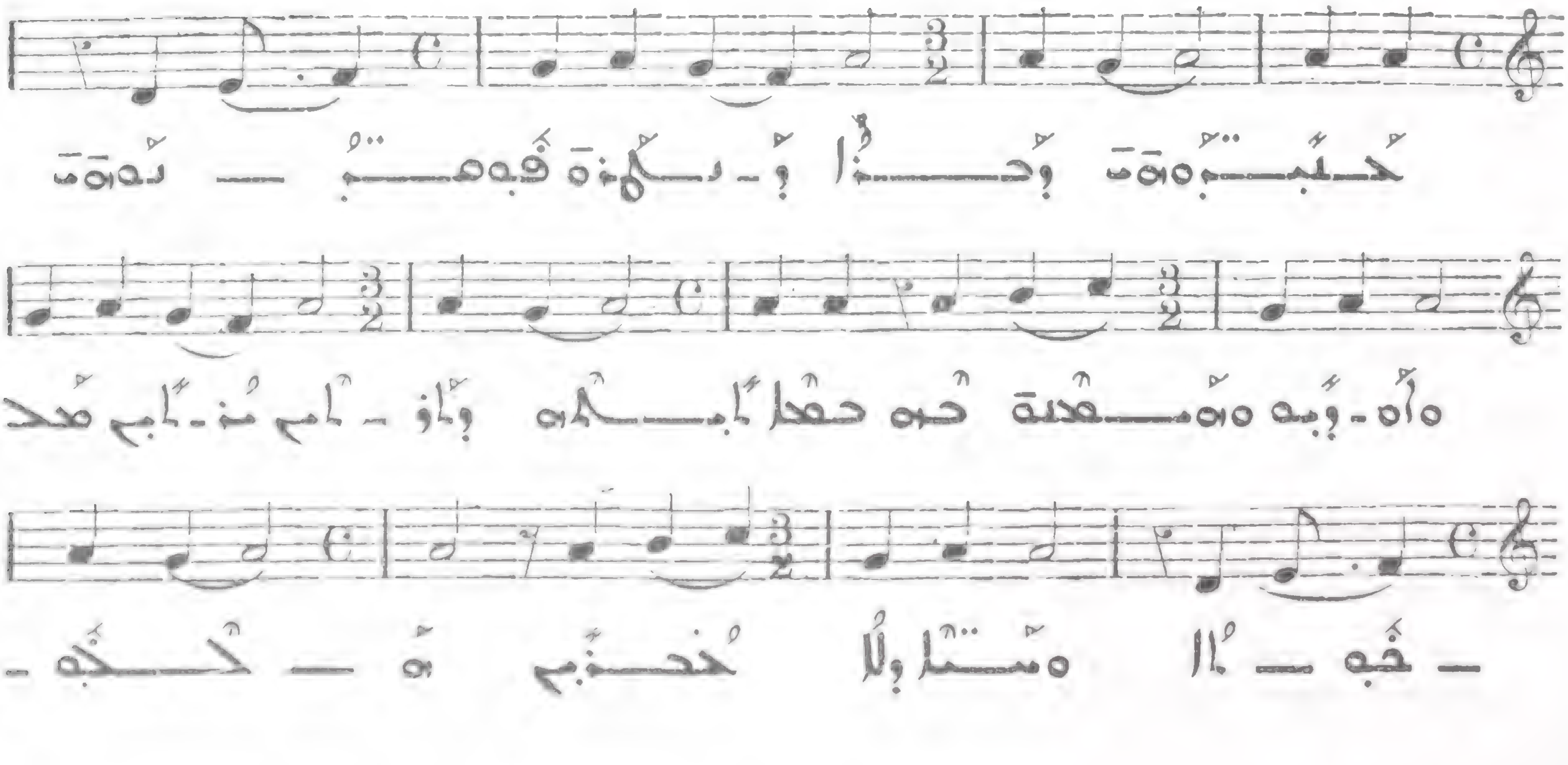
II

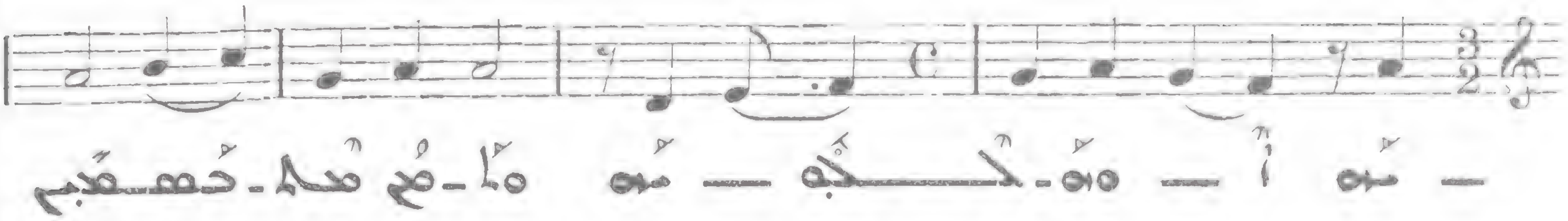


ܓ 25

Presto

III





255

Presto

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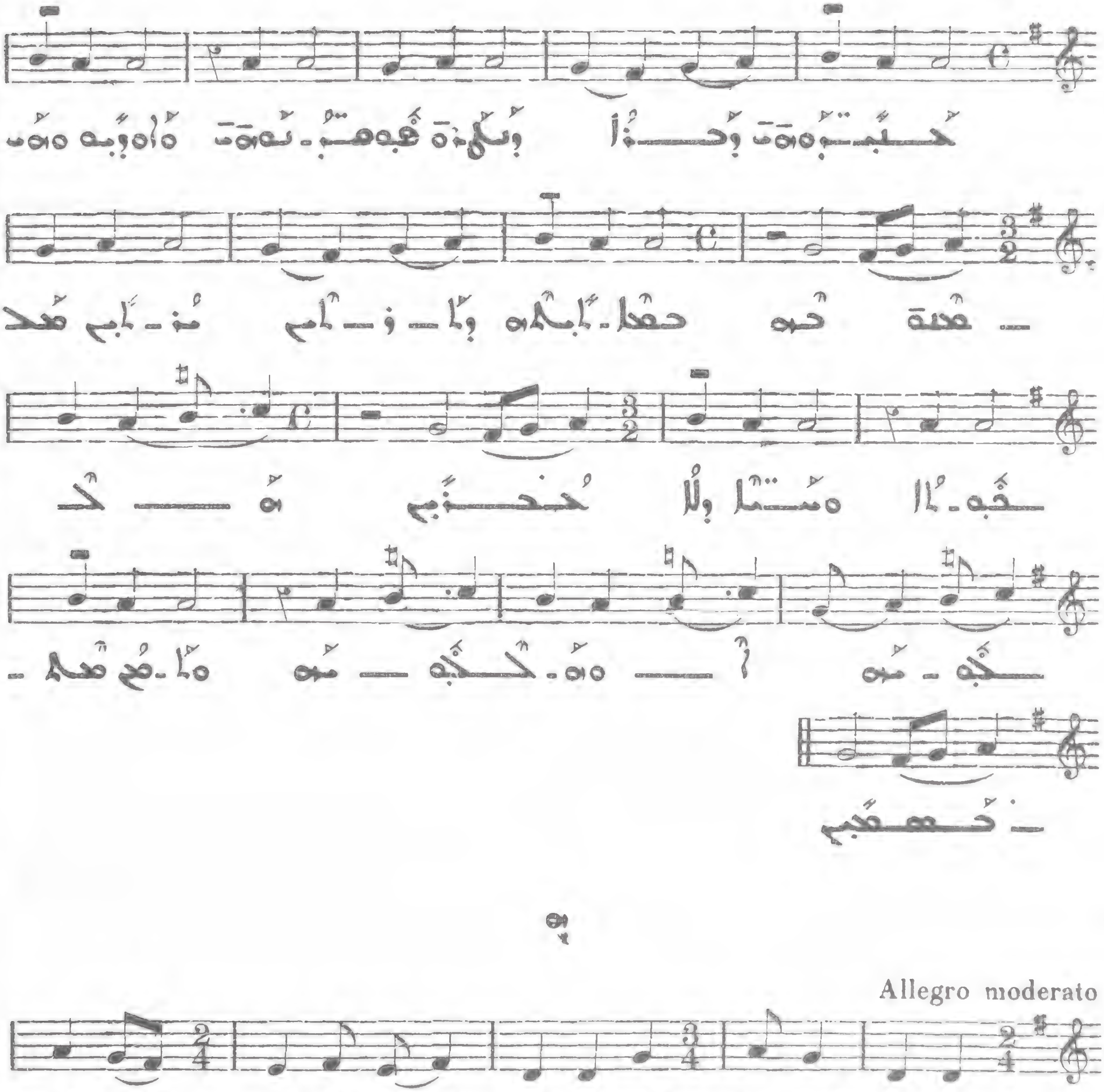
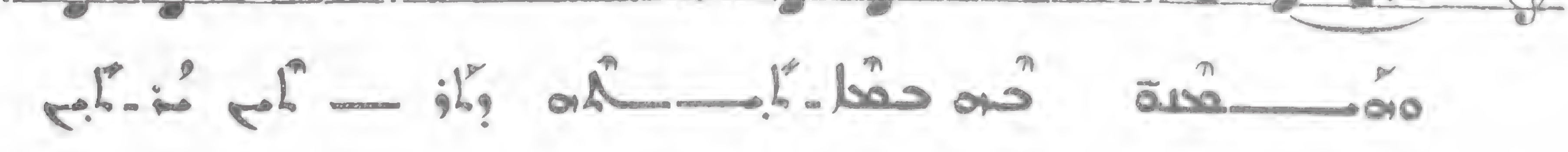
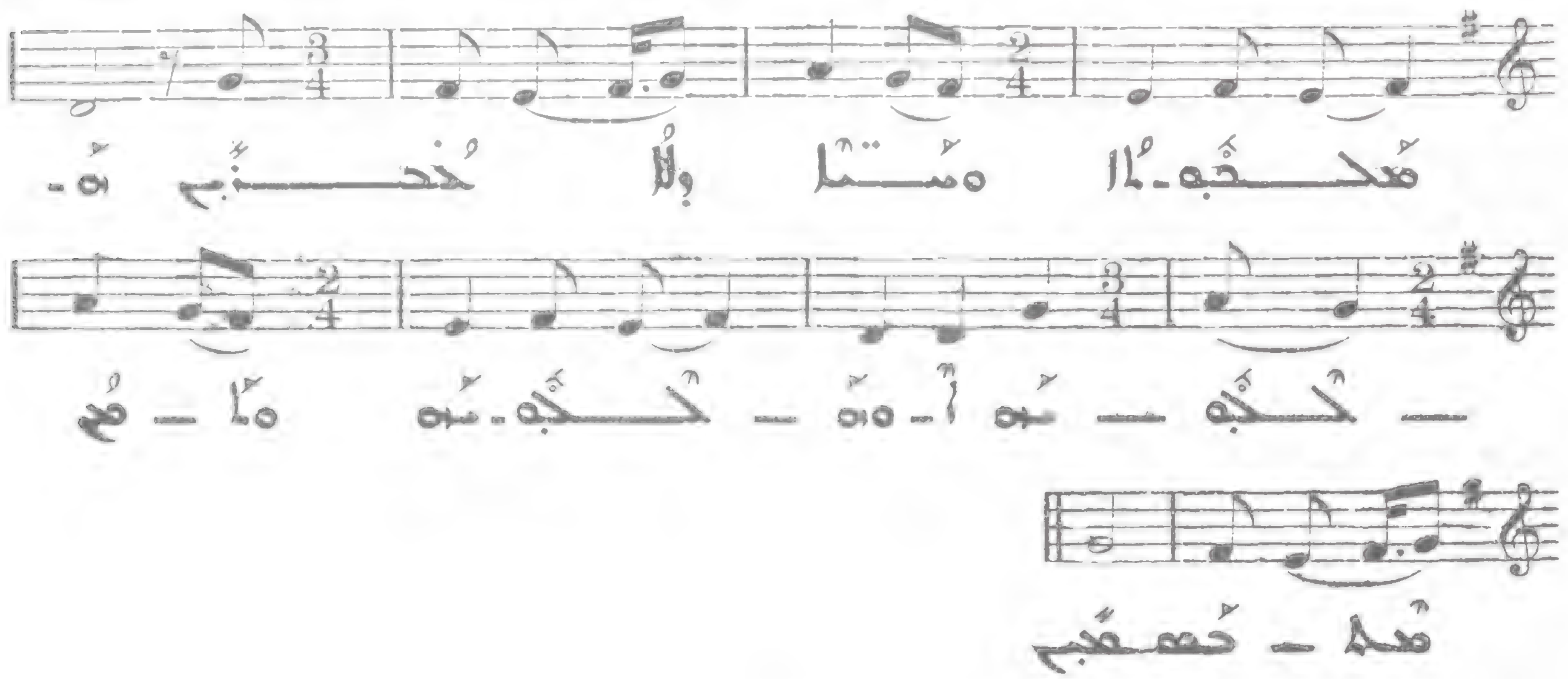


256

Allegro moderato

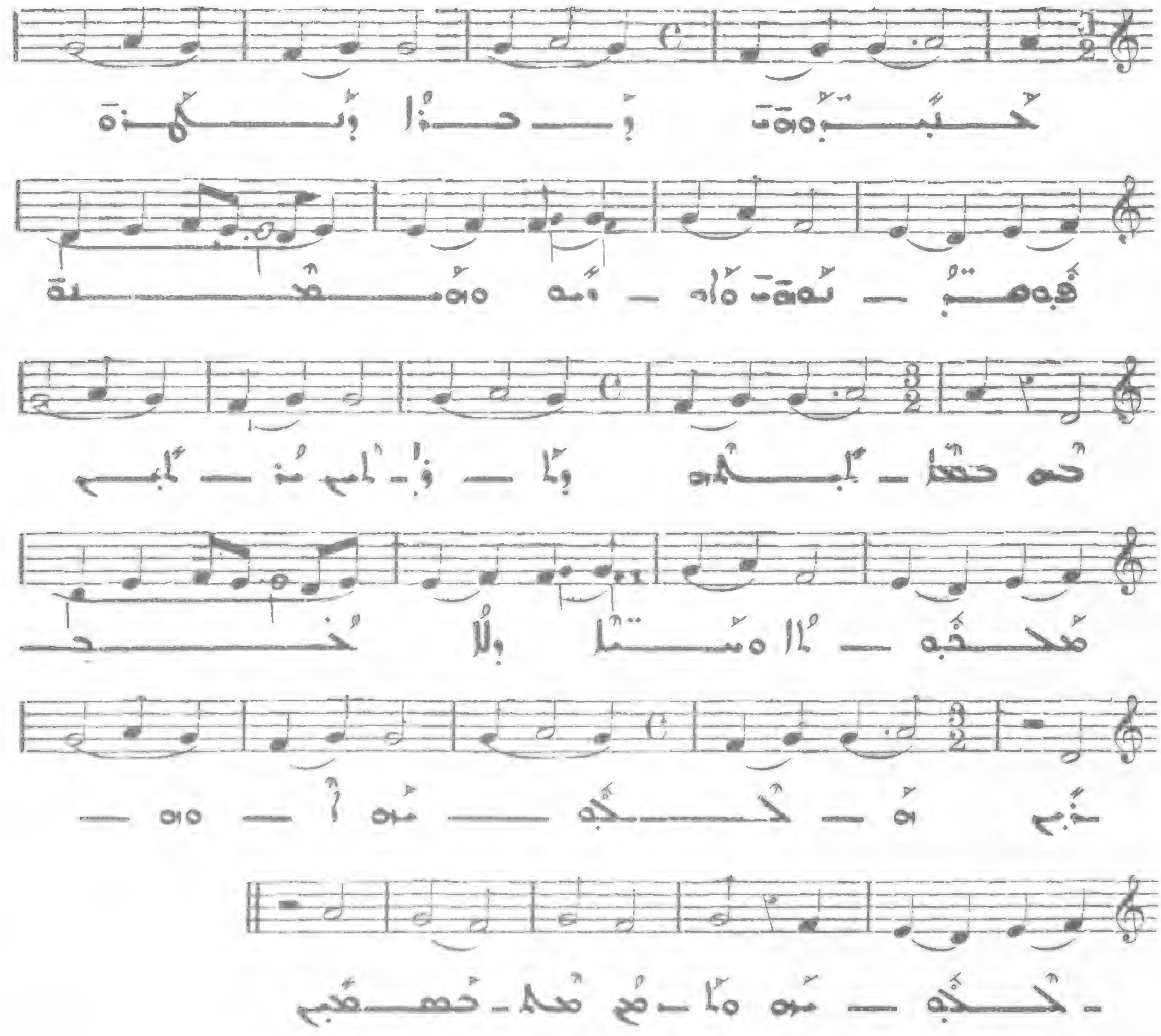
V





ܘ 257

Prosto VI



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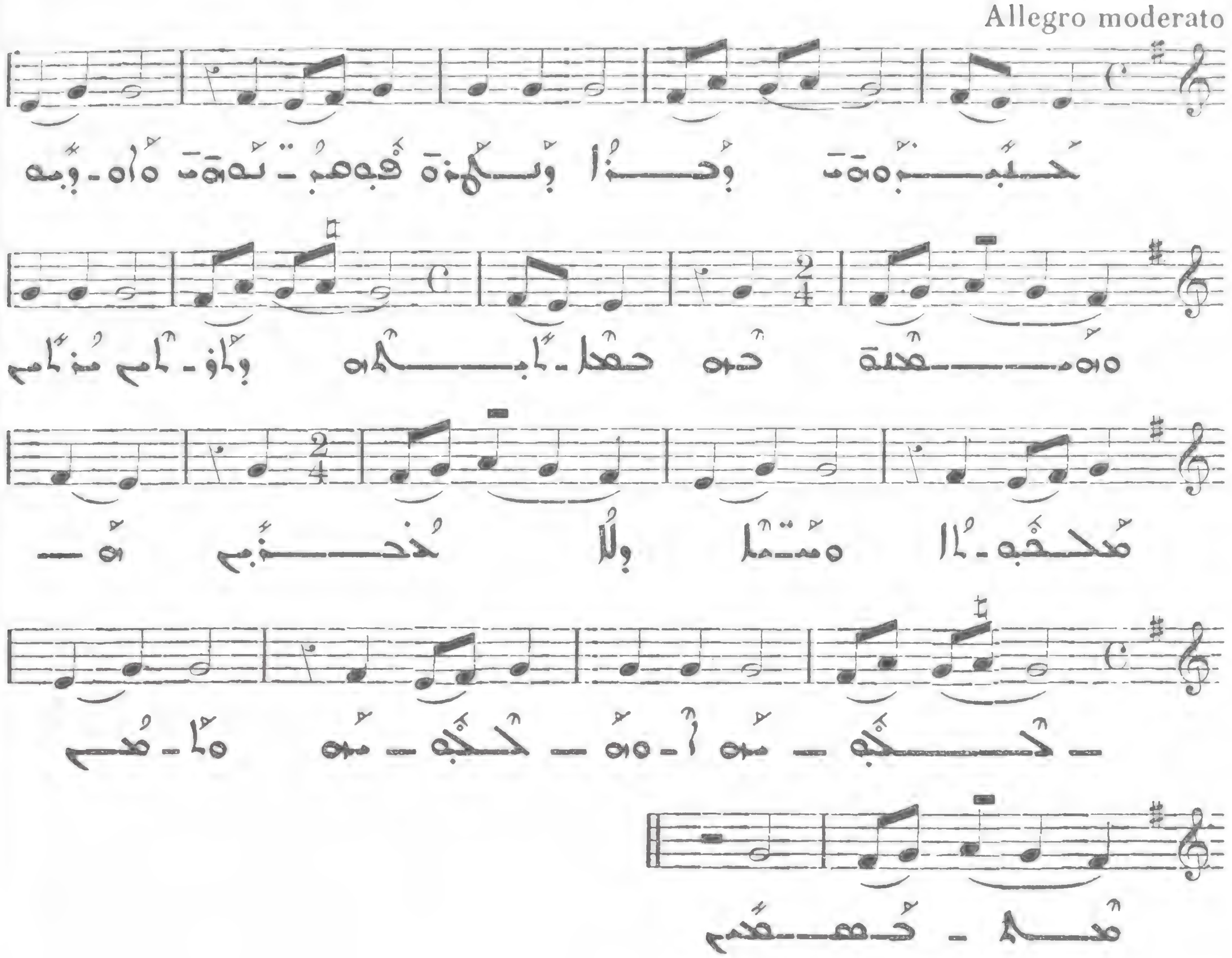
258



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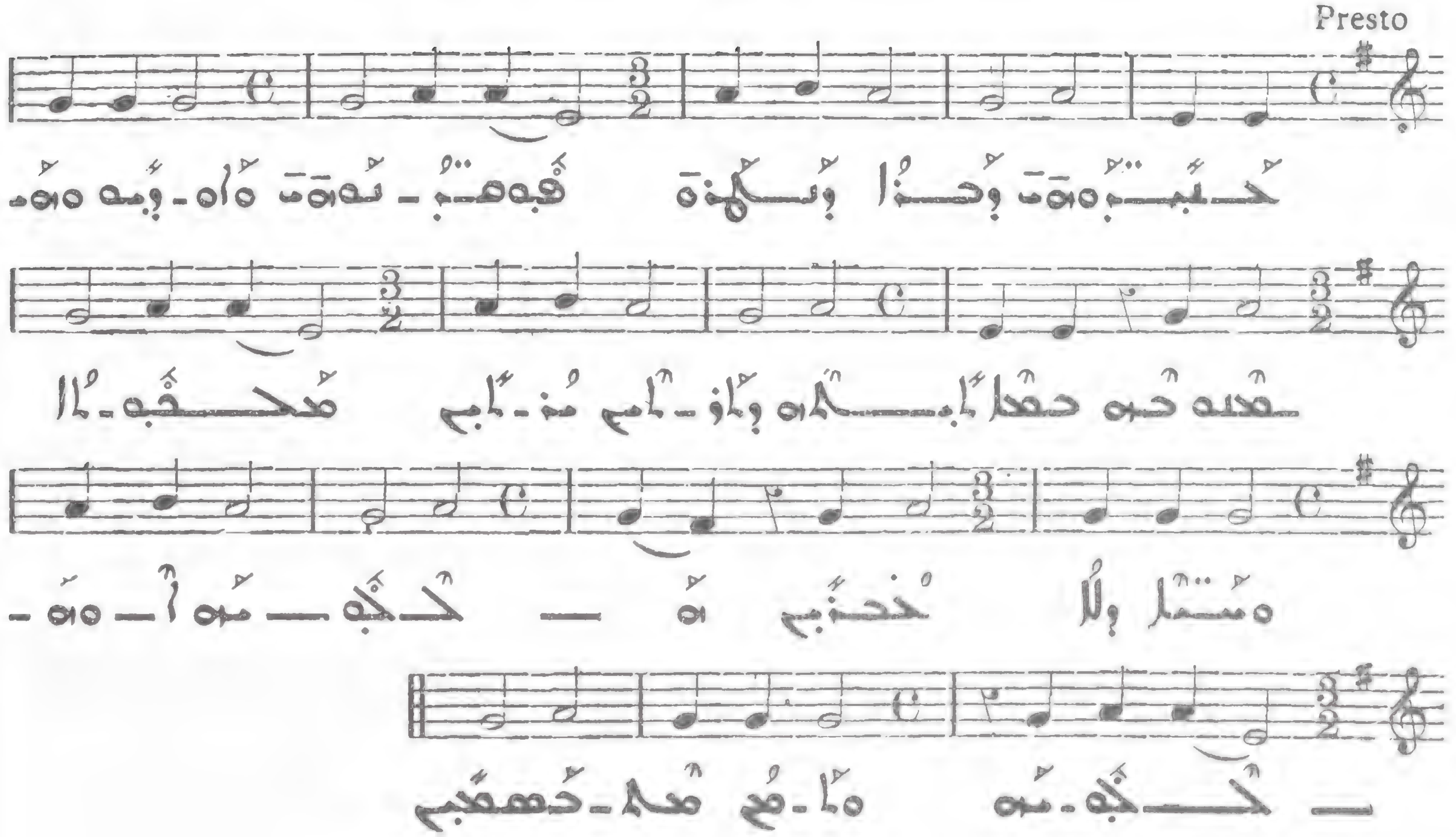
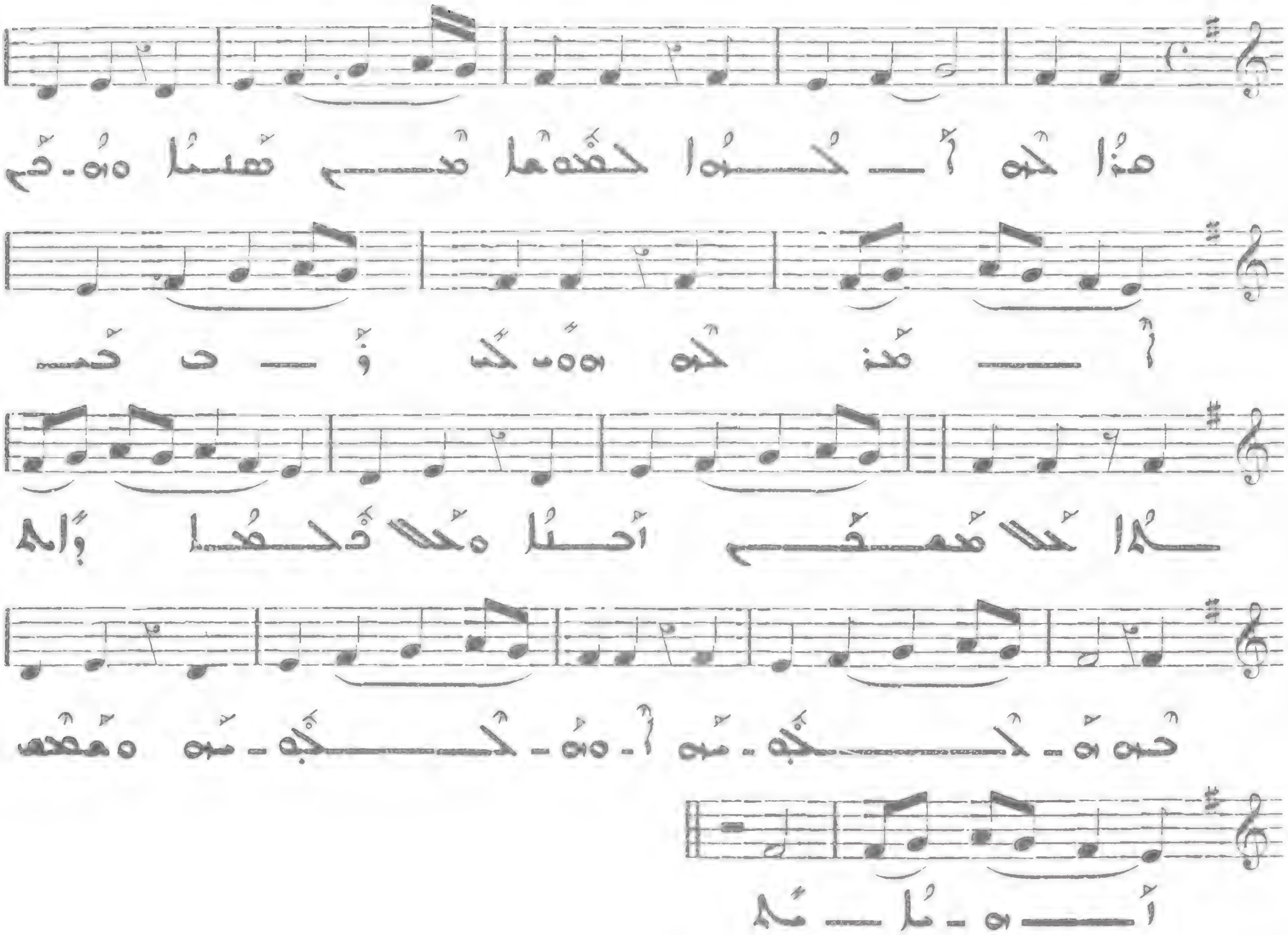
259



ܡܫܒܚܝܢ ܠܐܠܗܐ ܕܒܥܘܬܐ 260

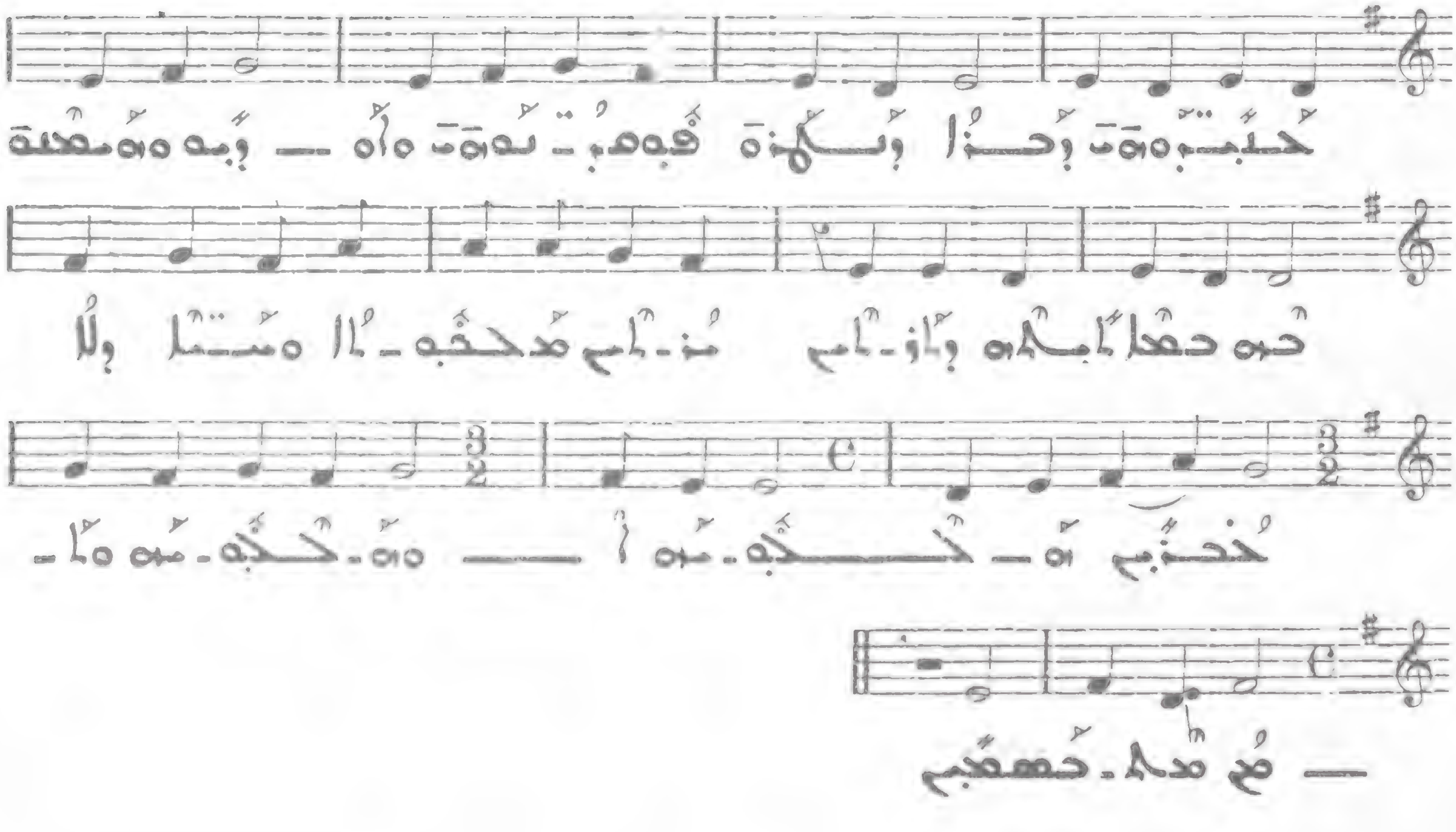
Allegretto

V
III



ܕܬܟܫܦܬܐ ܕܒܥܘܬܐ 261

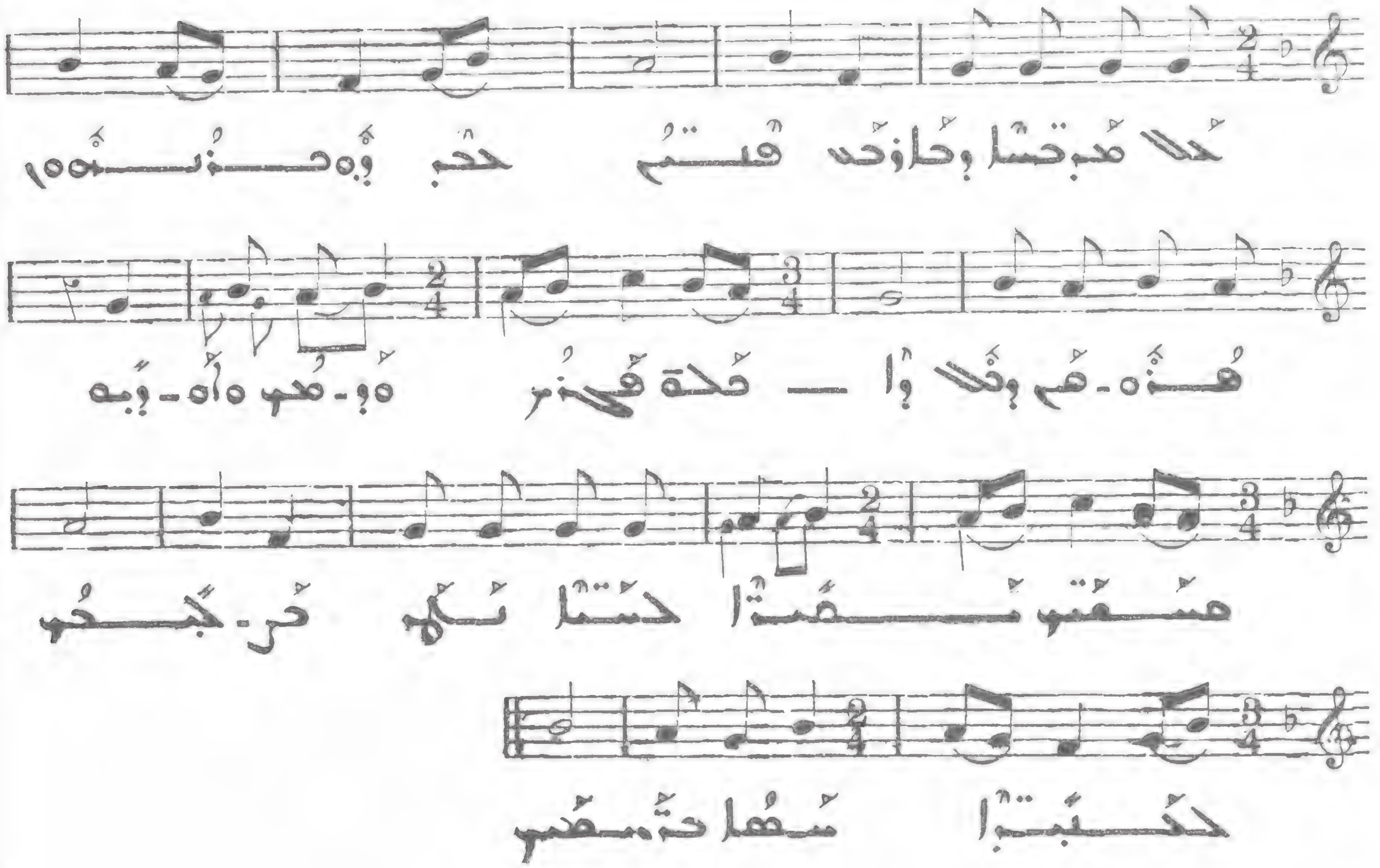
Allegreto



262

Allegro moderato

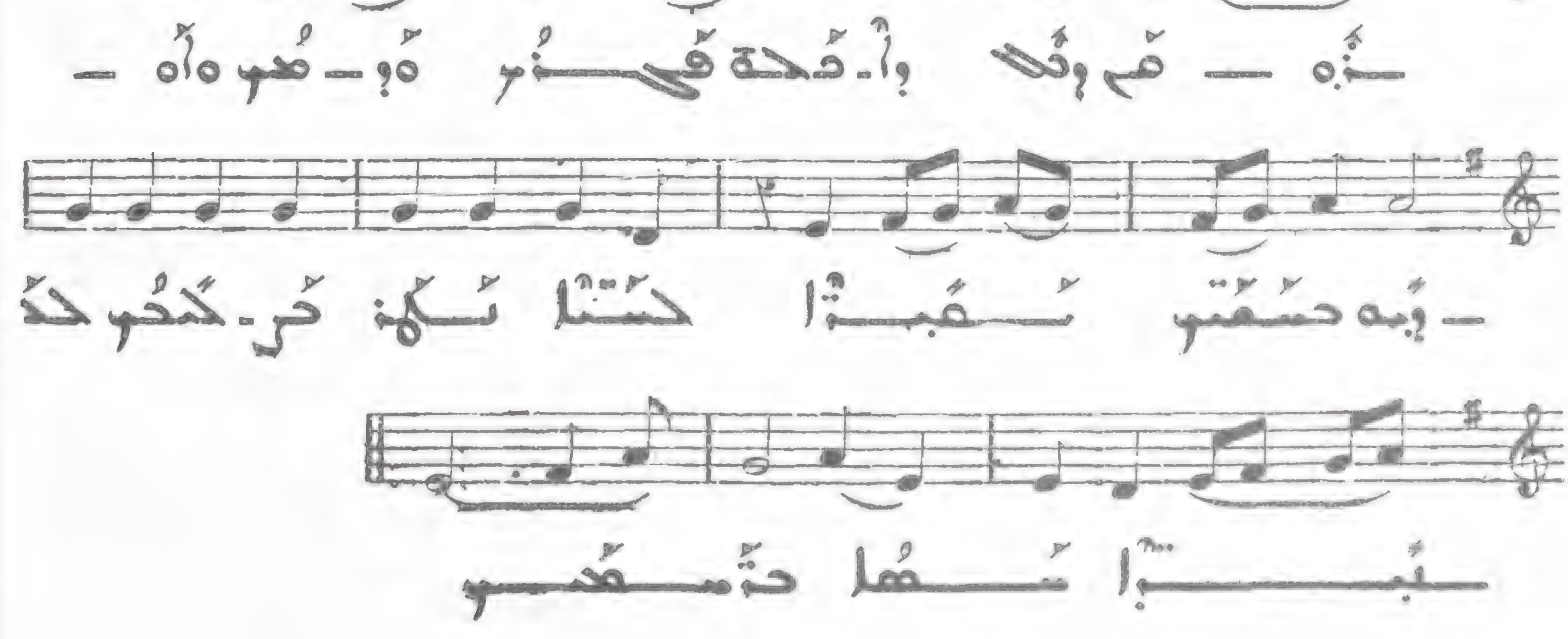
I



263

Presto

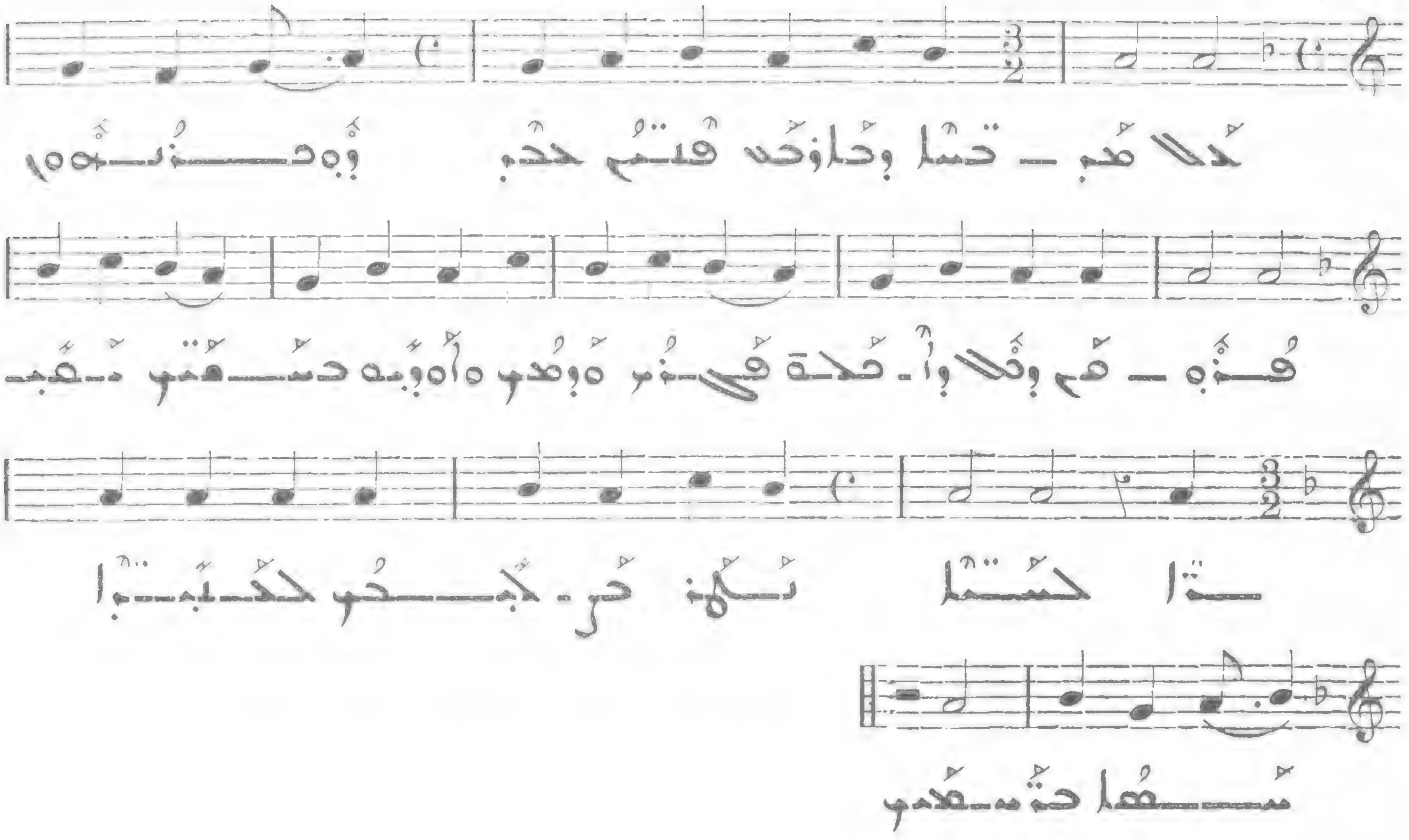
II



264

Preste

III



265

Allegro

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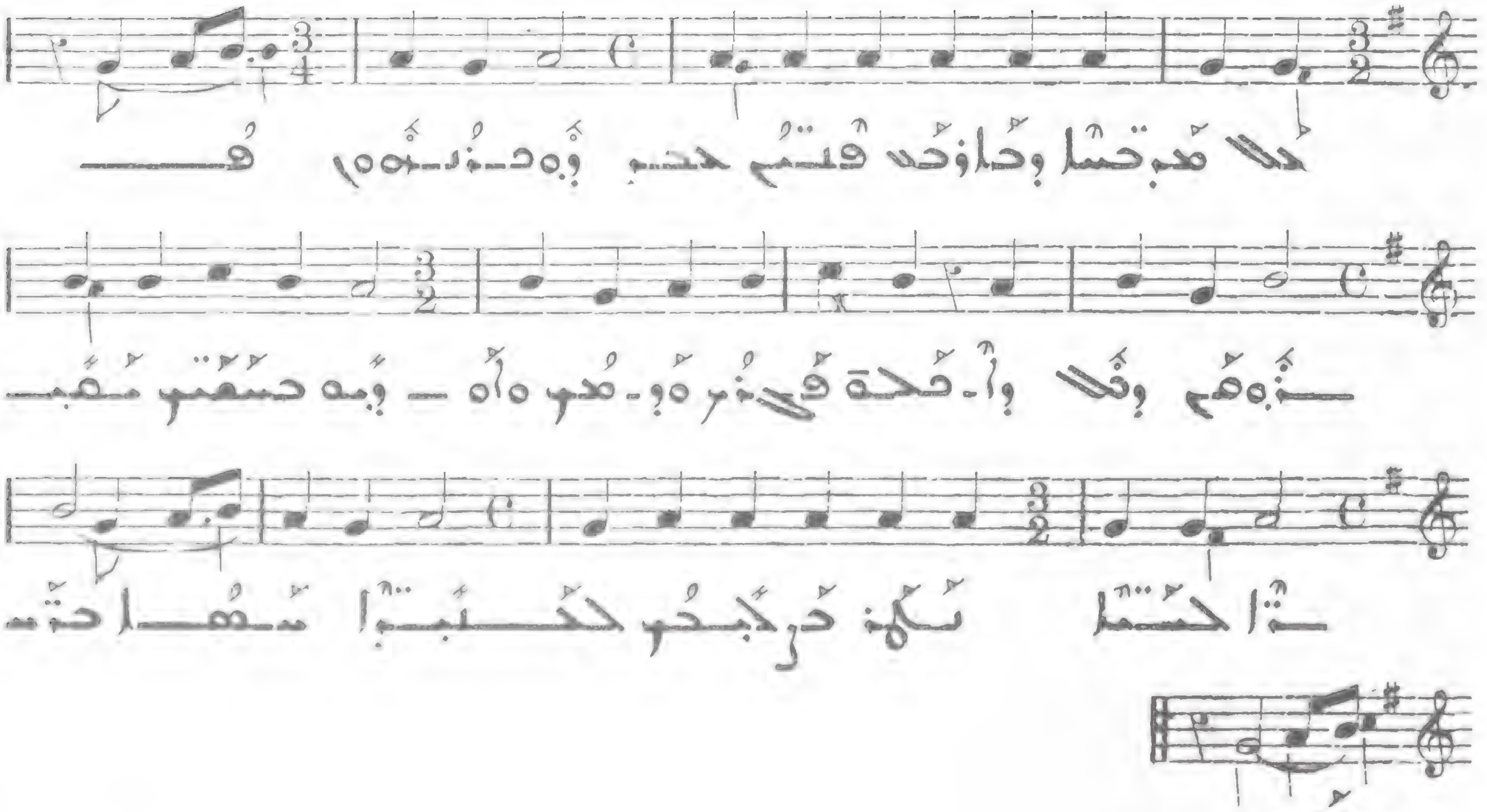

266

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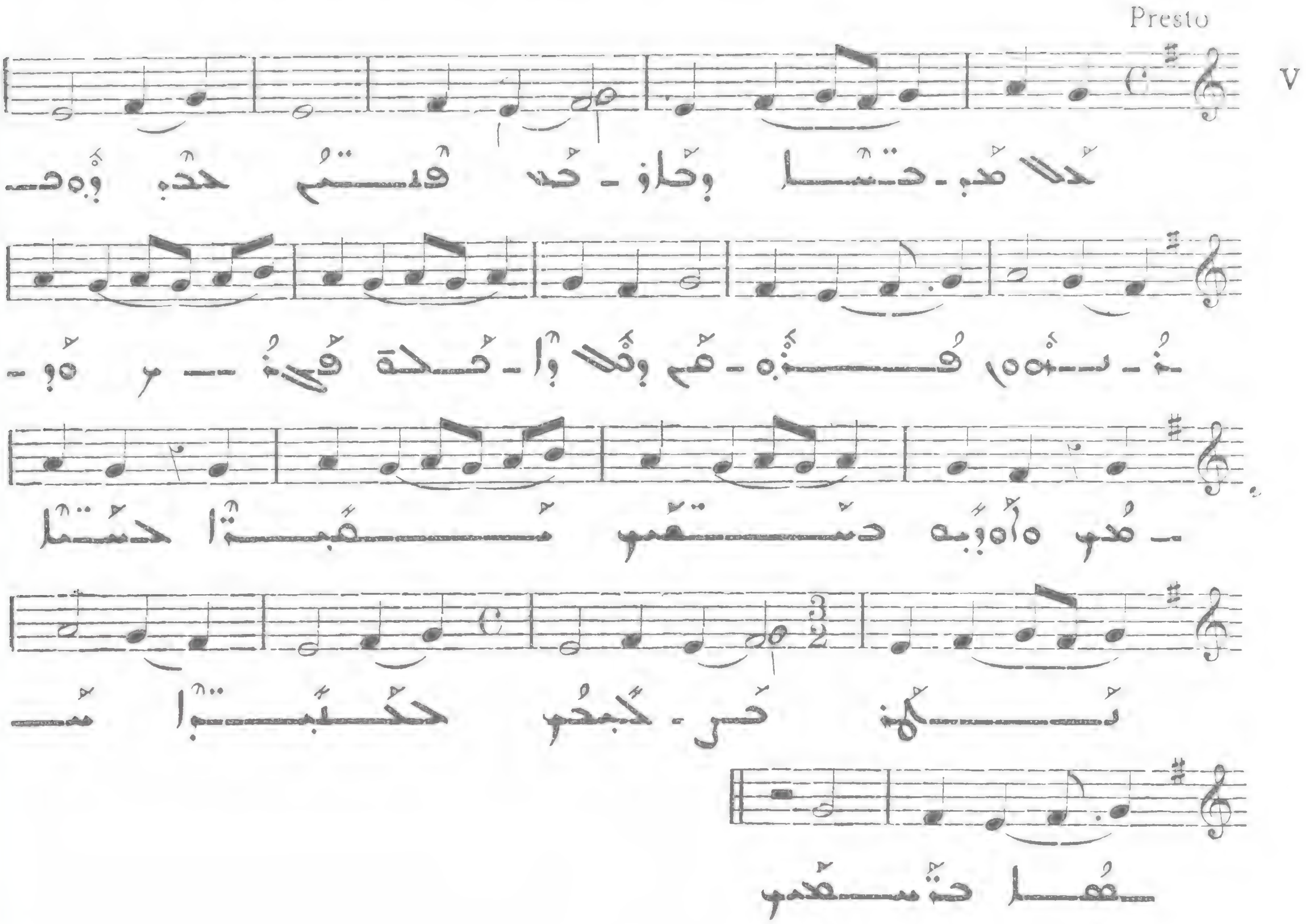

267

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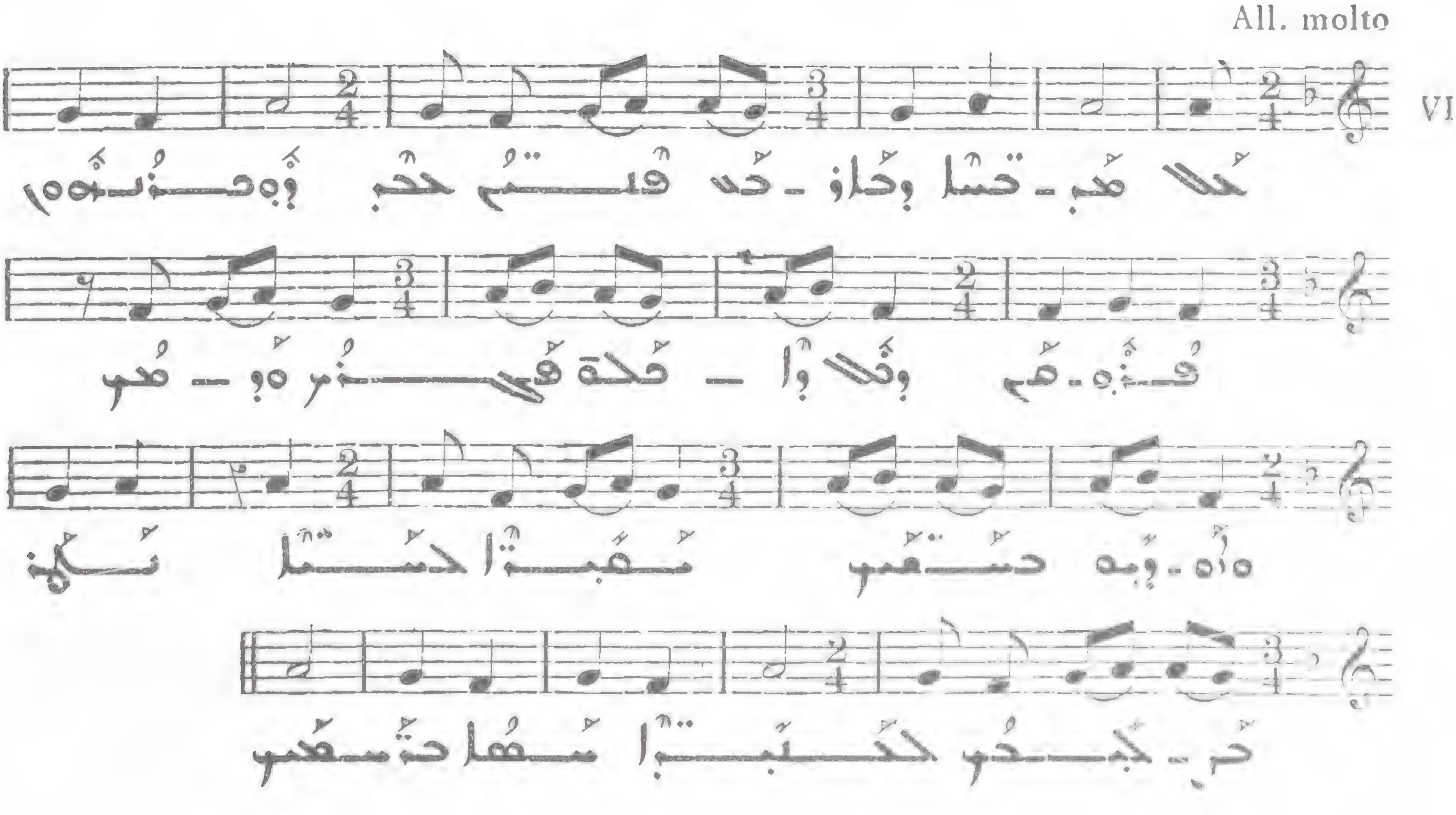

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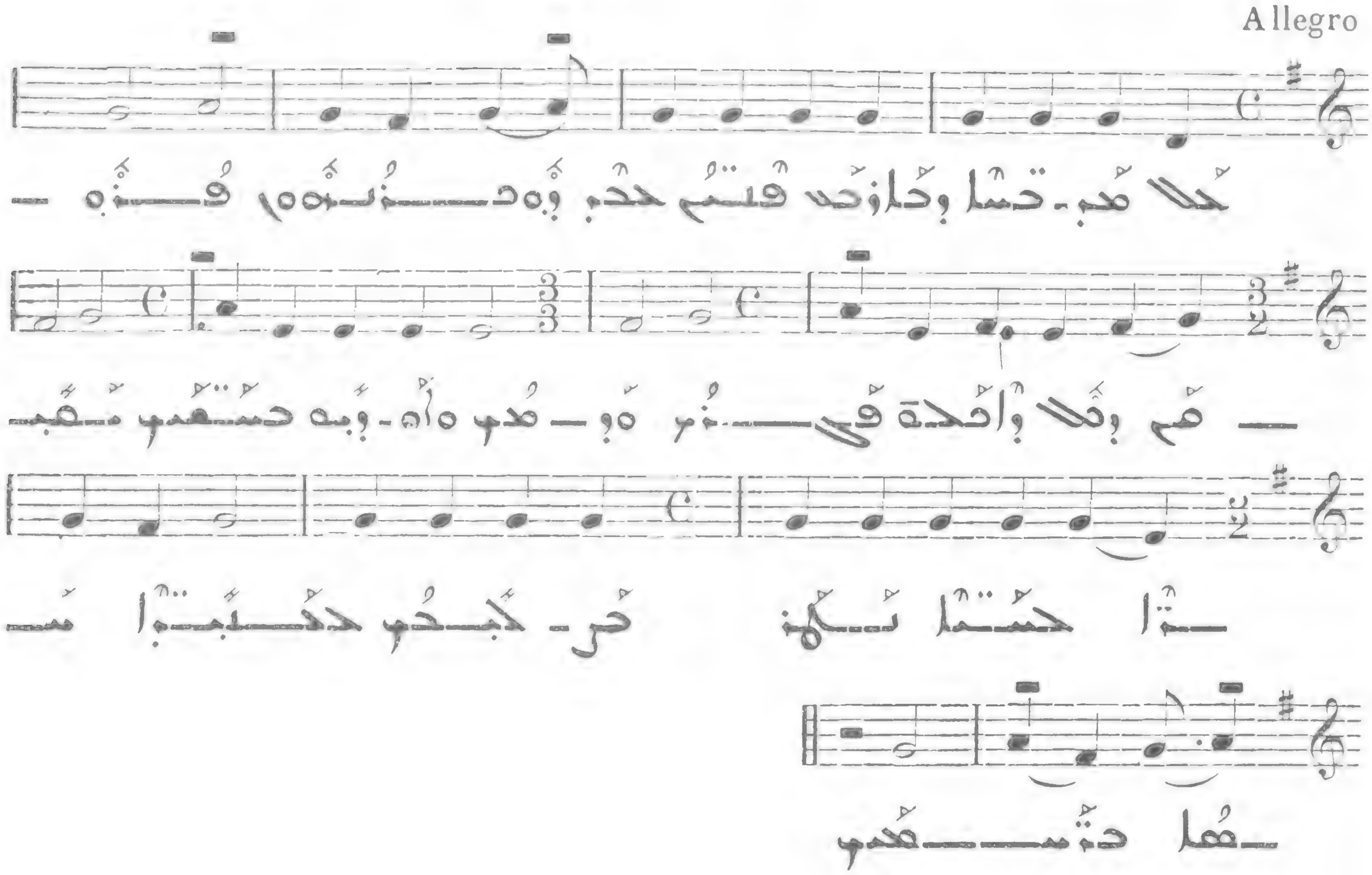
268

Allegro

VII



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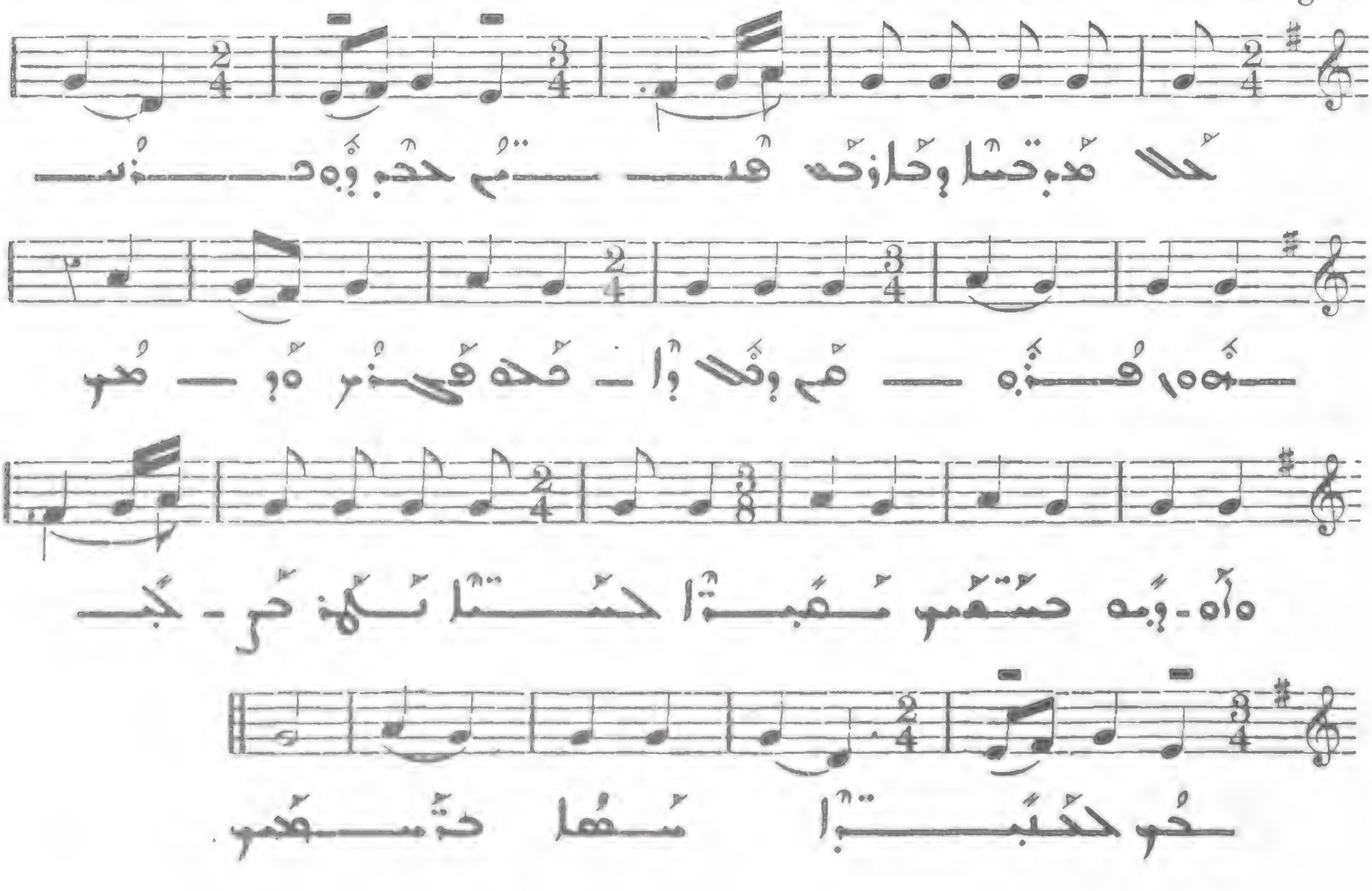
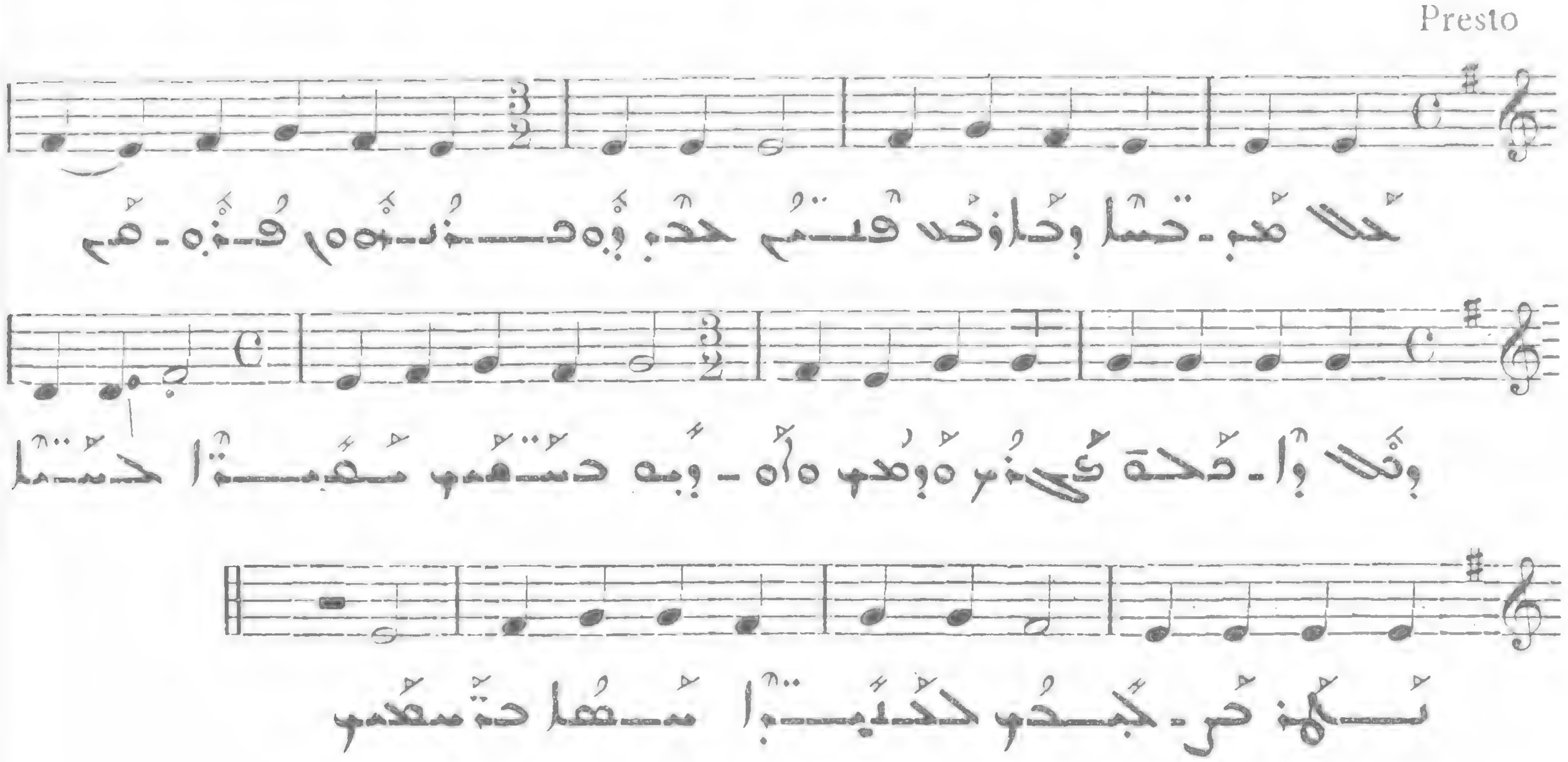
269

Allegro

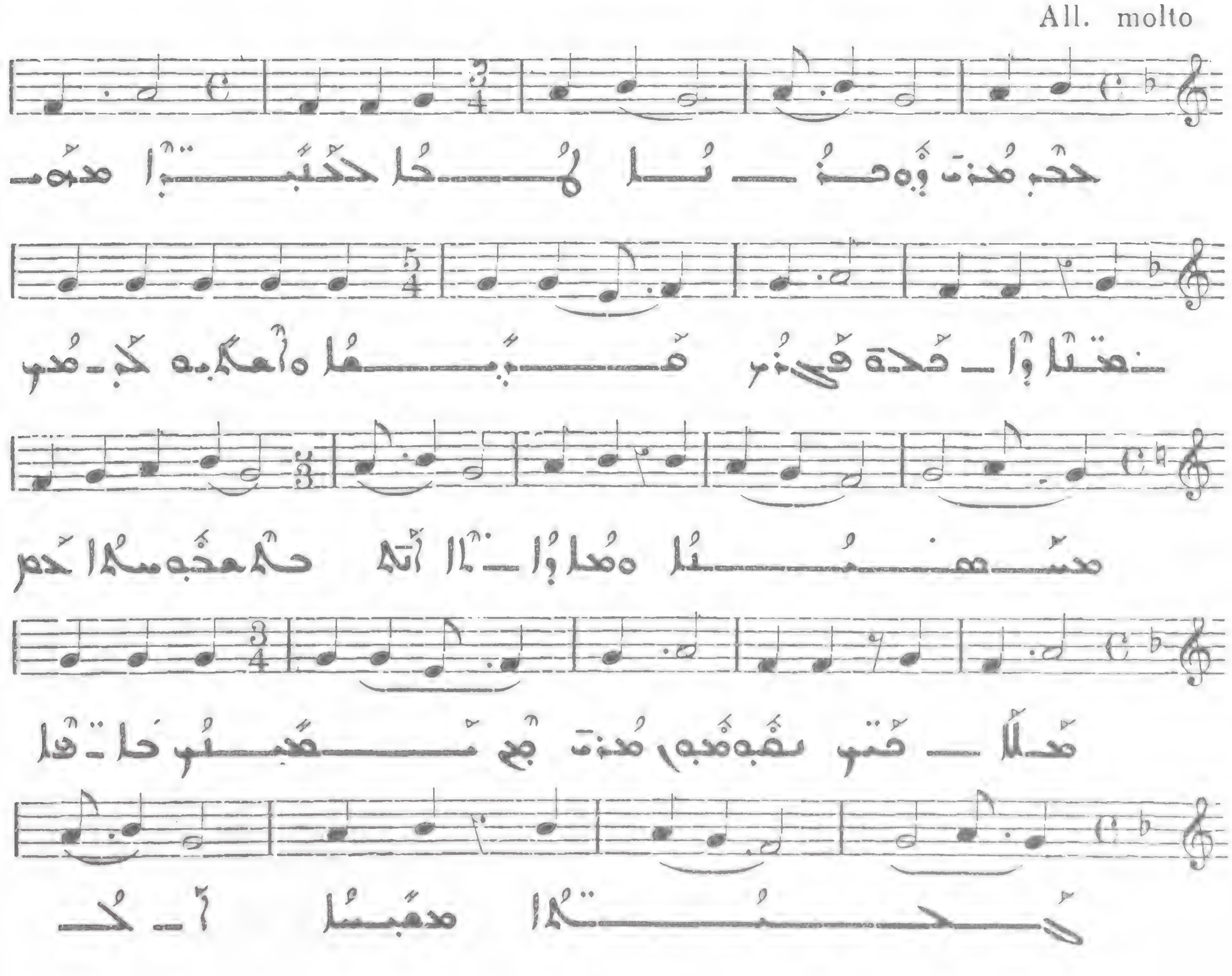
VII

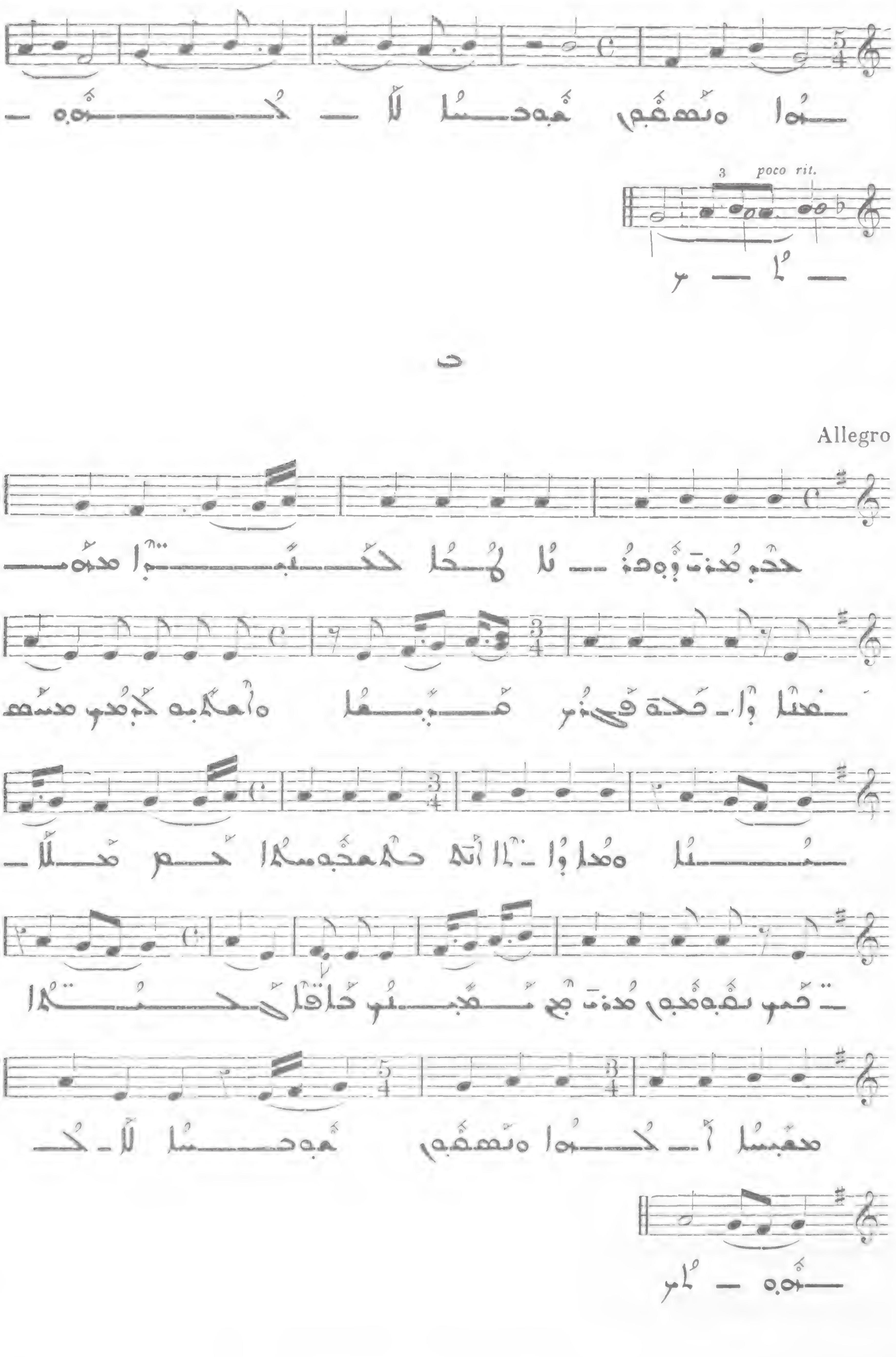


270



271





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II

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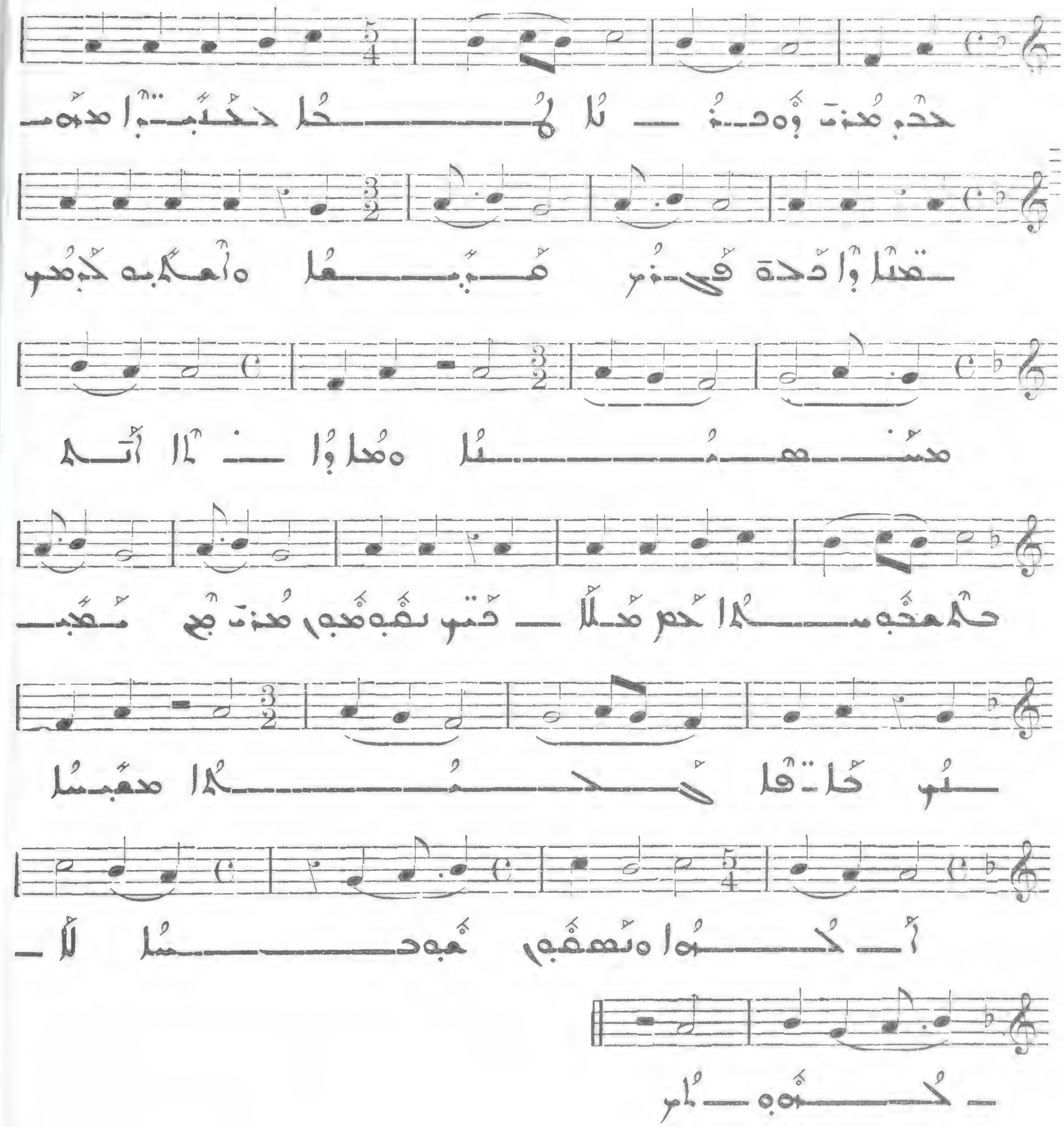
All. molto

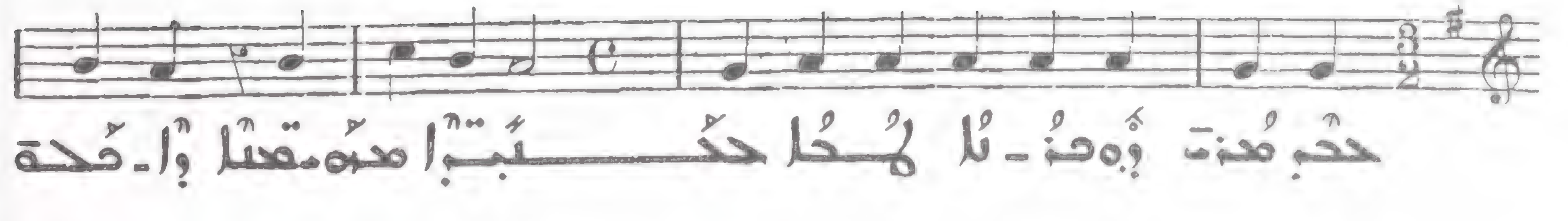
III

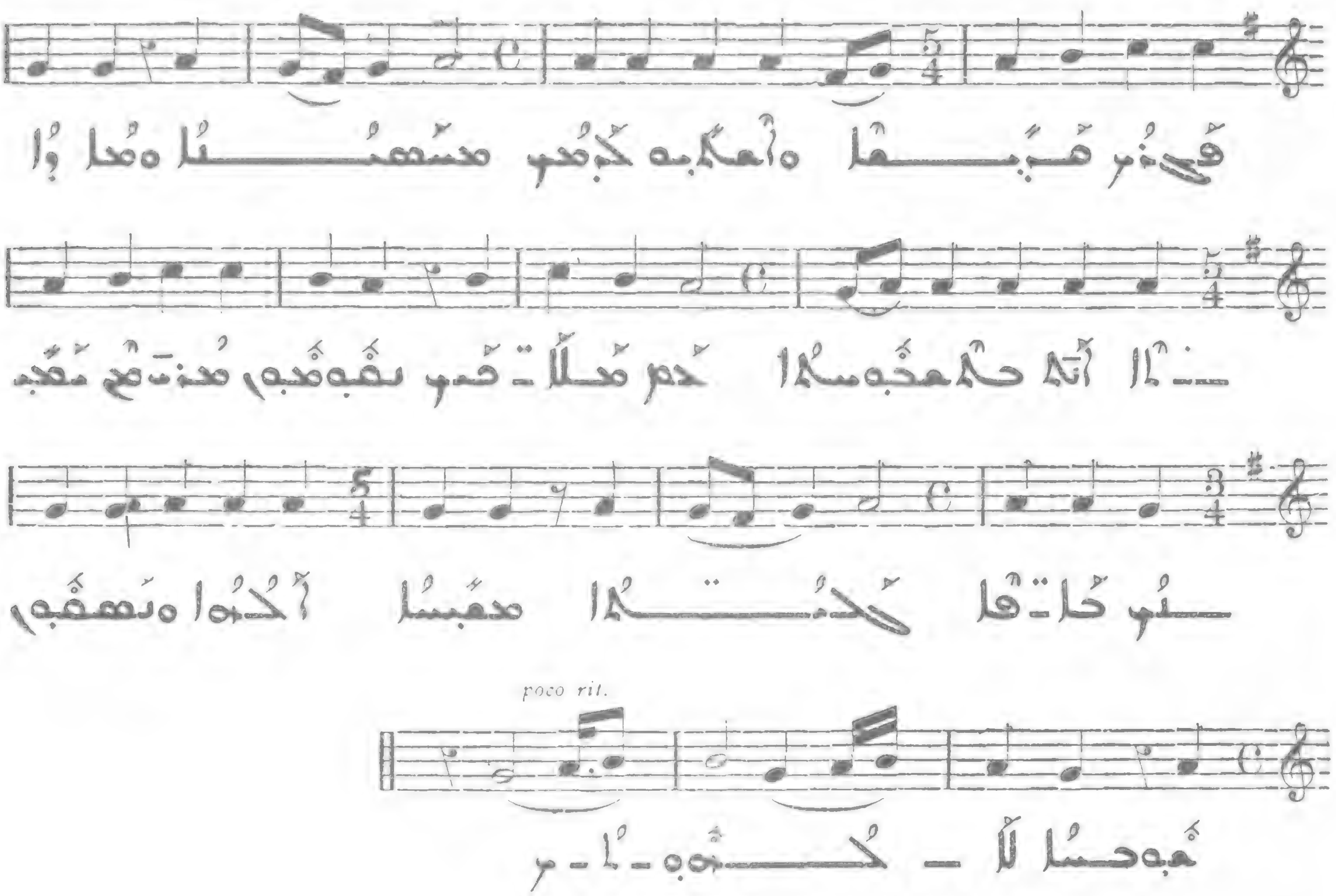


274

Allegro

IV

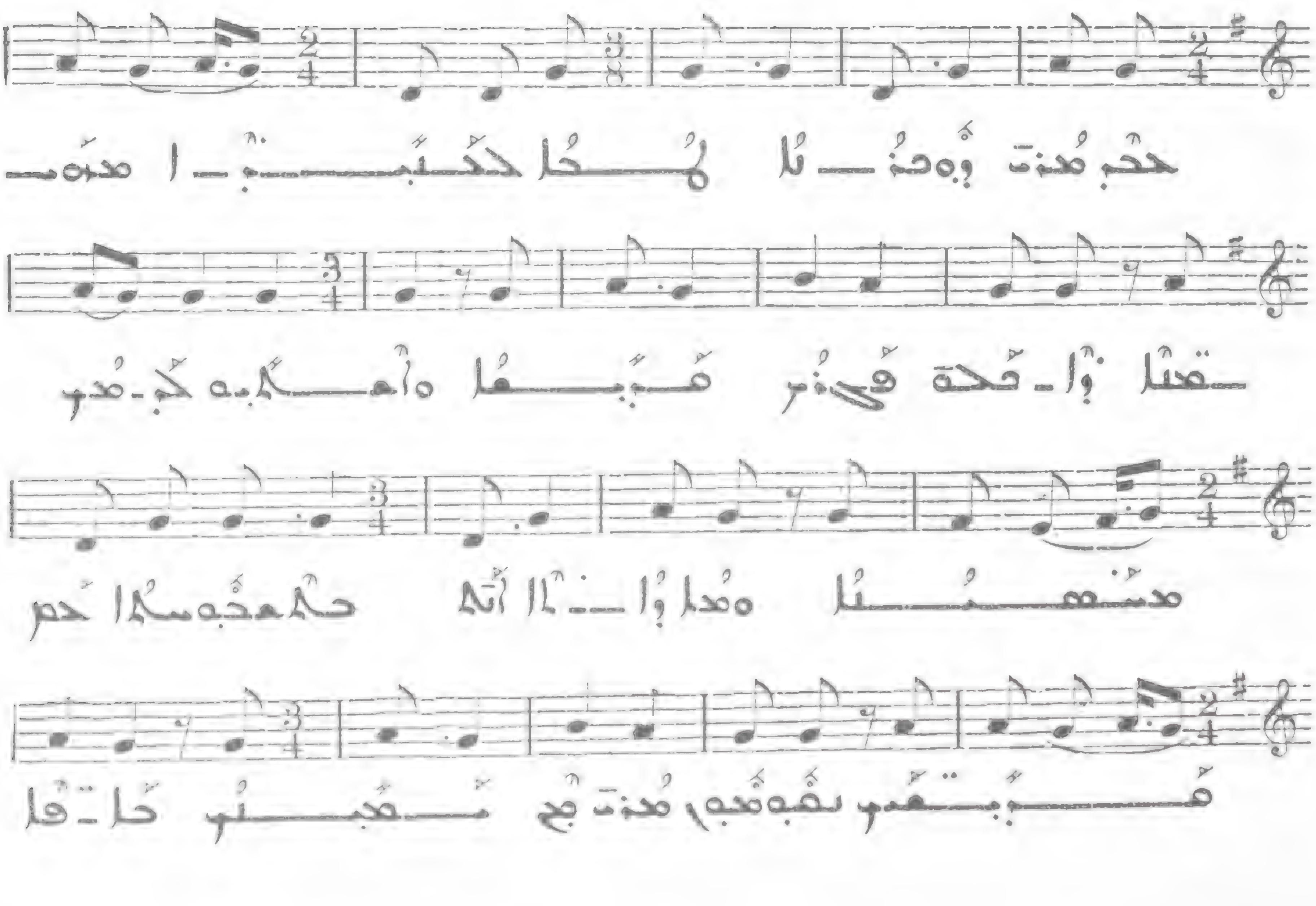


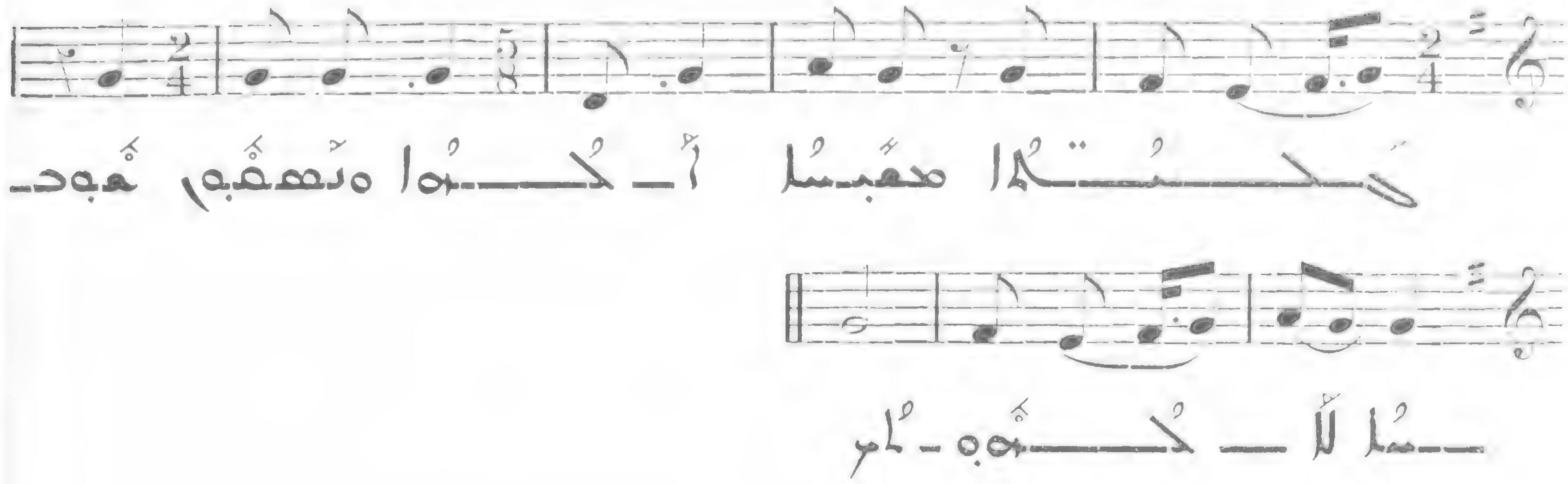


ܗ 27

Allegro

V

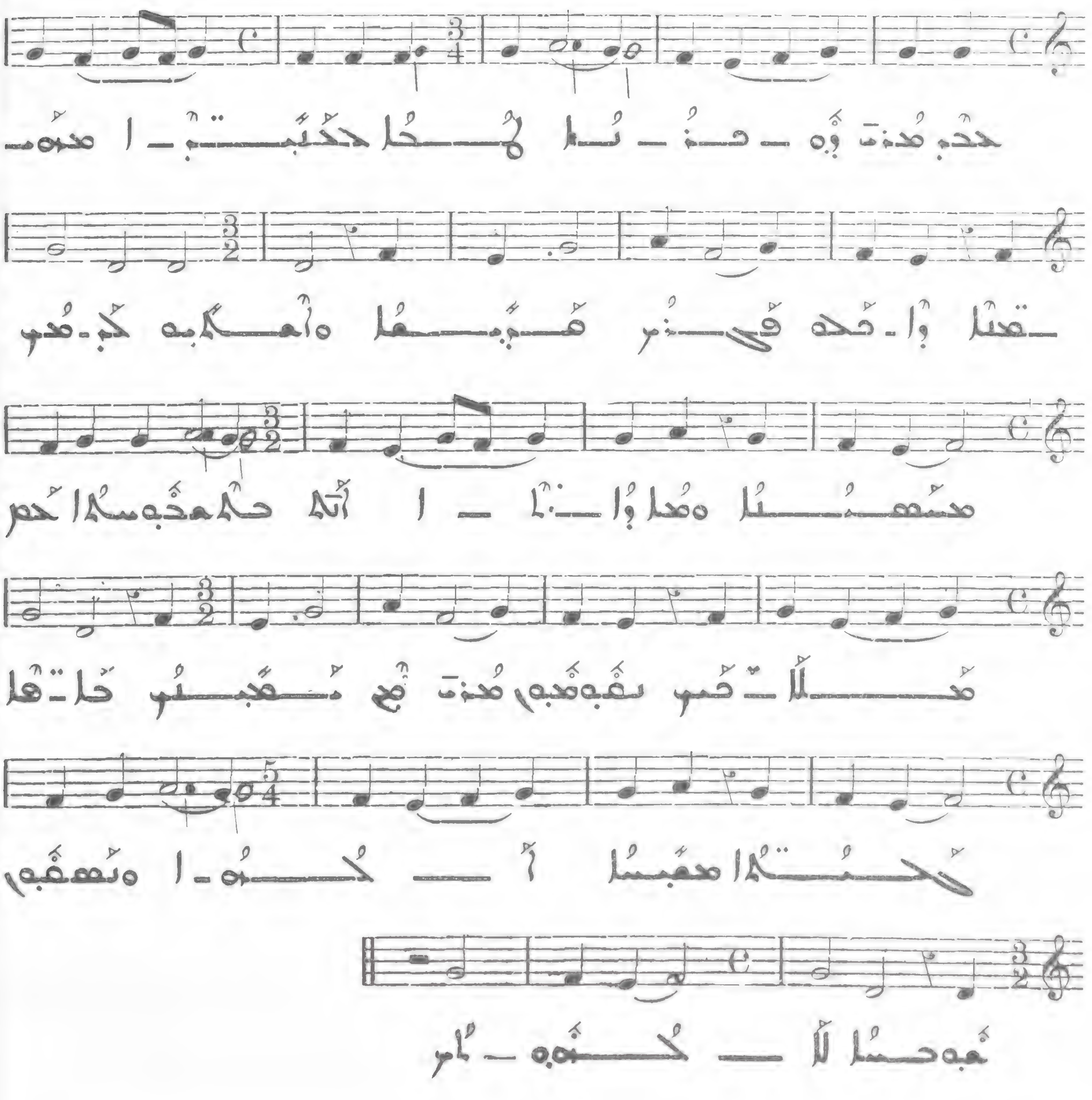




276

Allegro

VI



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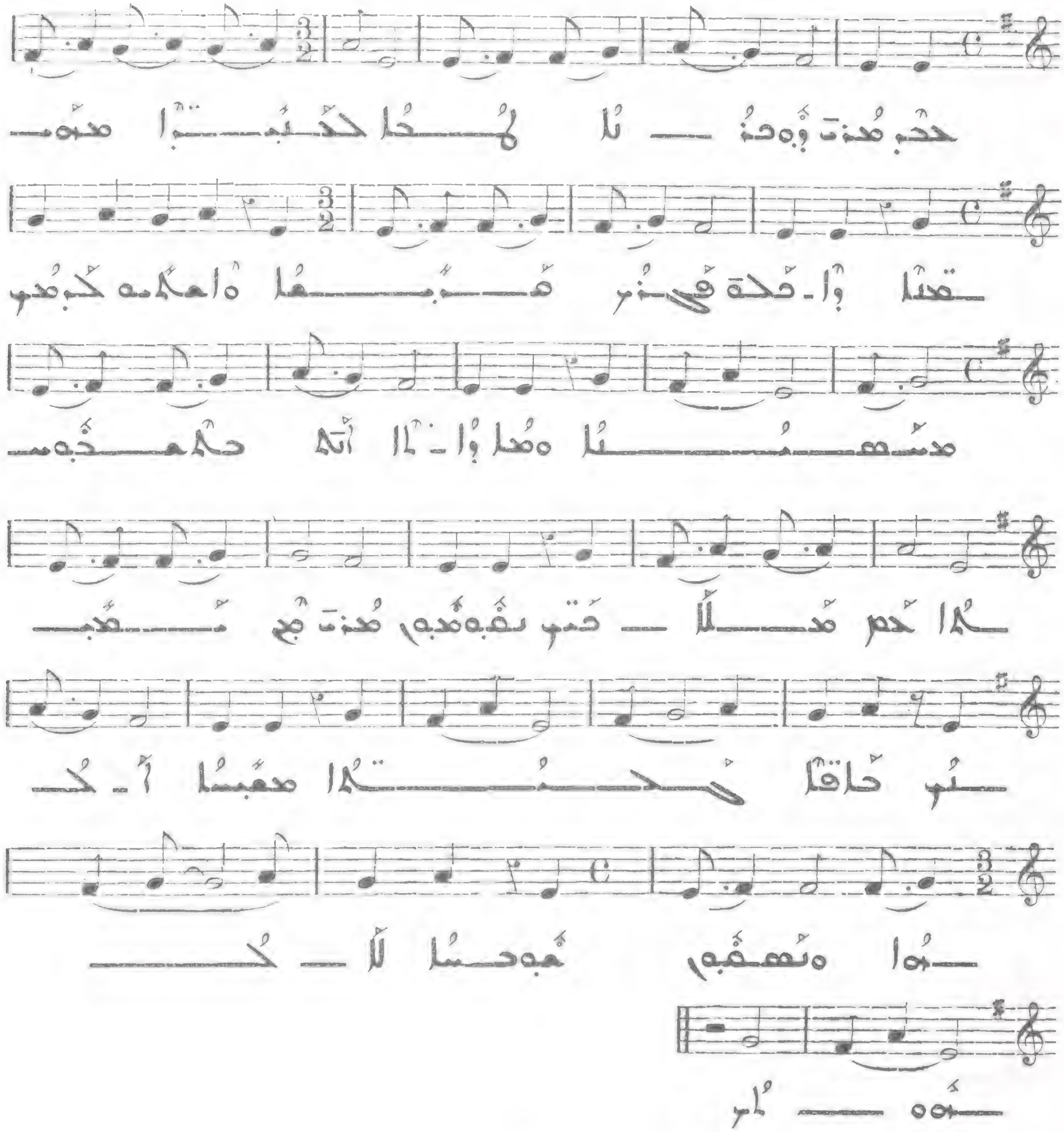
Allegro

VII



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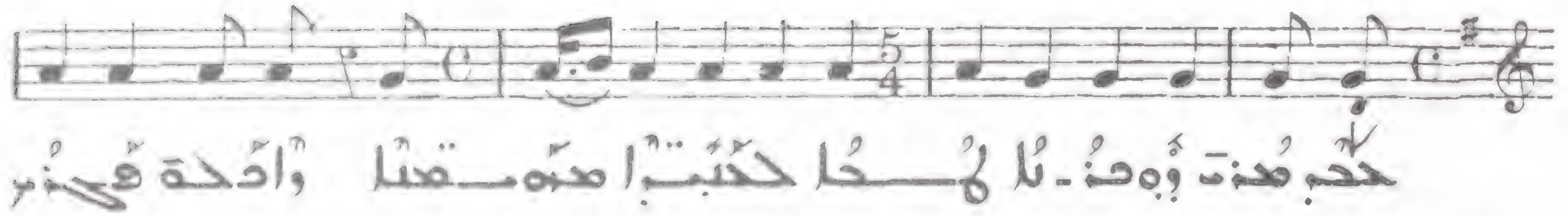
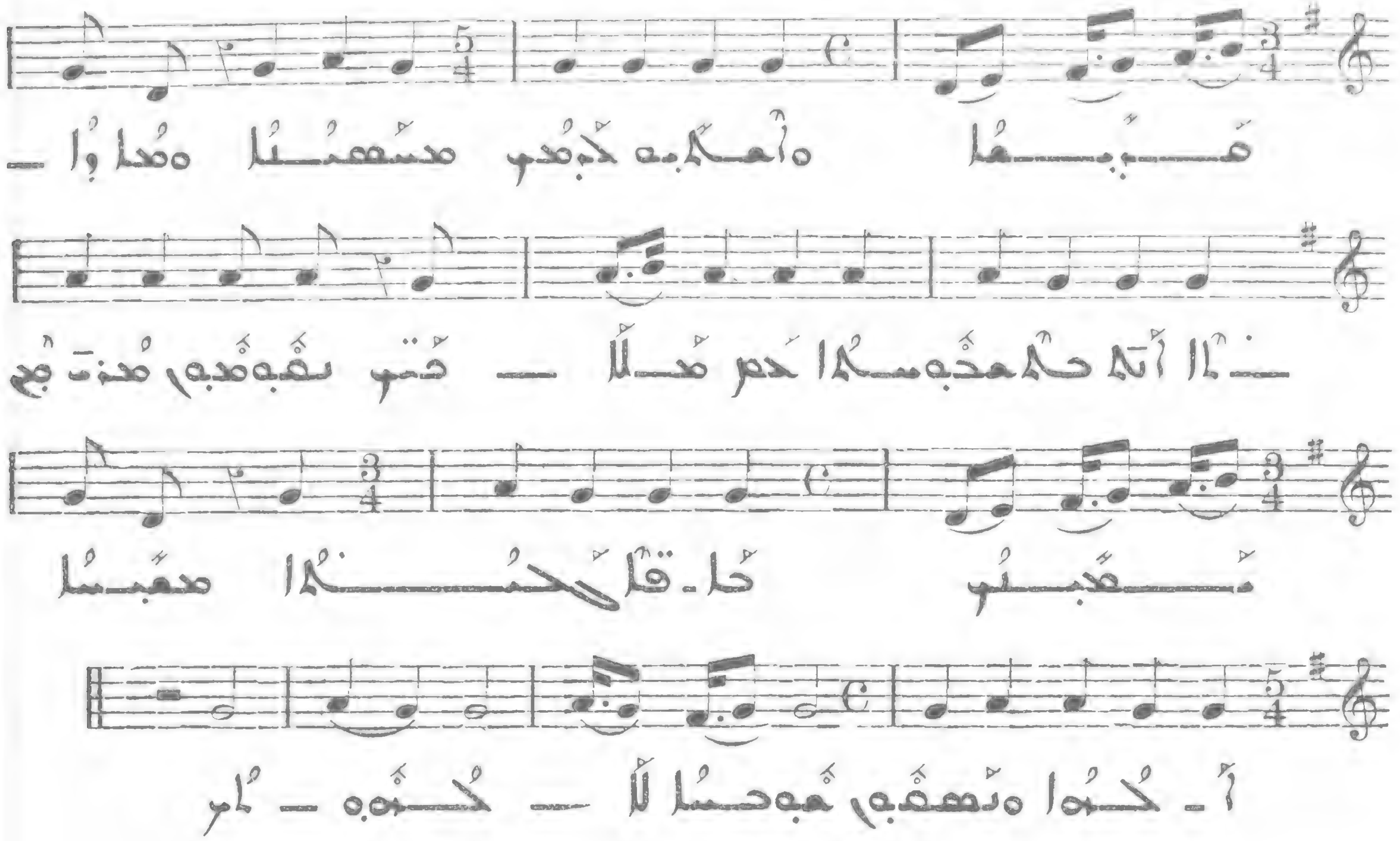
Allegro moderato

VIII





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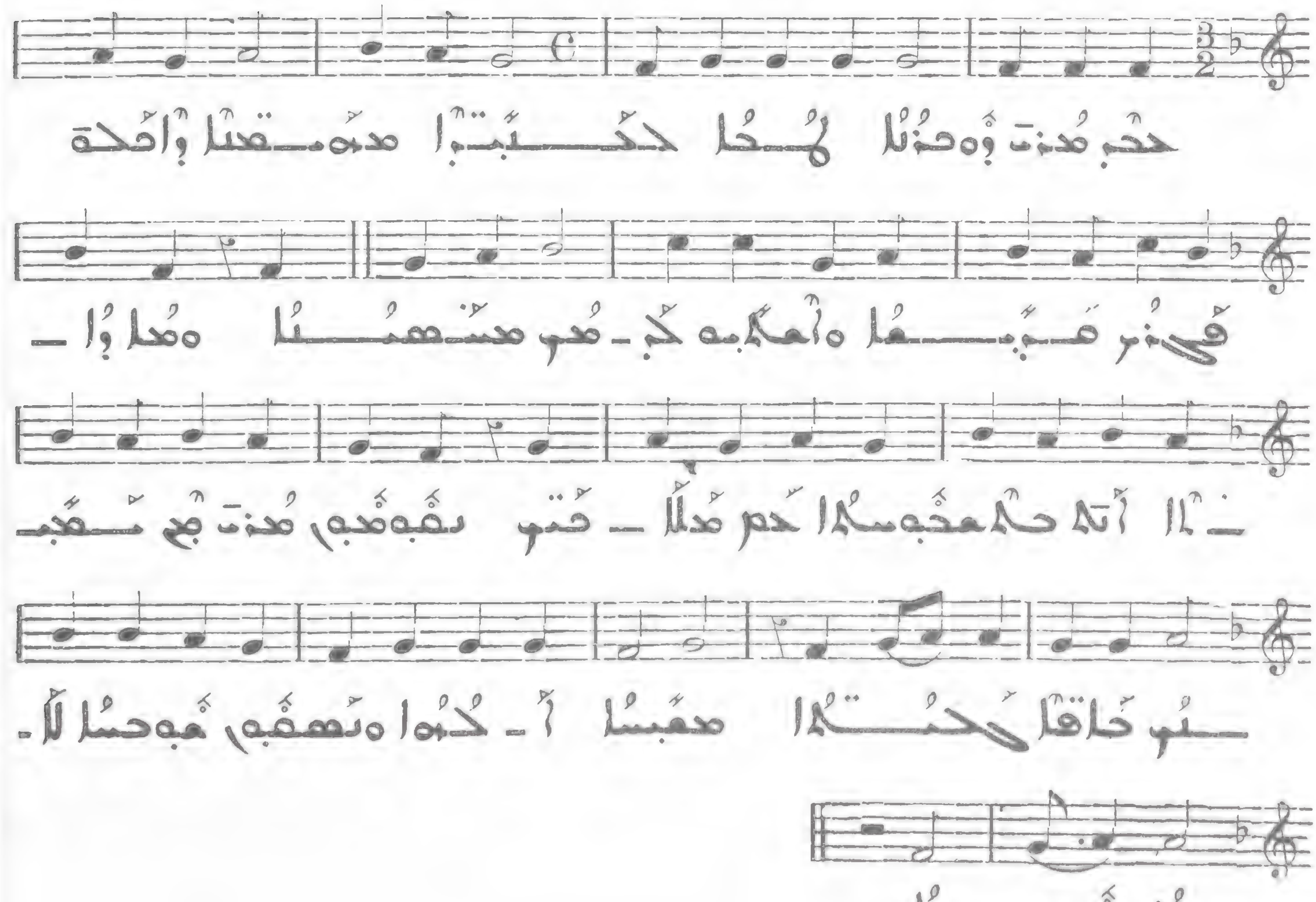
Presto



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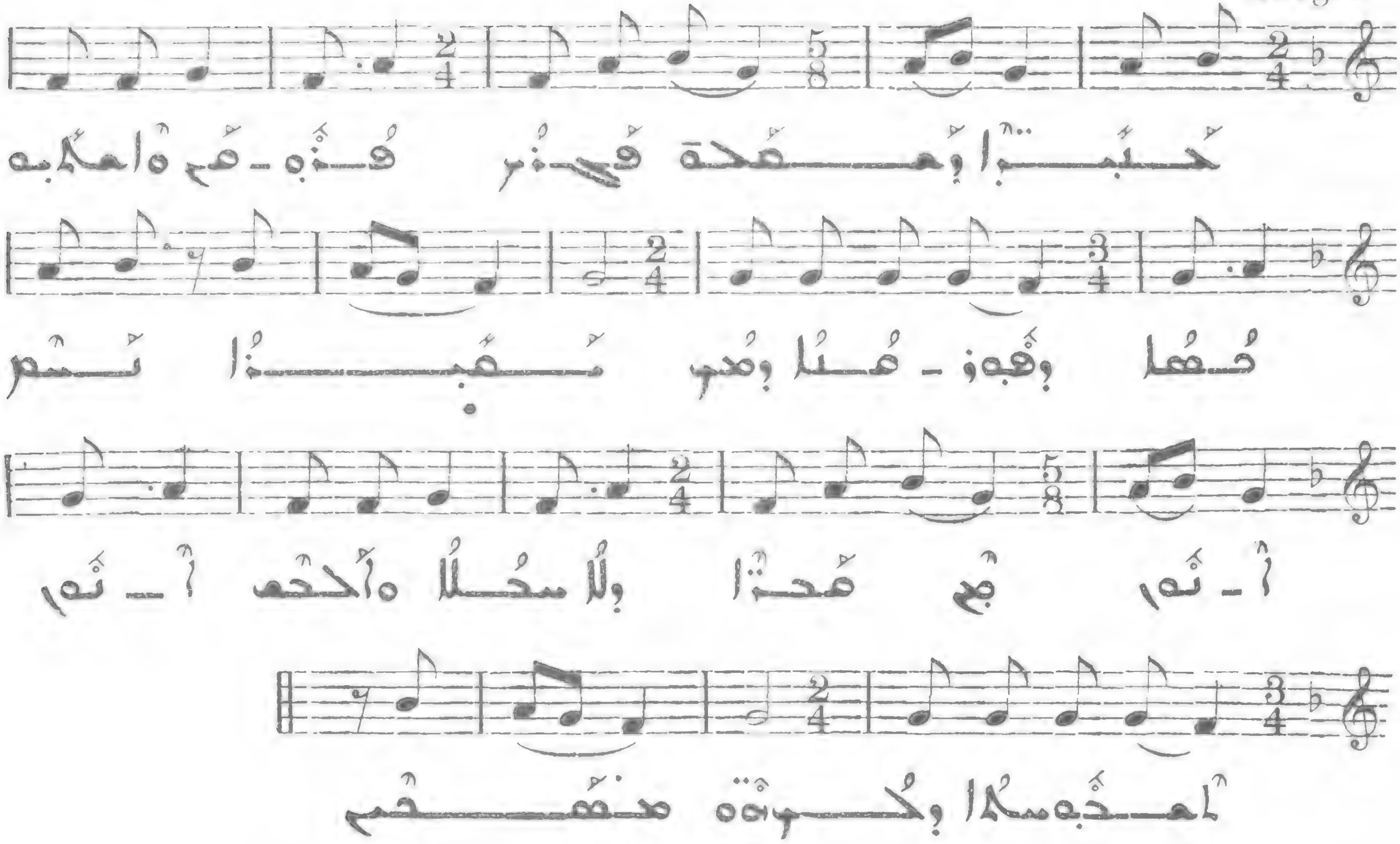
Allegro

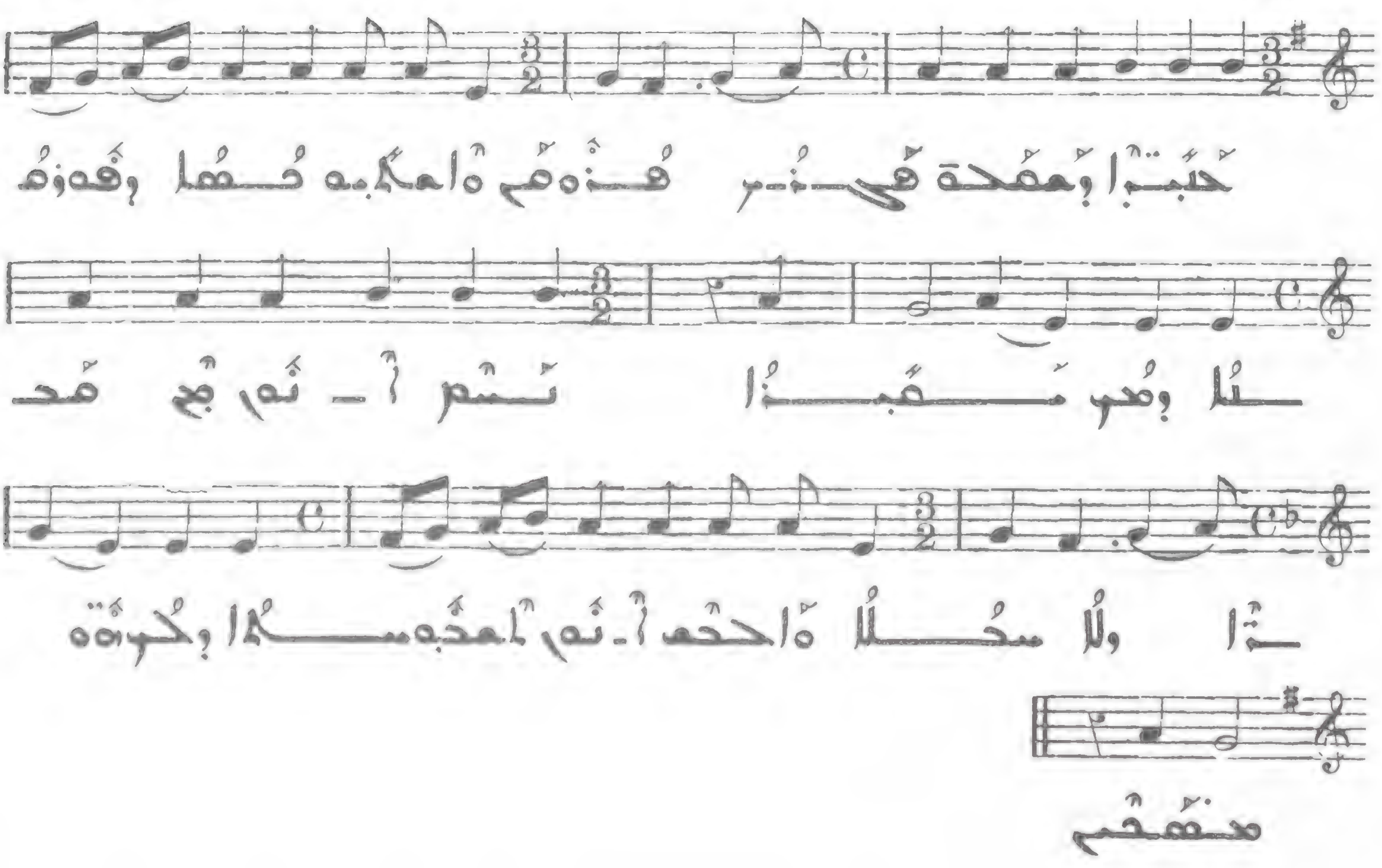
I



ܒ 281

Presto

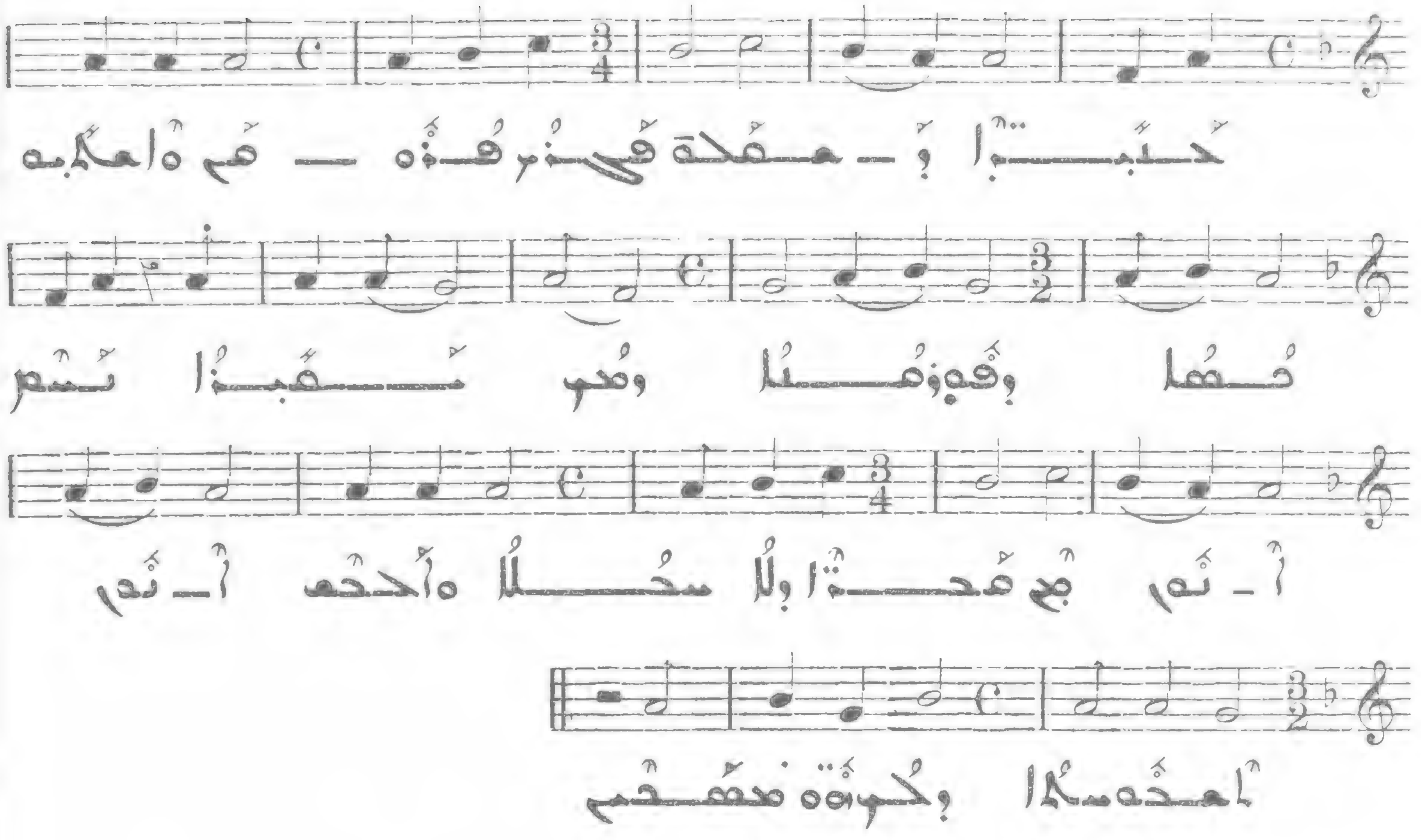
II



282

Presto

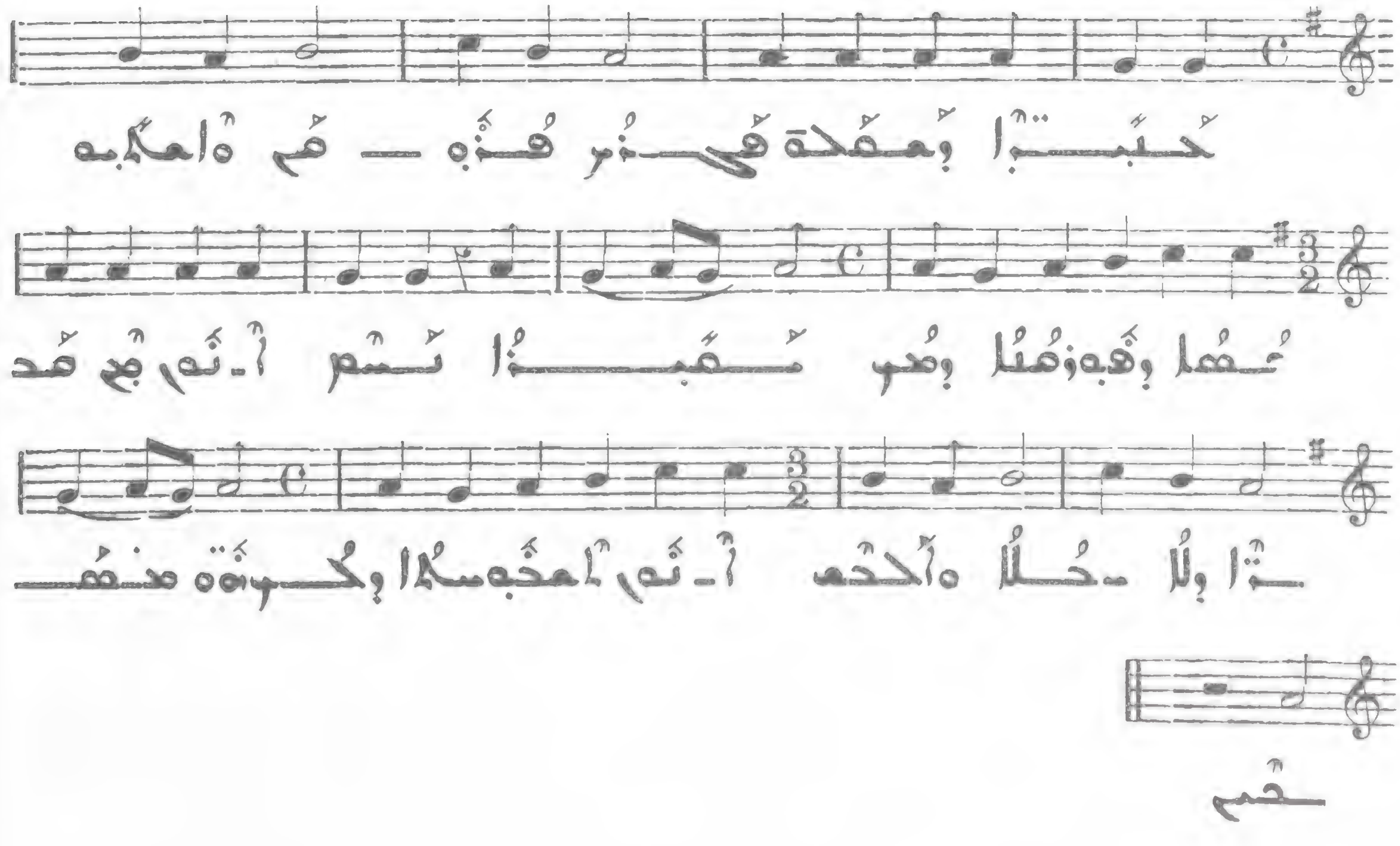
III



283

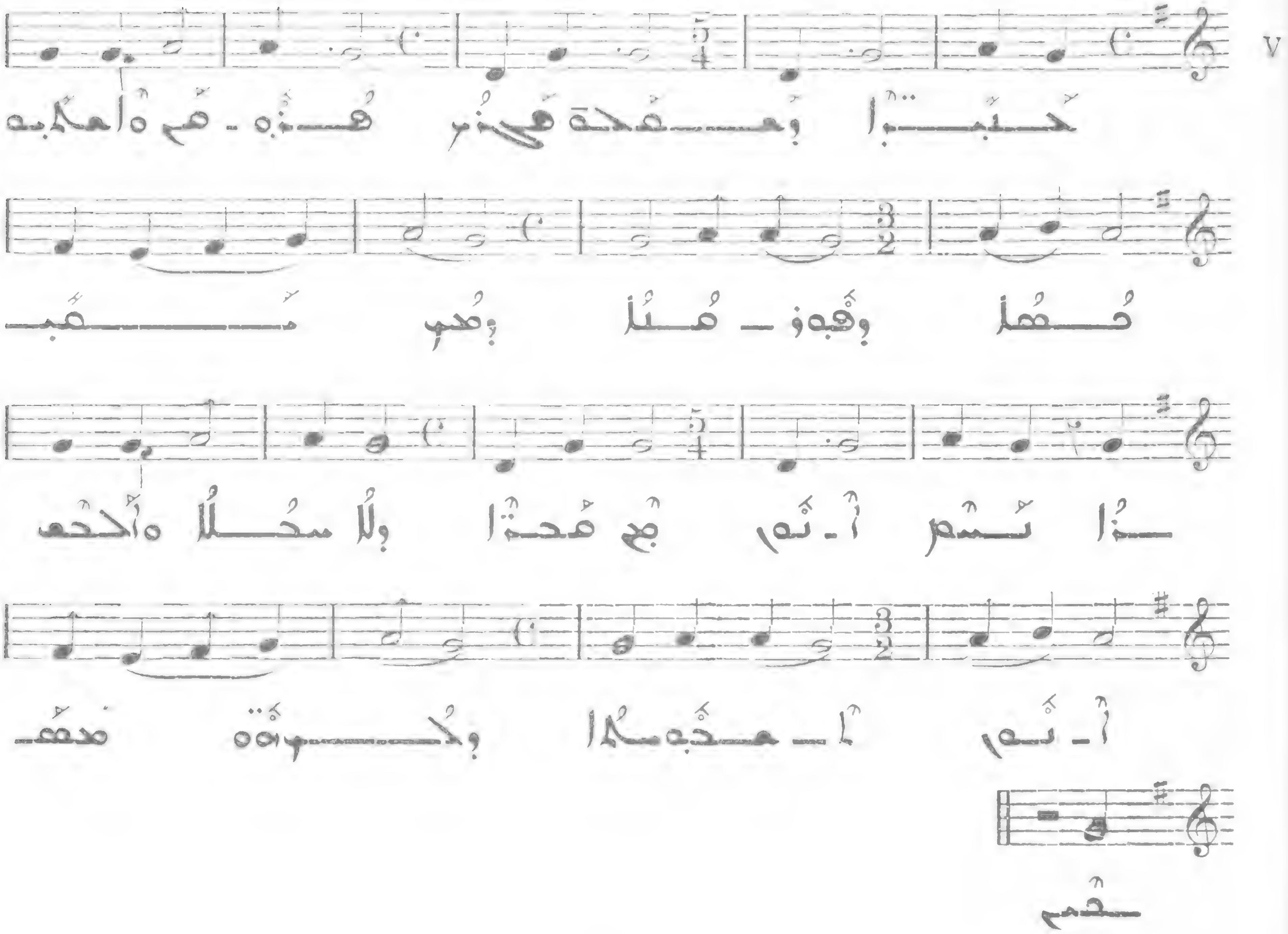
Presto

IV



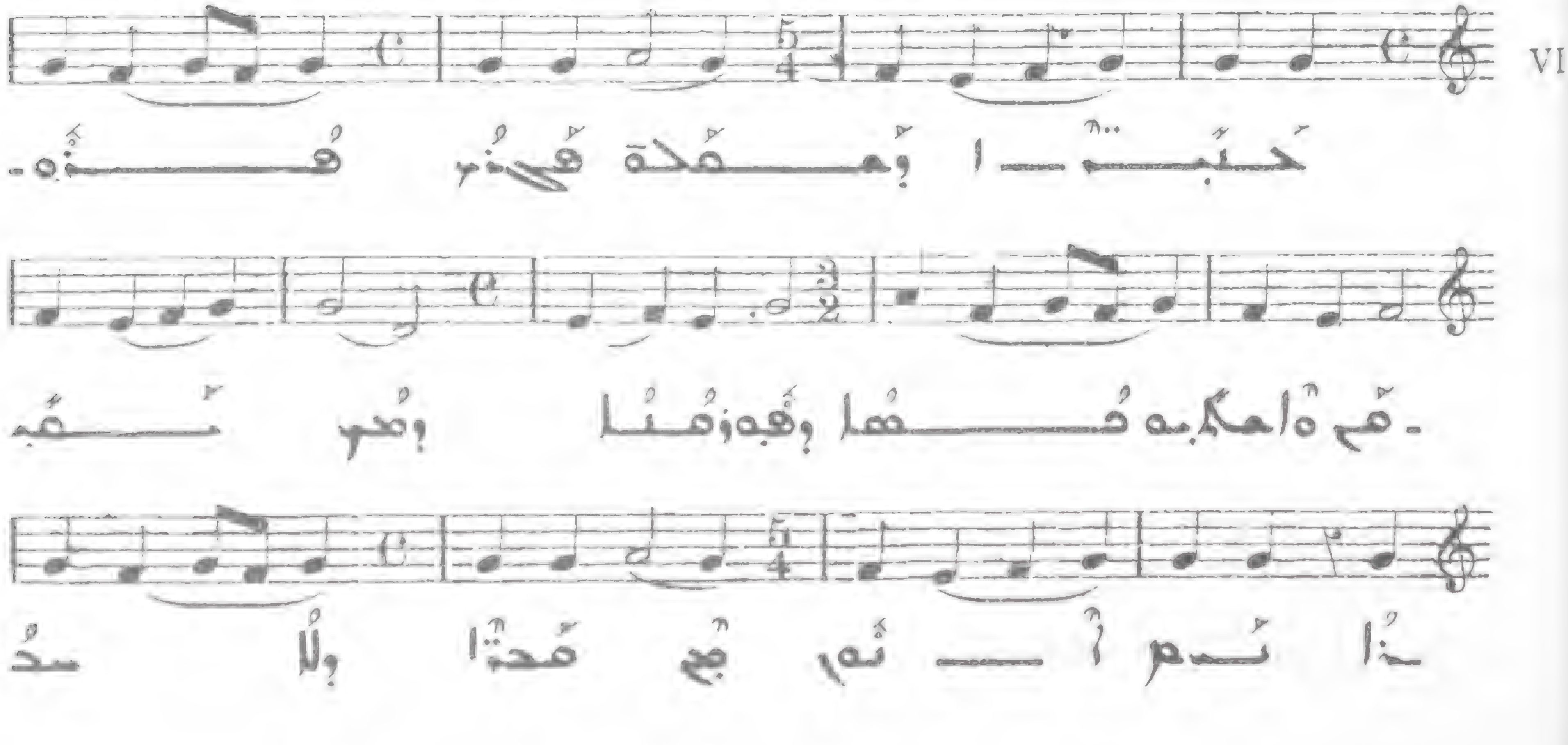
ܗ 284

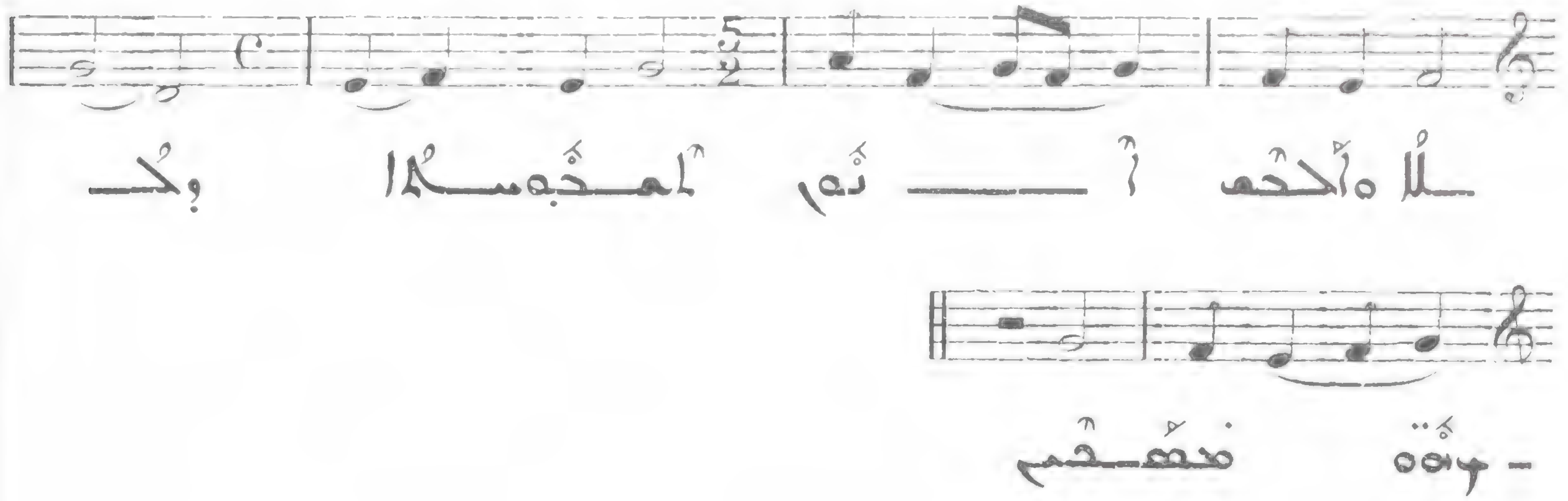
Presto



ܘ 285

Presto





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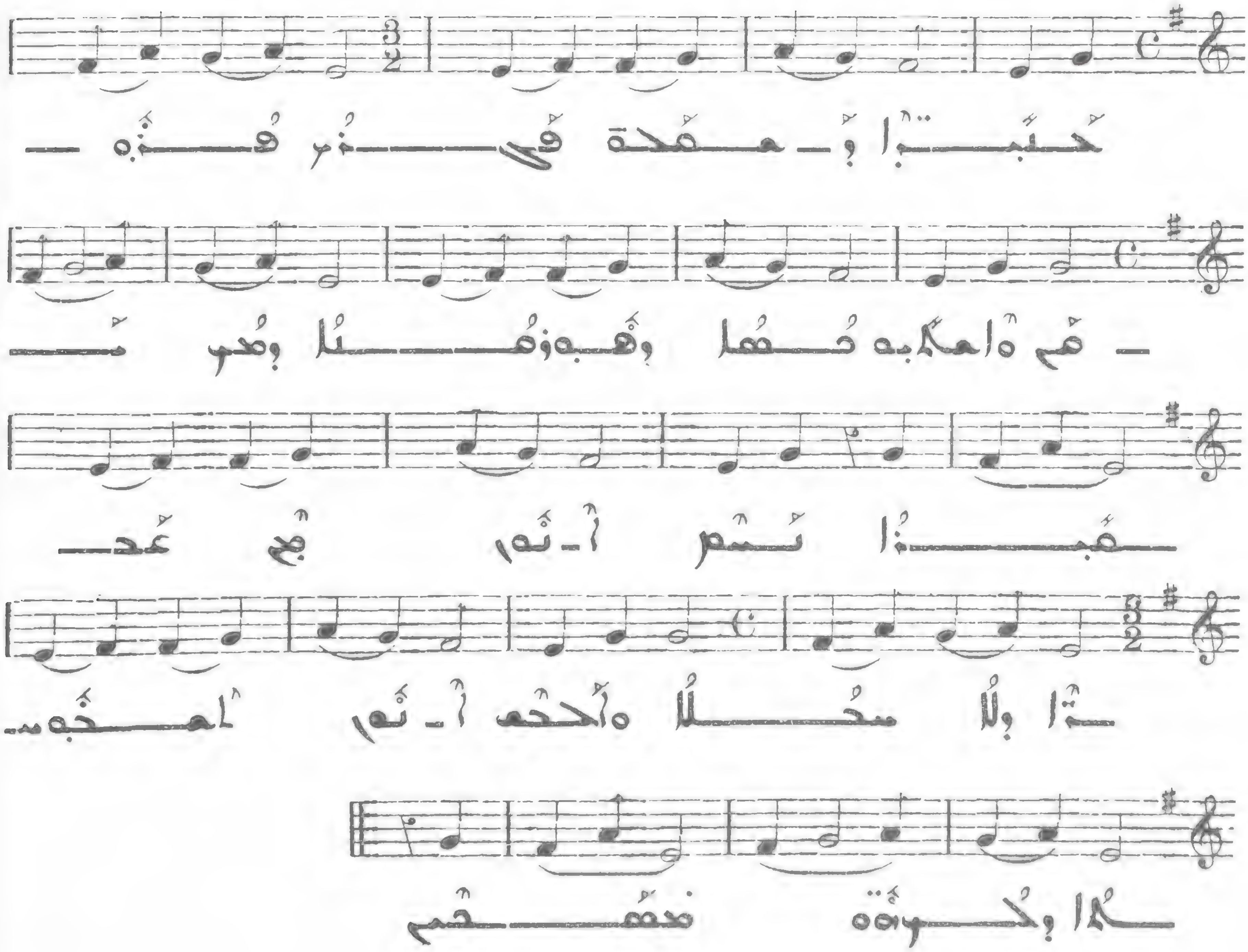
286



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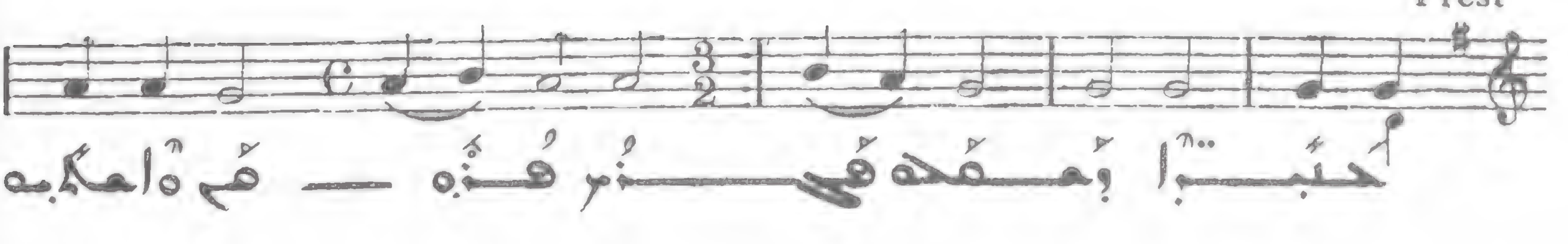
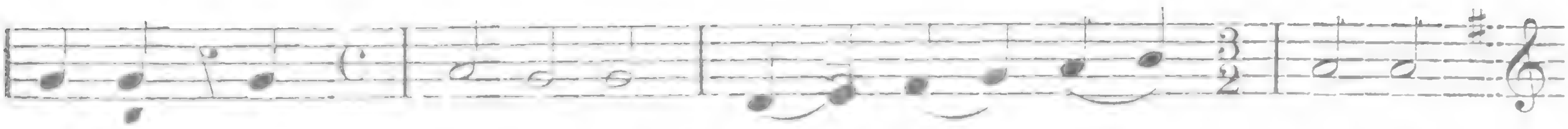
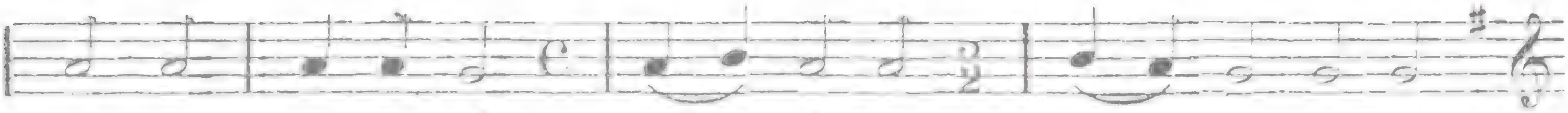
287

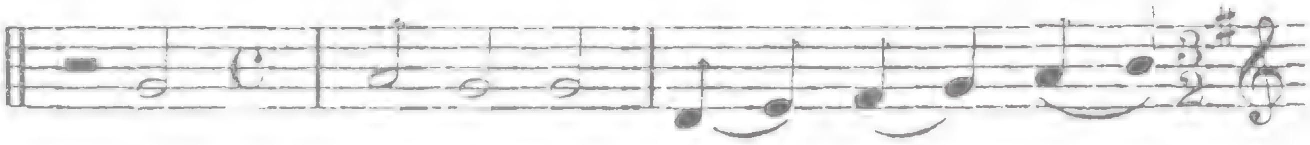




ܫܘܒܚܐ ܕܦܪܘ ـ ܩܢܐ ܕܡܢ ܫܡـــܝܐ ܢܚܬ



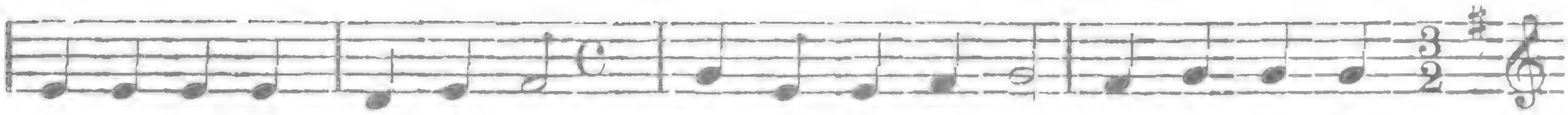
ܐ ـ ܢܘܢ· ܘܐܠܗܐ ܫܠـــܝܐ ܕܠܐ ܩܕـــܡ ܡܢ ܐ ـ ܢܘܢ



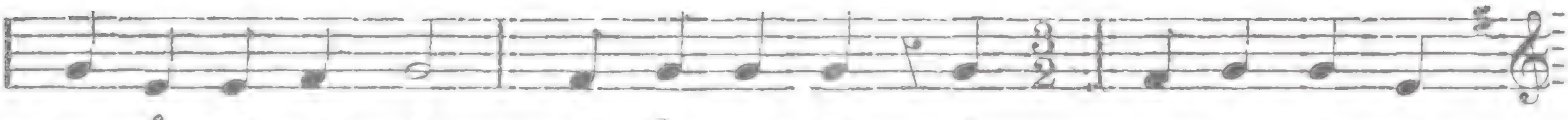
ܠܡـــܫܒܚܘ ܠܒܪܗ ܕܡܠـــܟܐ

288 ܩܘܡܐ ܕܠܠܝܐ

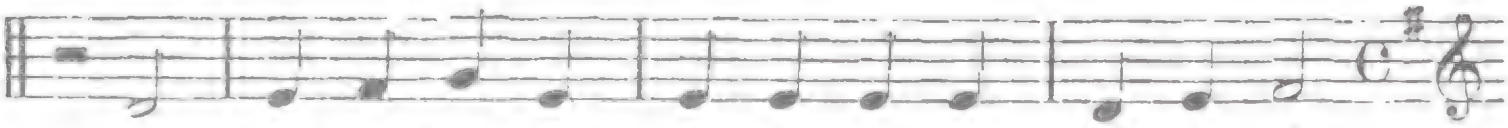
Presto



ܠܒܝܬܐ ܕܡܫܒܚܐ ܩܕܡ ܗܘ ـــ ܡܢ ܐܠܗܐ ܫܘܒܚܐ ܕܦܪܘܩ



ـــܢܐ ܕܡܢ ܫـــܡـــܝܐ ܢـــܚܬ ܐ ـ ܢܘܢ ܡܢ ܩܕـــܡ ܕܠܐ ܫܠ



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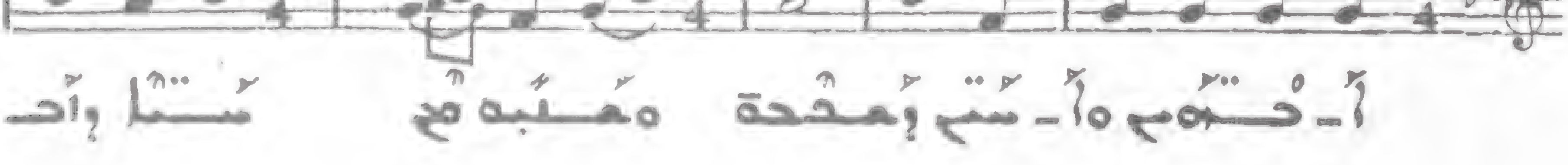
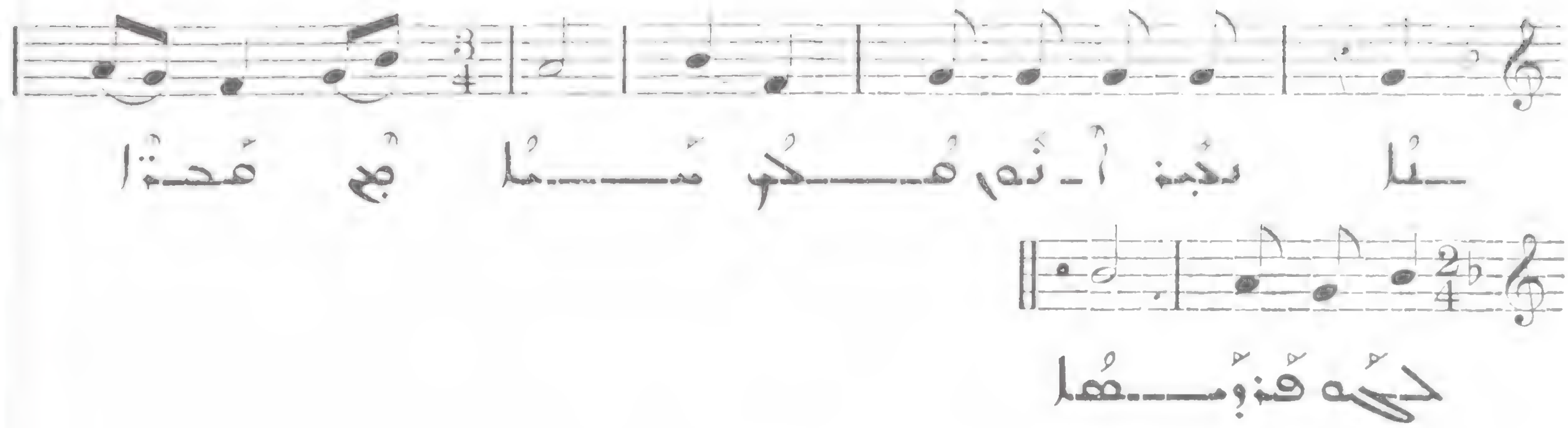
289 ܩܠܐ ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ ܒܩܠ ܩܘܡܐ : ܐ

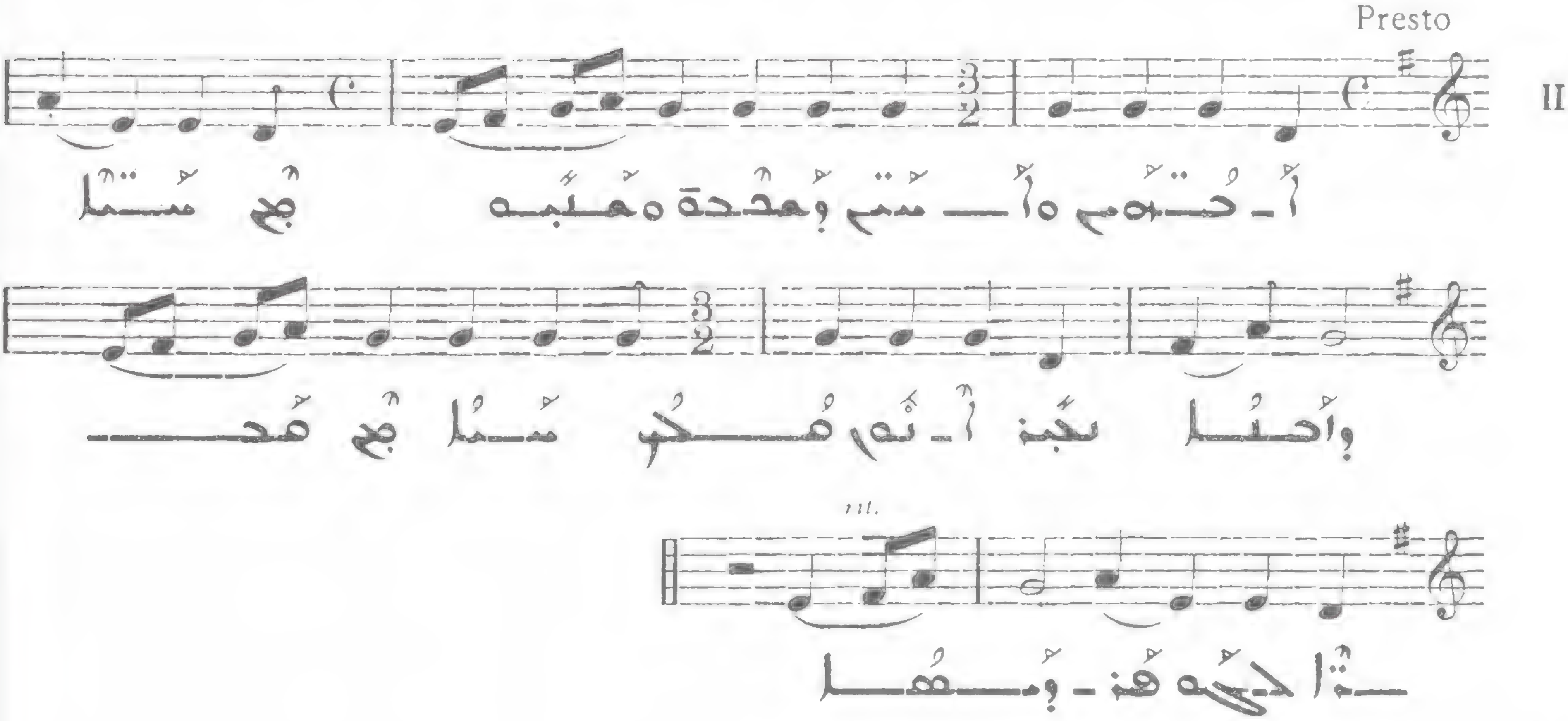
Allegro moderato

I 

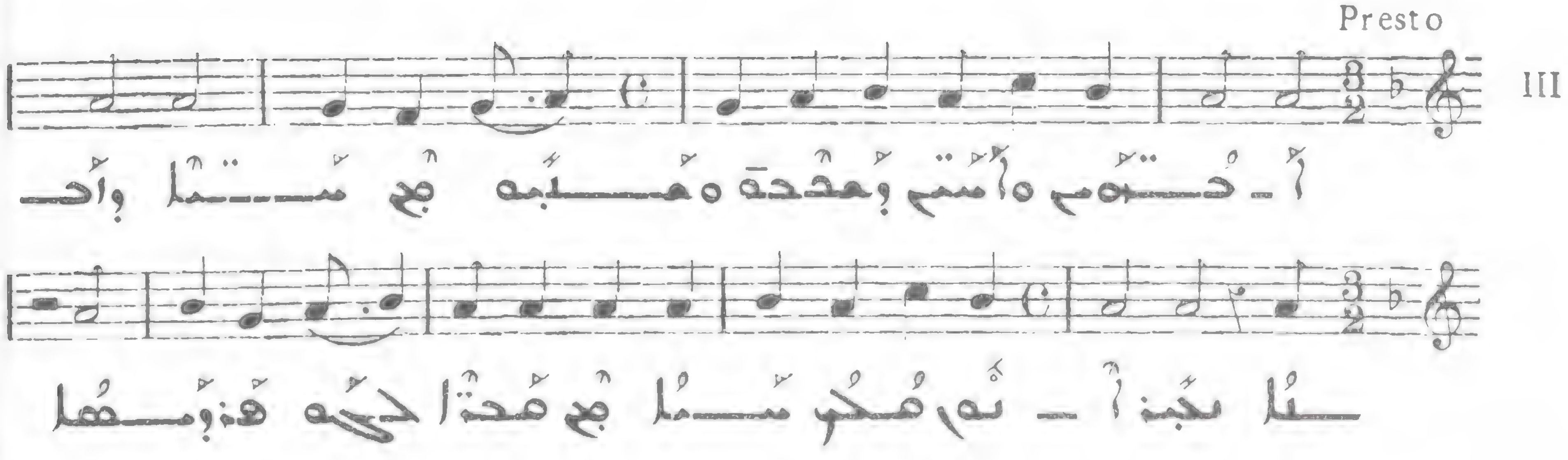
ܐ ـ ܒܘܢ ܘܐ ـ ܠܗܢ ܕܒܫܡܝܐ ܩܕܝܫܐ ܢܝܫܐ ܘܐܚ



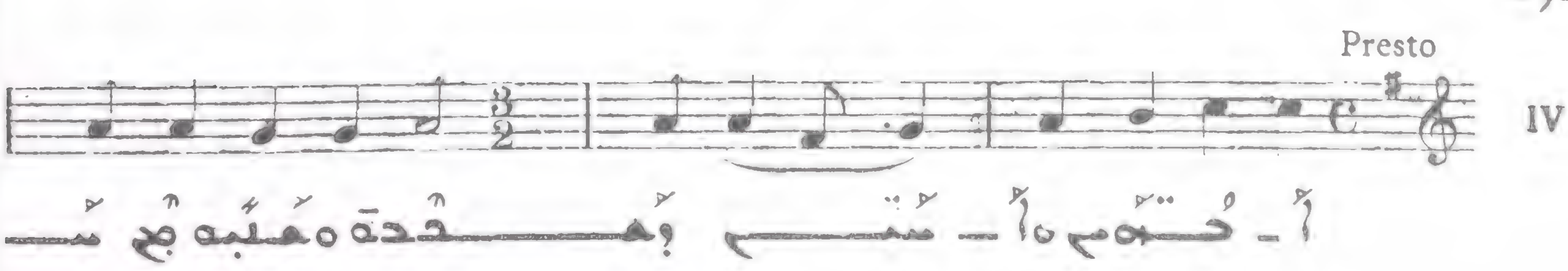
289

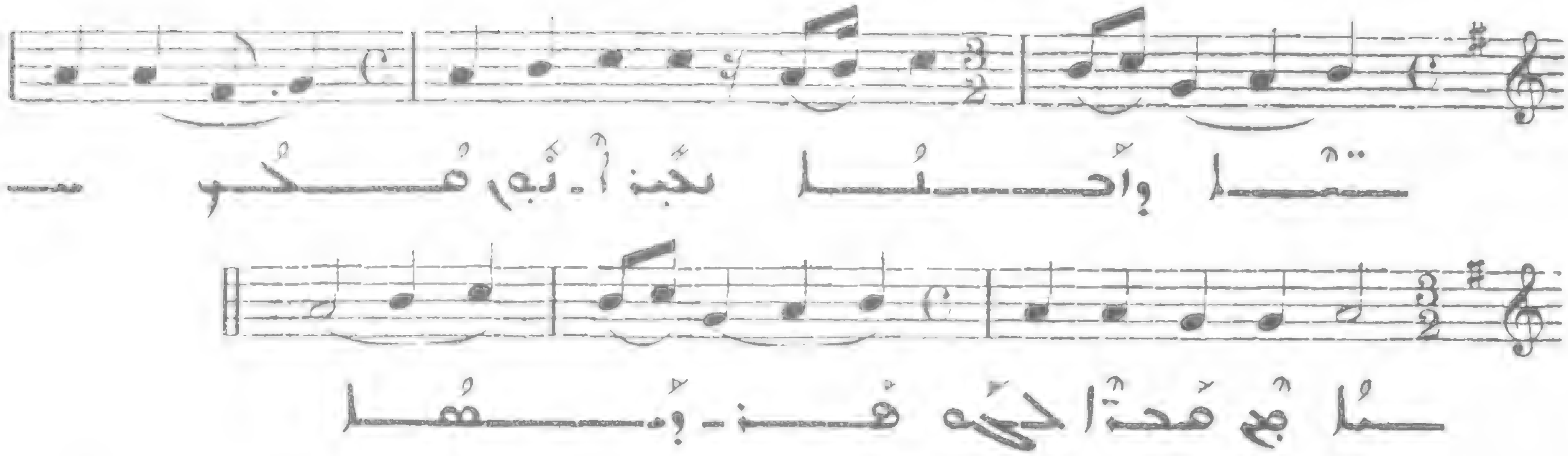


290



291





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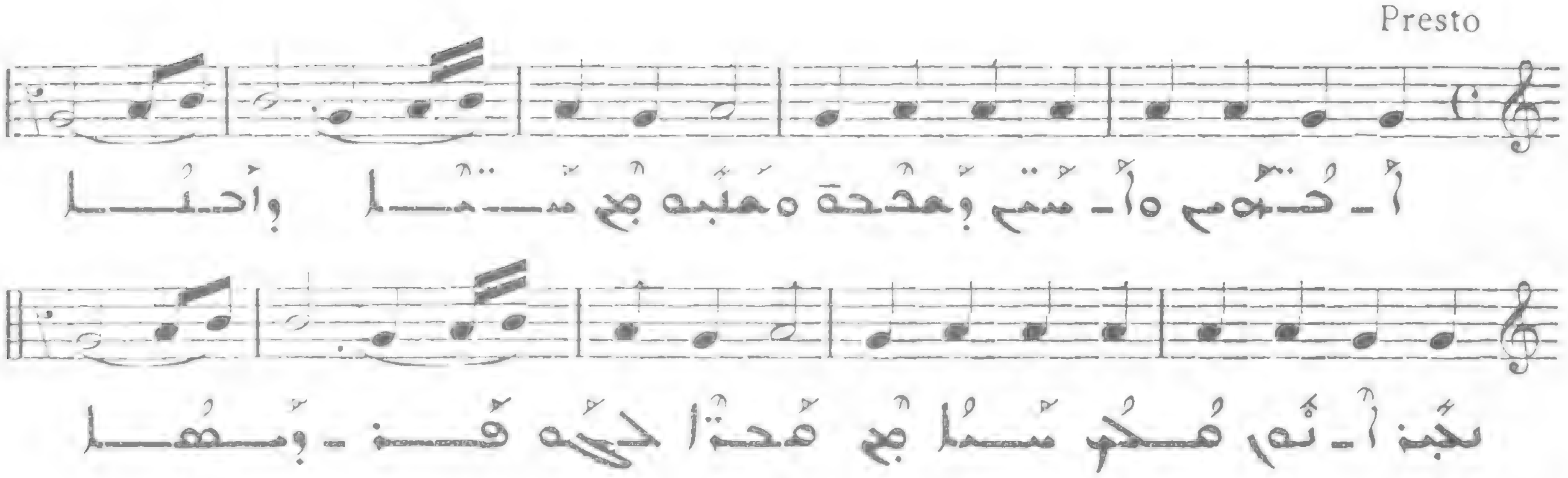
Presto

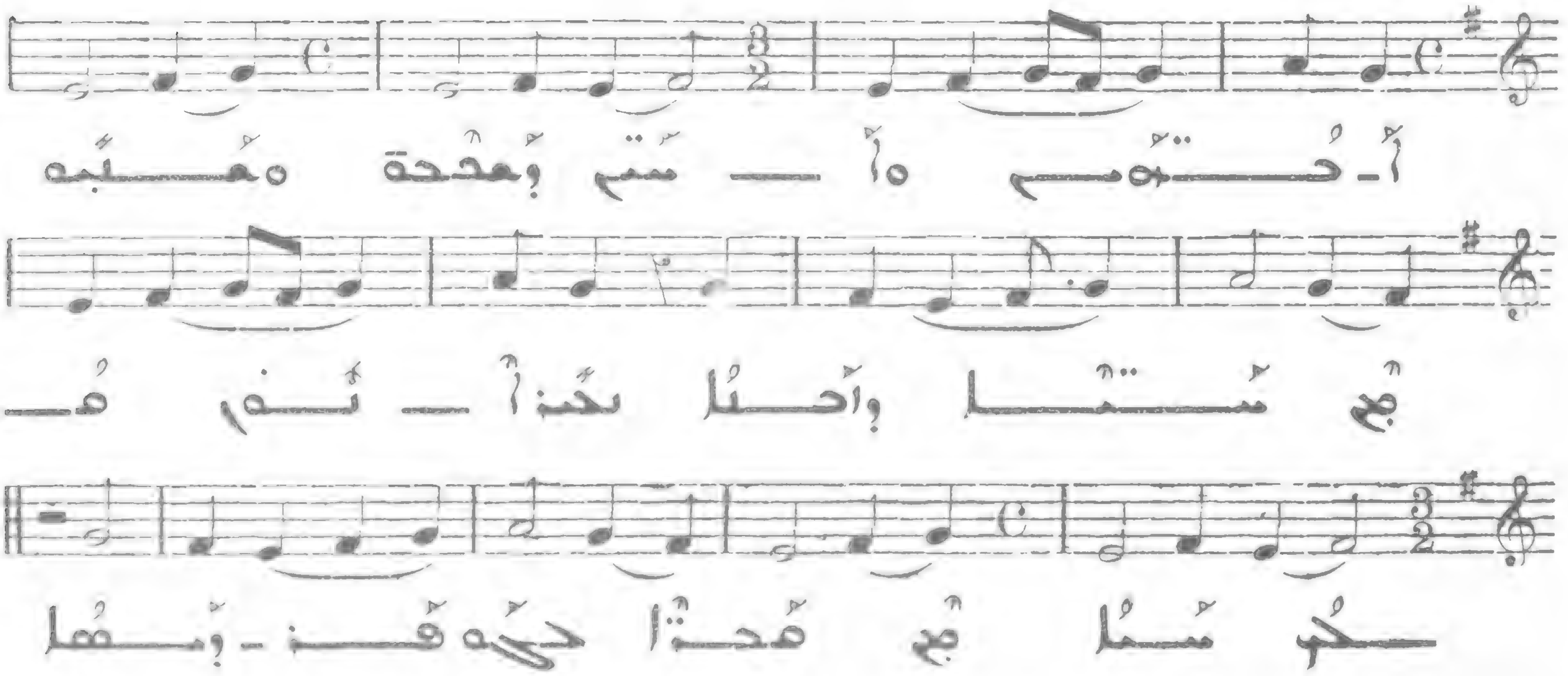
IV



294

Presto

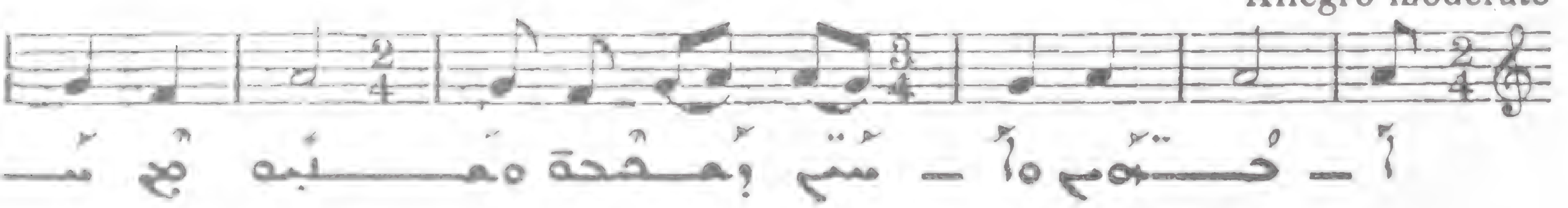
V

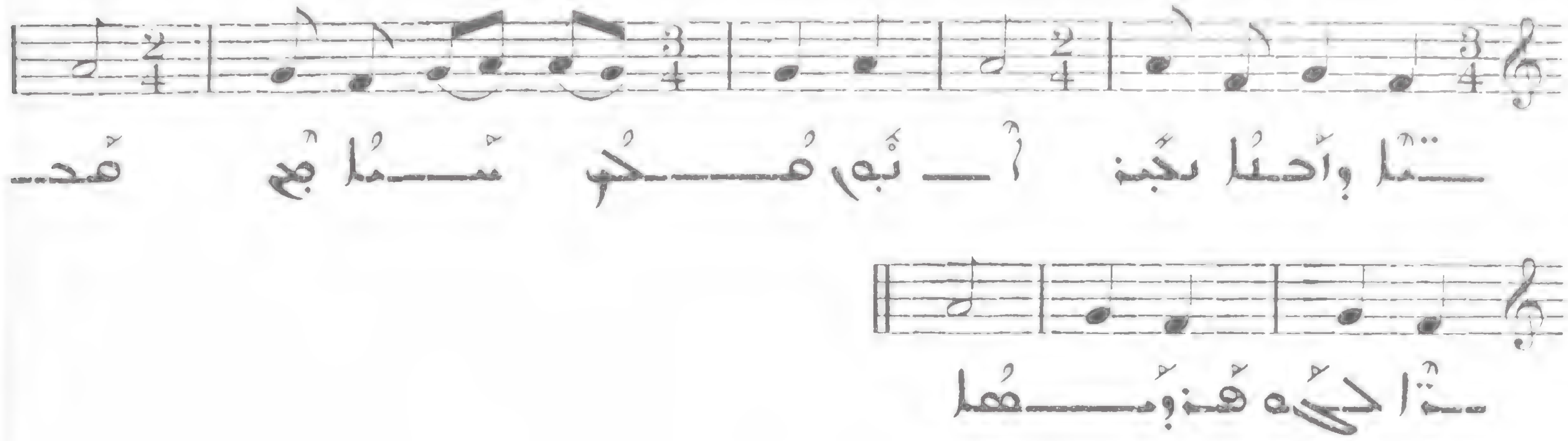


295

Allegro moderato

VI





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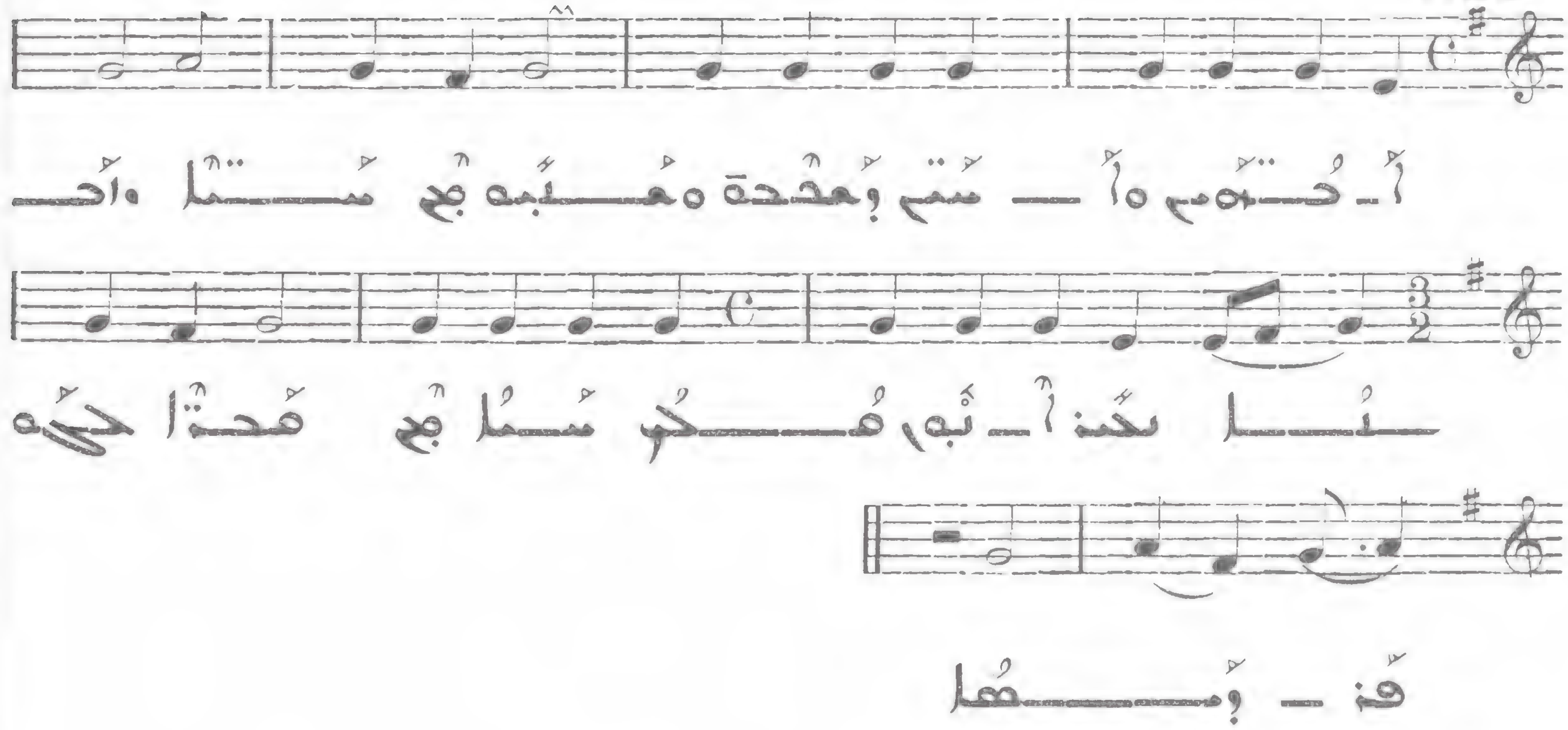
296

Presto

VII



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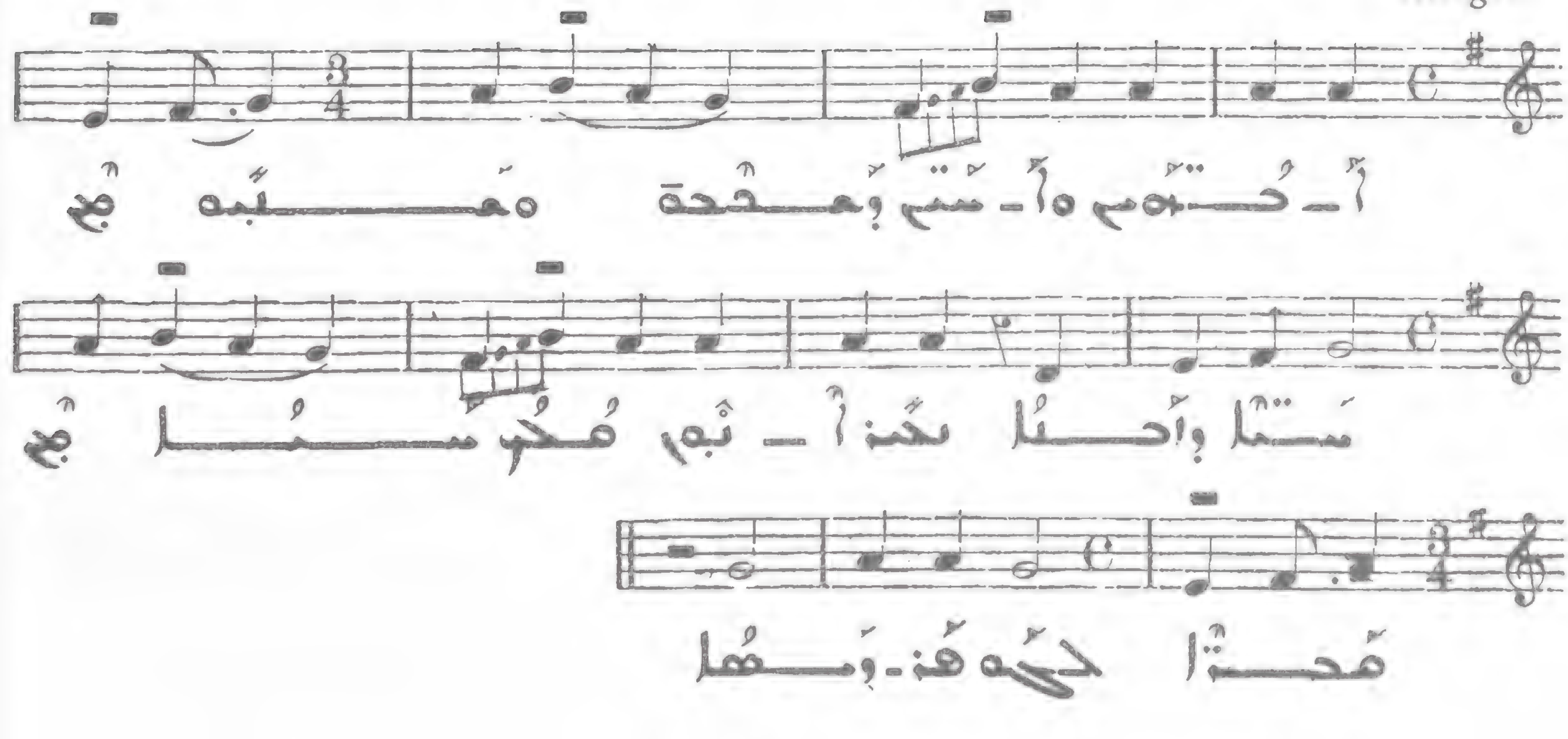
297

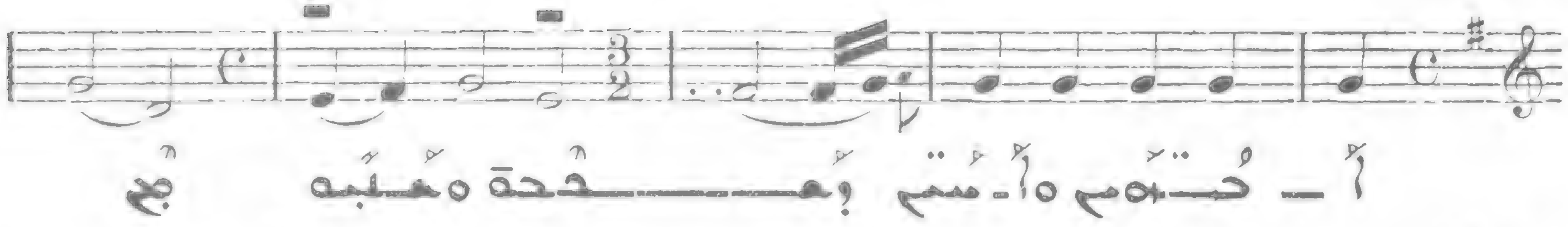
Allegro

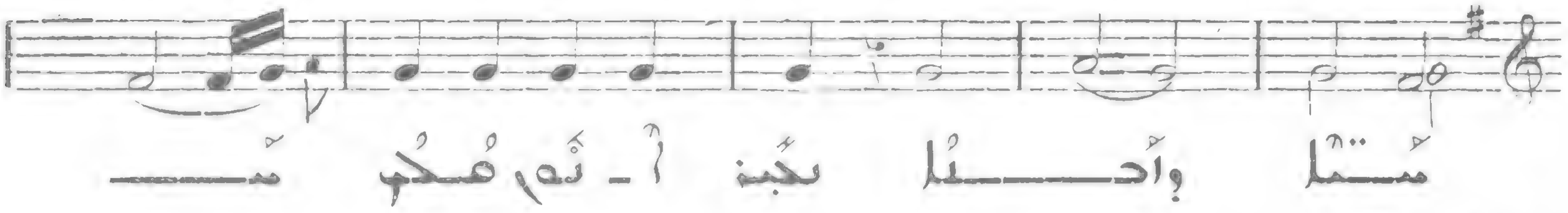
VIII

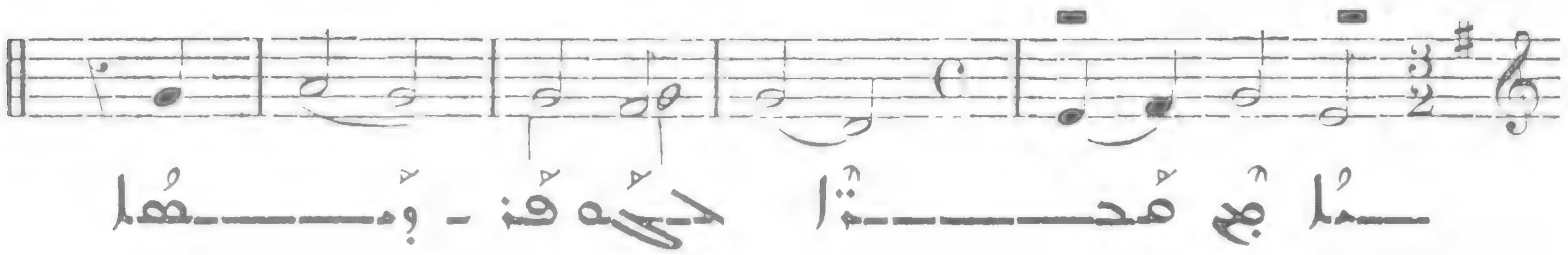


298

Presto

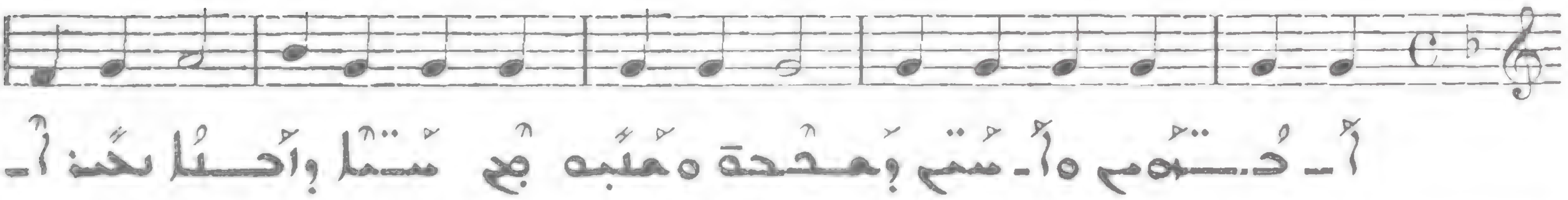
VII 

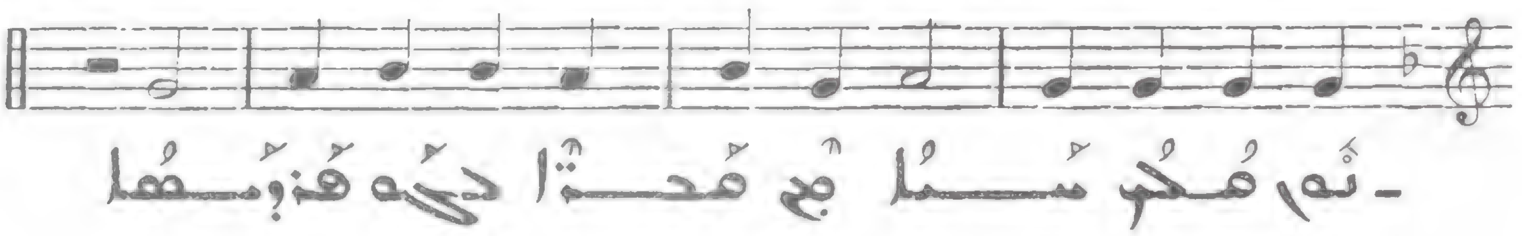




299

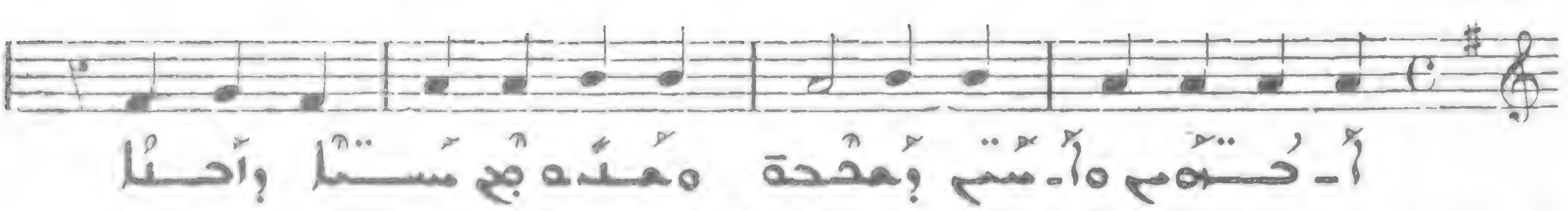
Presto

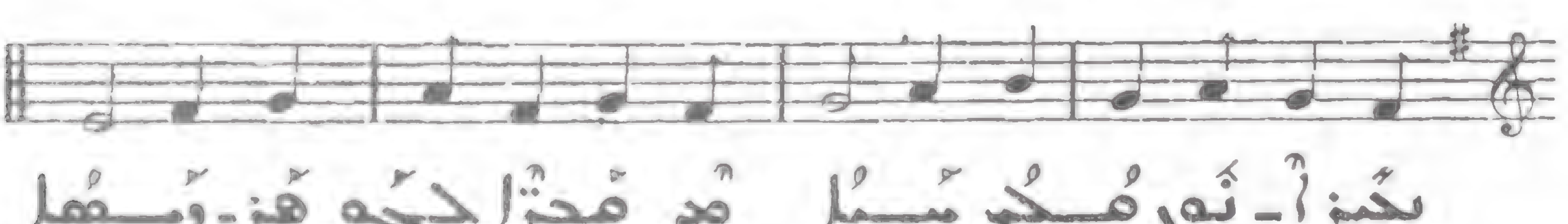




299 (bis)

Presto





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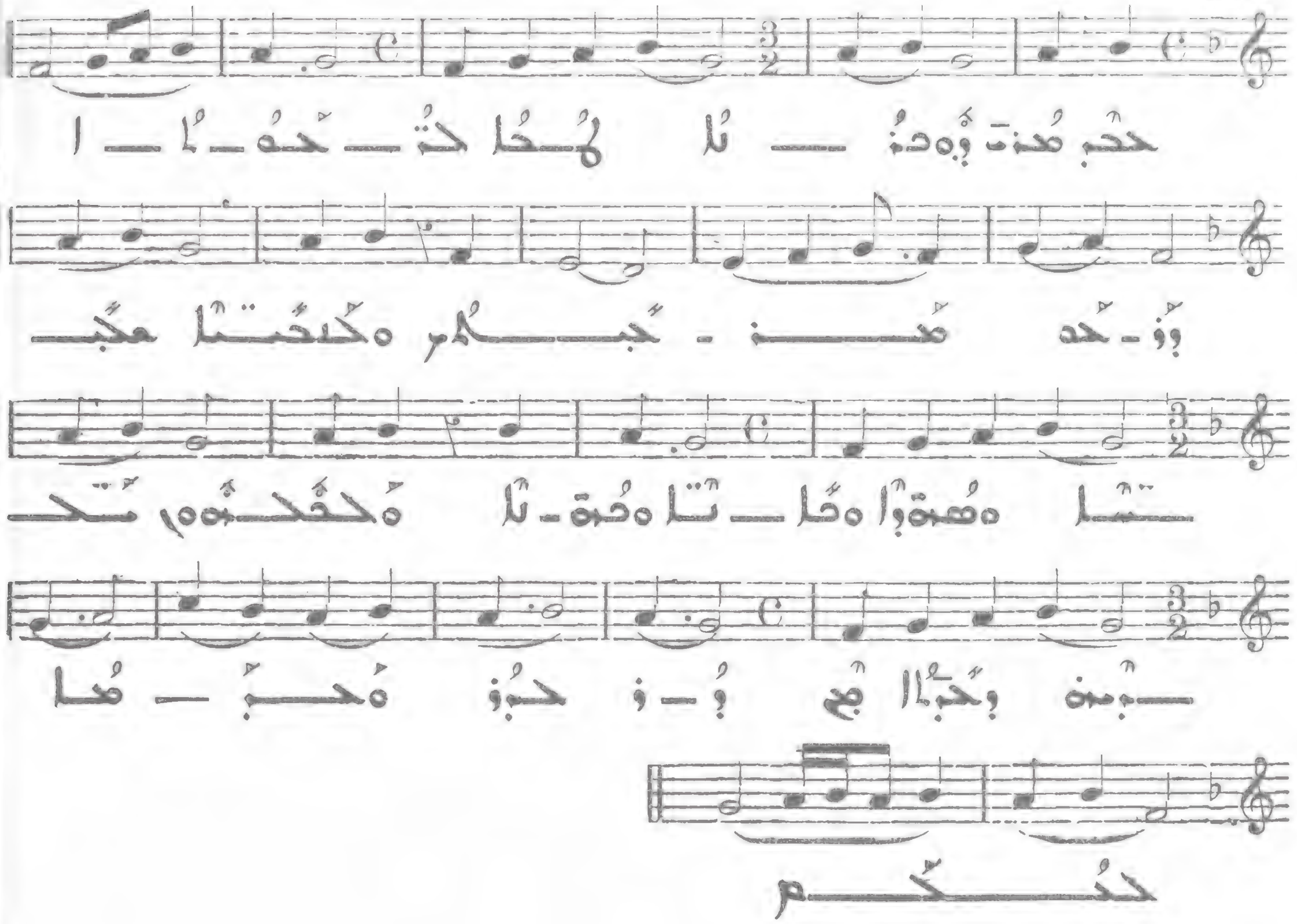
300

Presto

I



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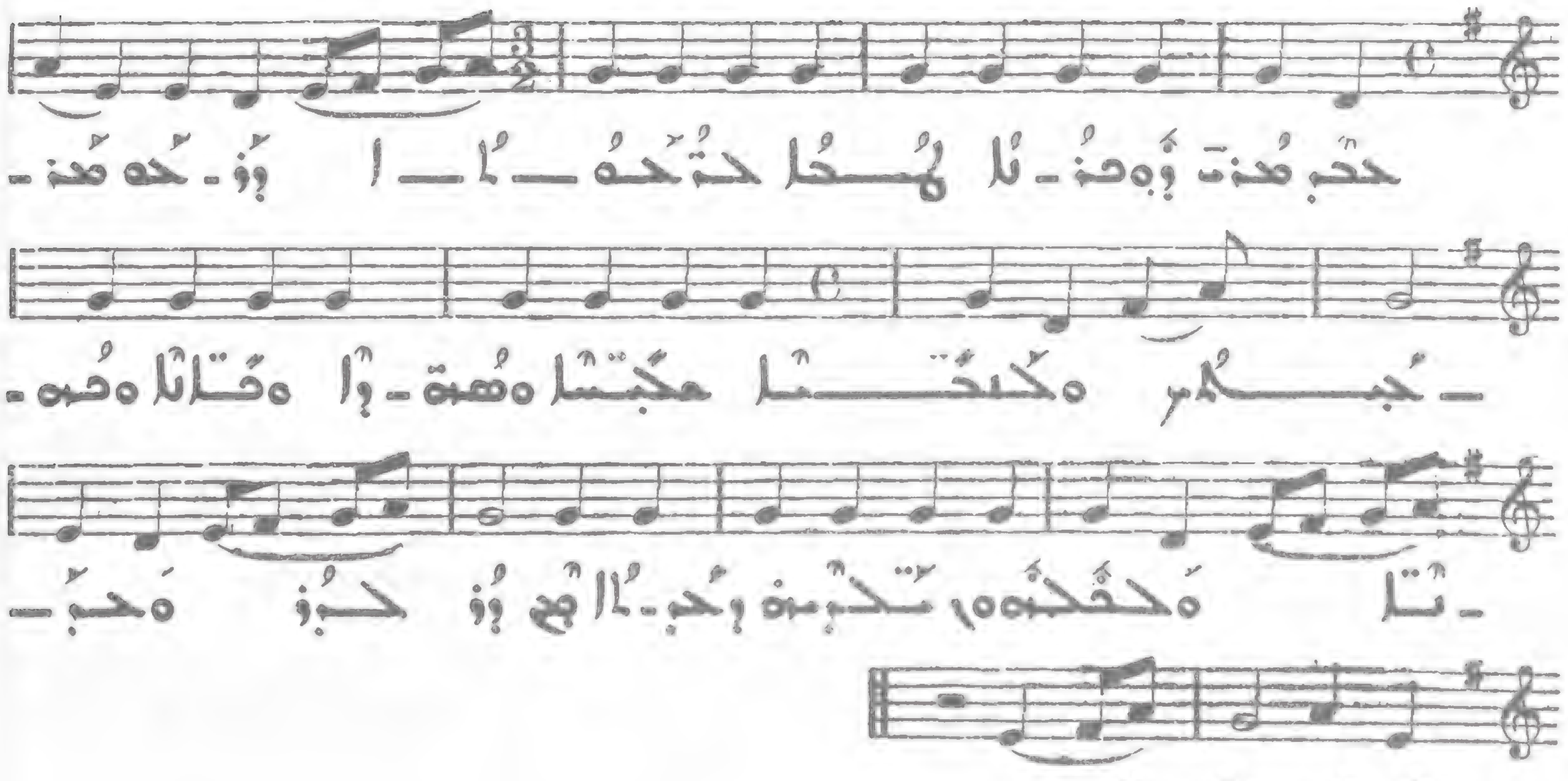
301

All. molto

II



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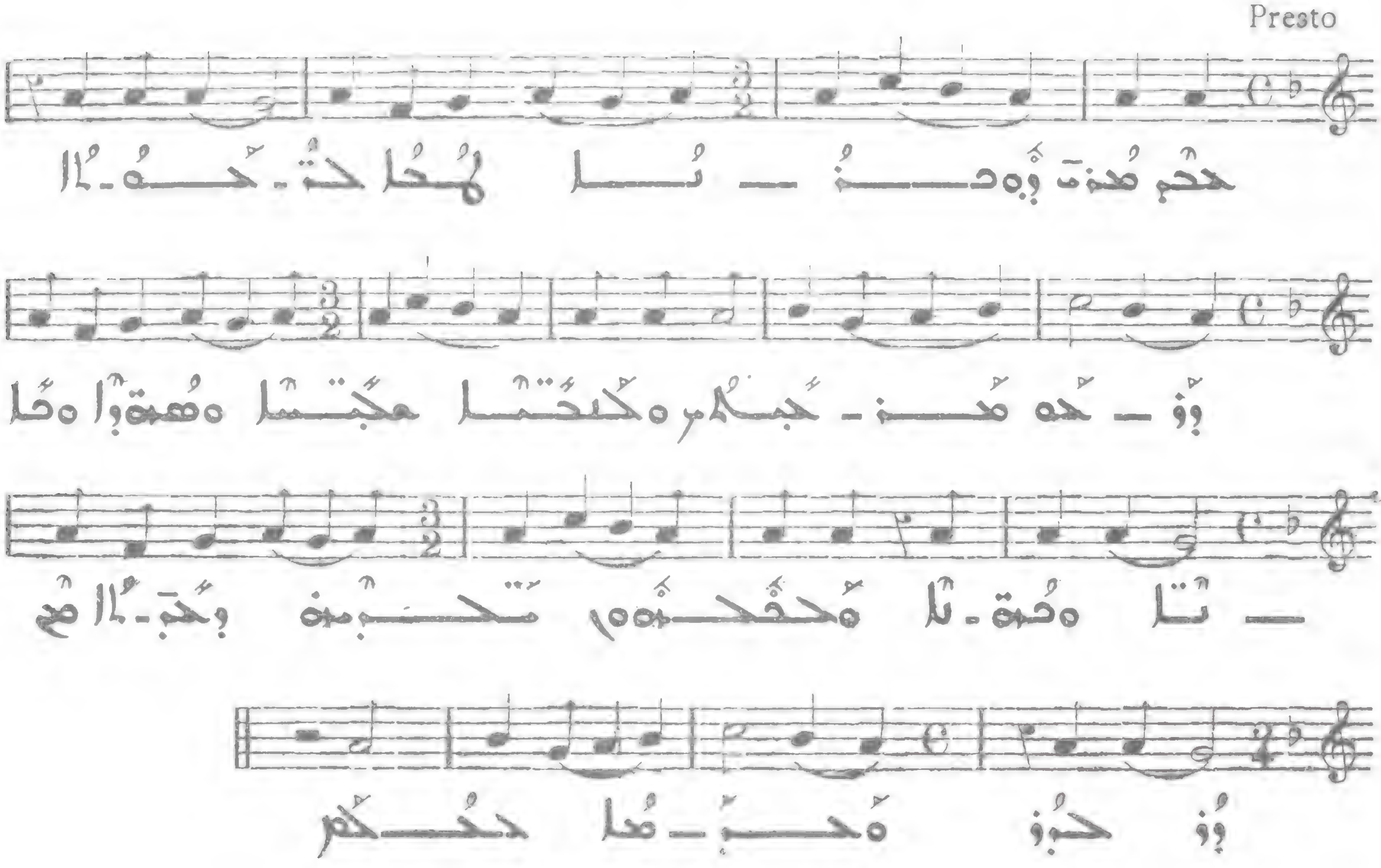

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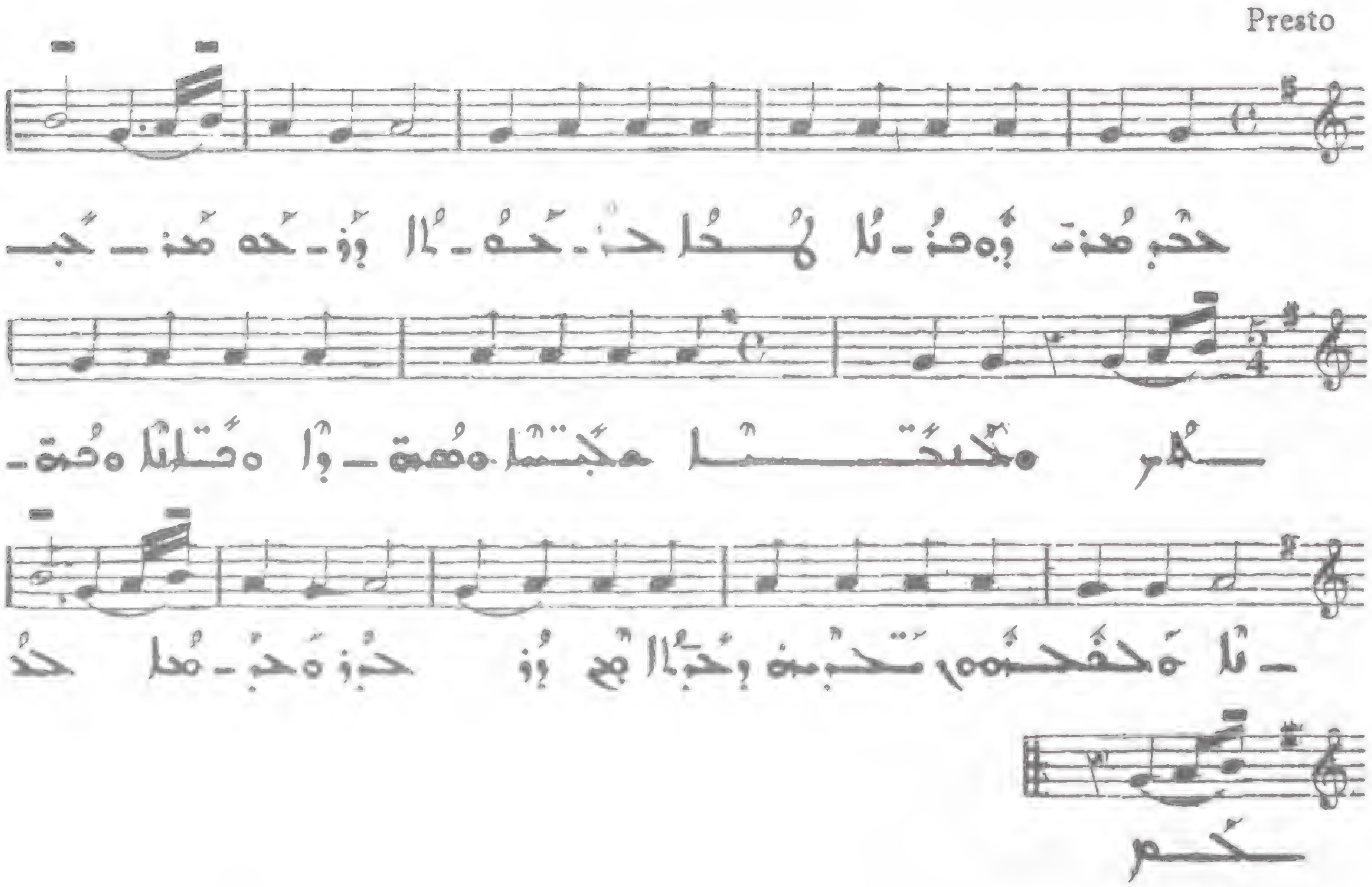
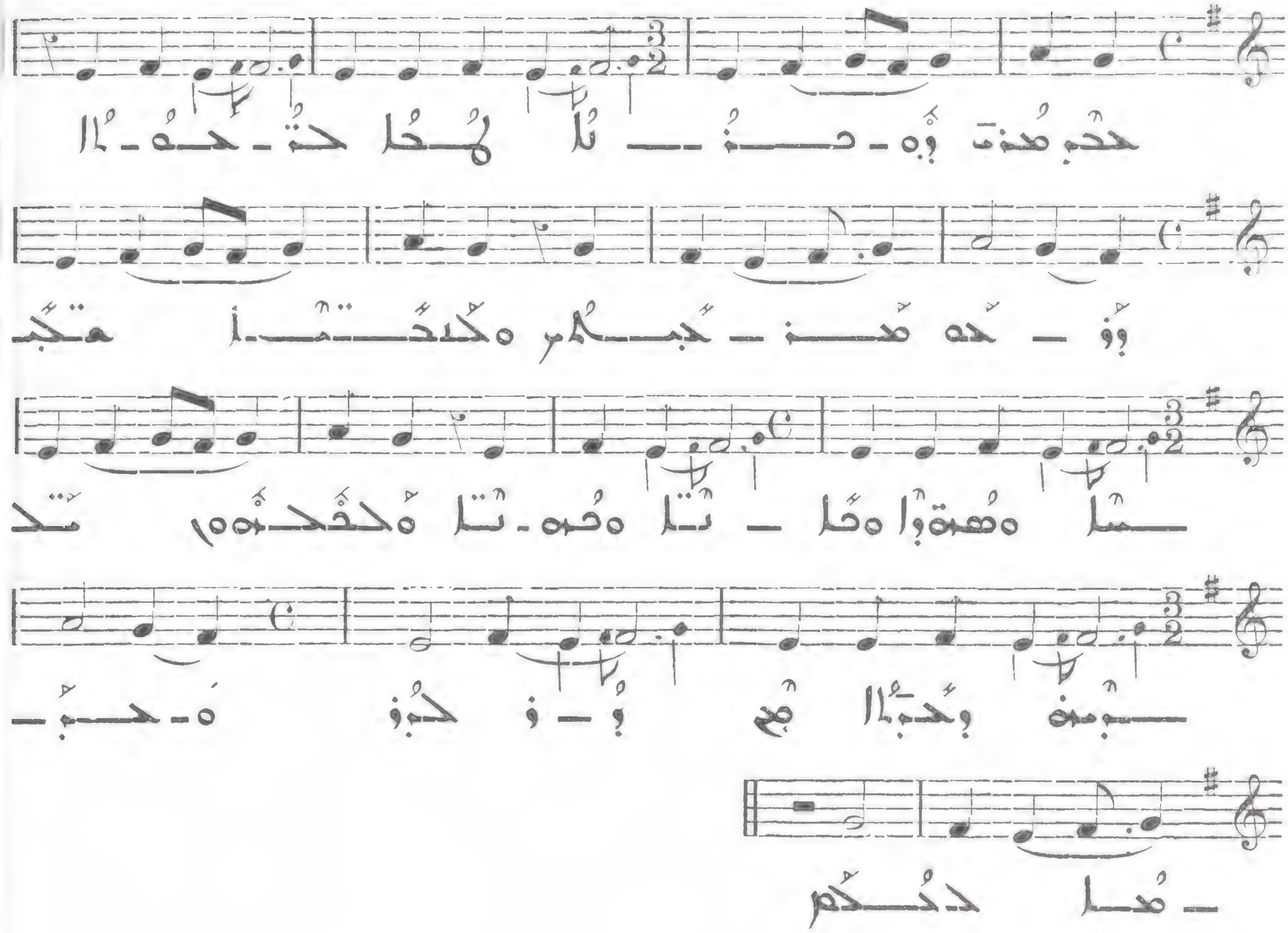


ܗ 304

Presto

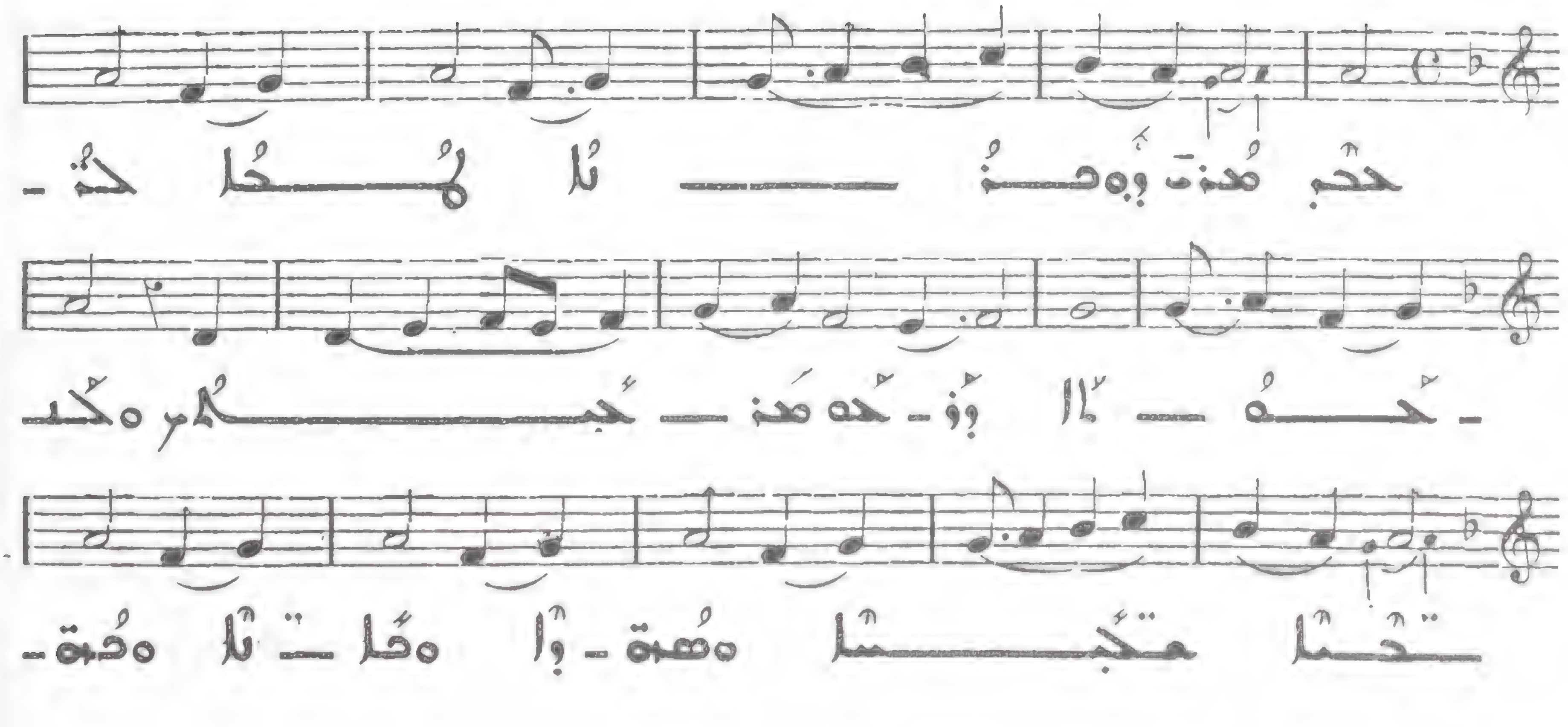
V

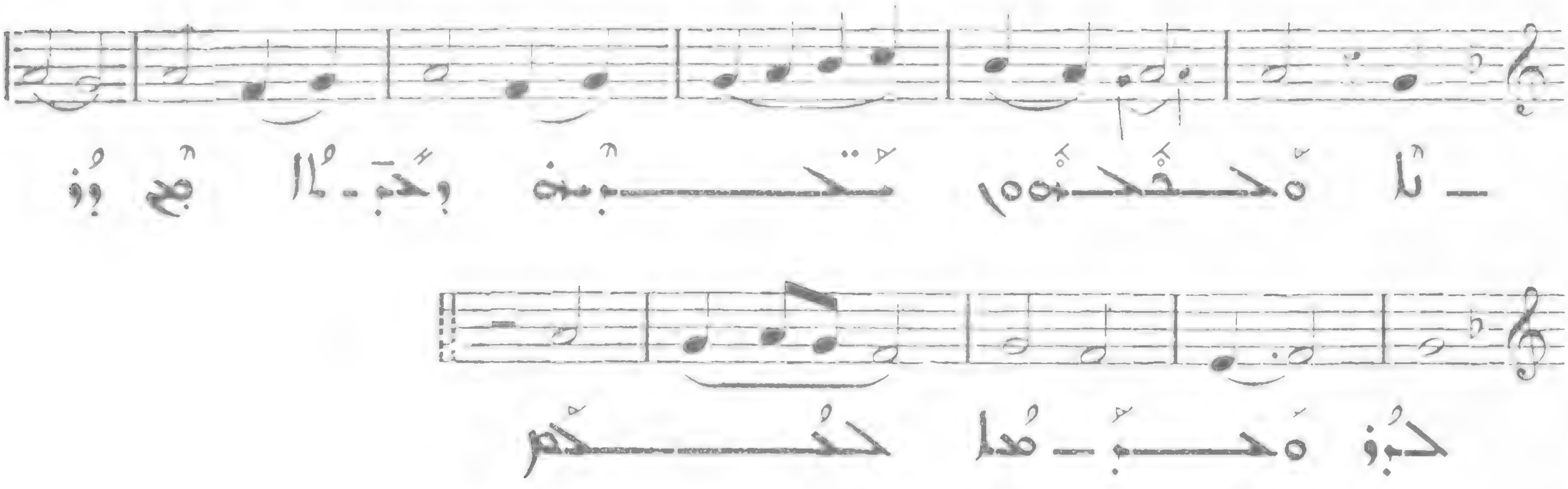


ܘ 305

Presto

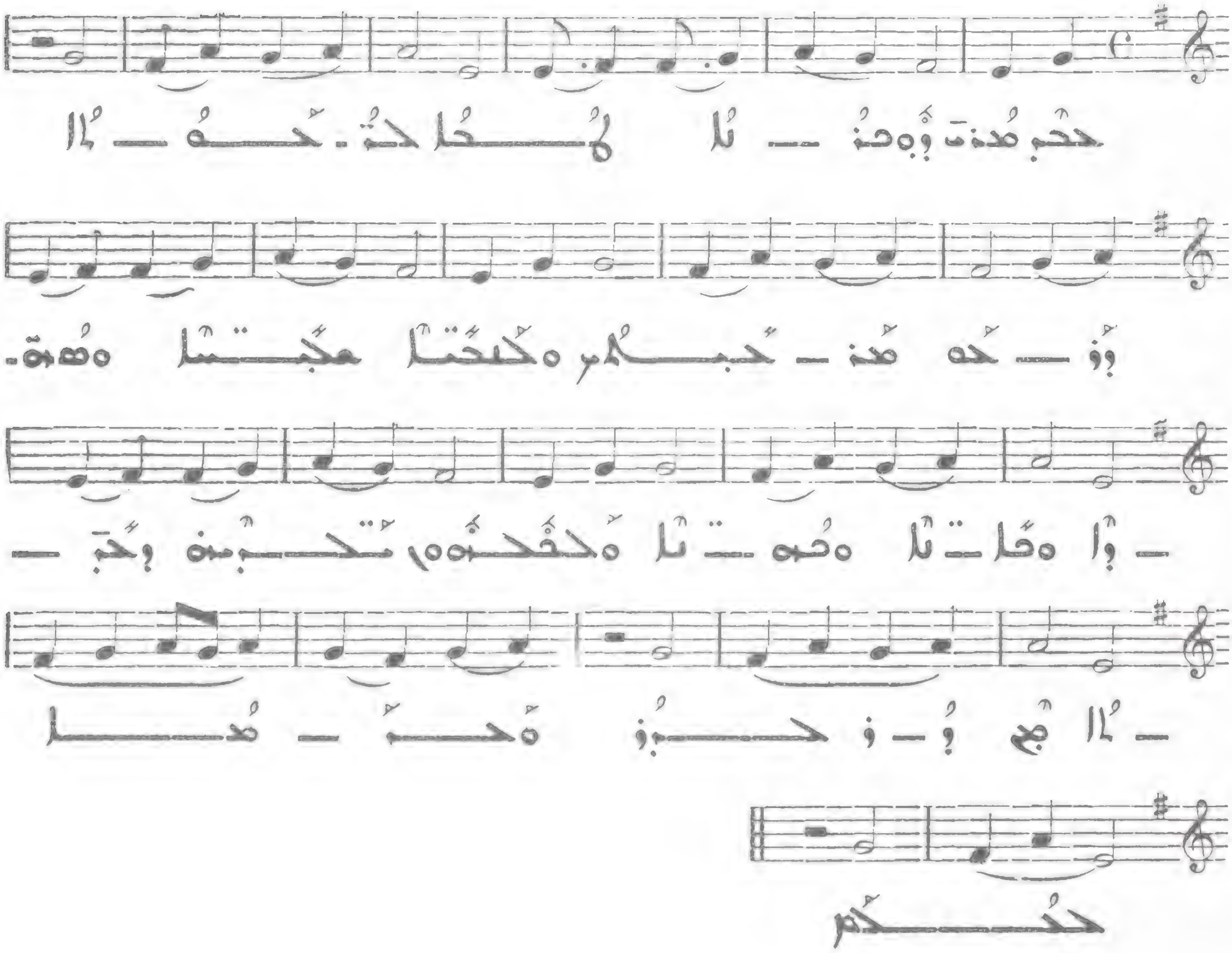
VI





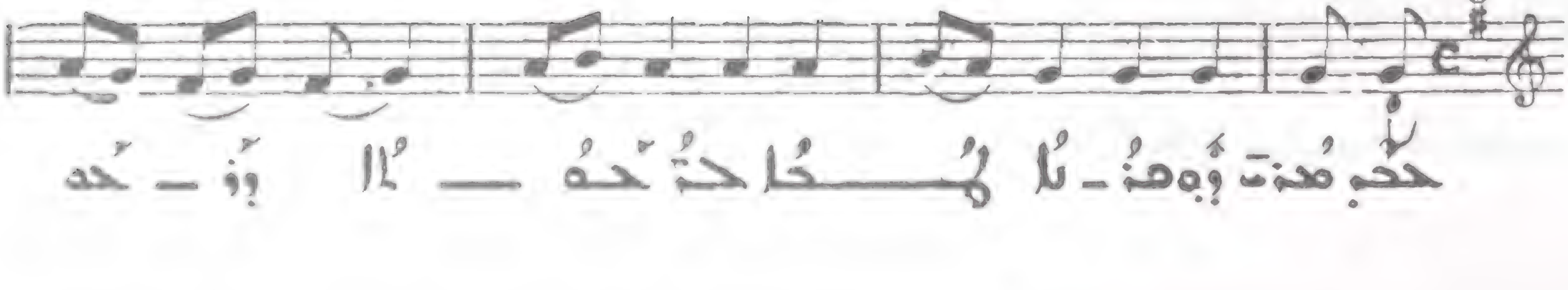
ܐ 306

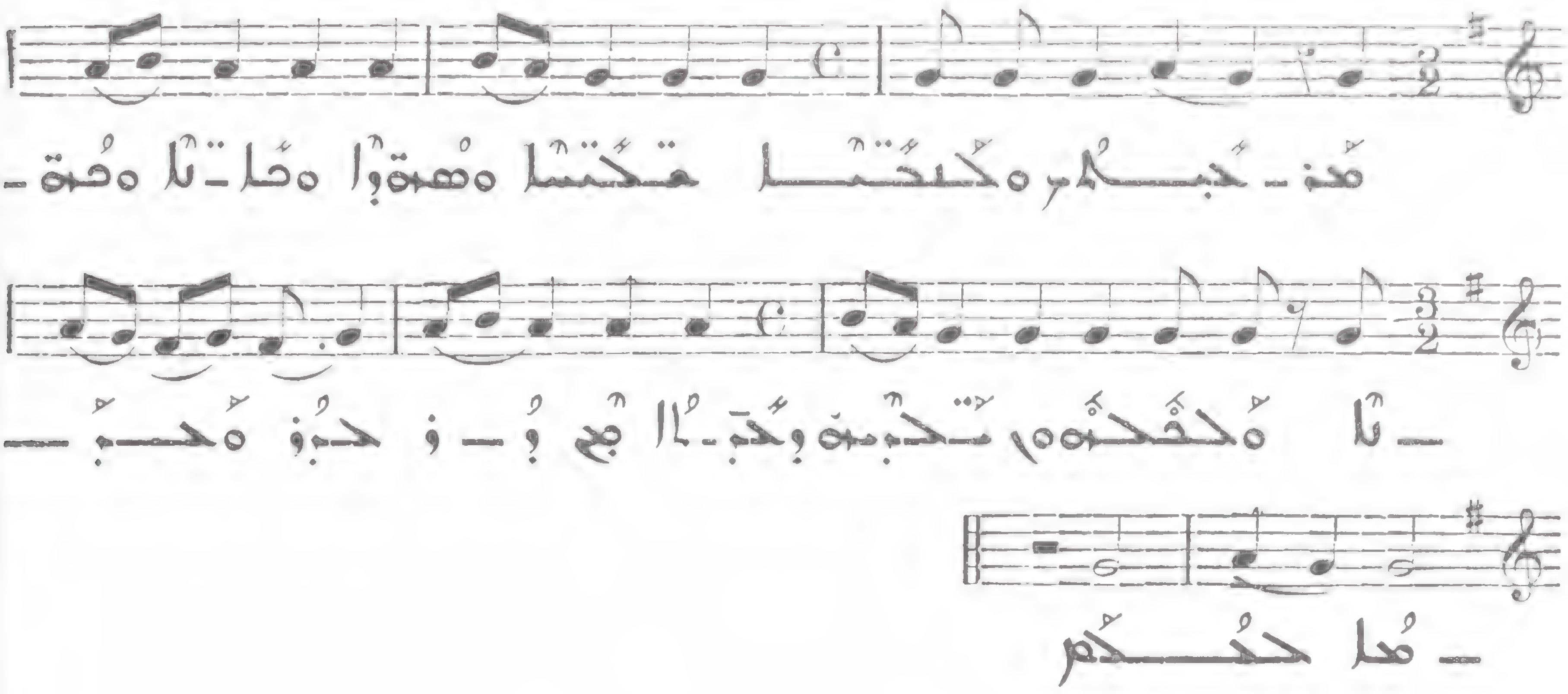
Presto VII



ܒ 307

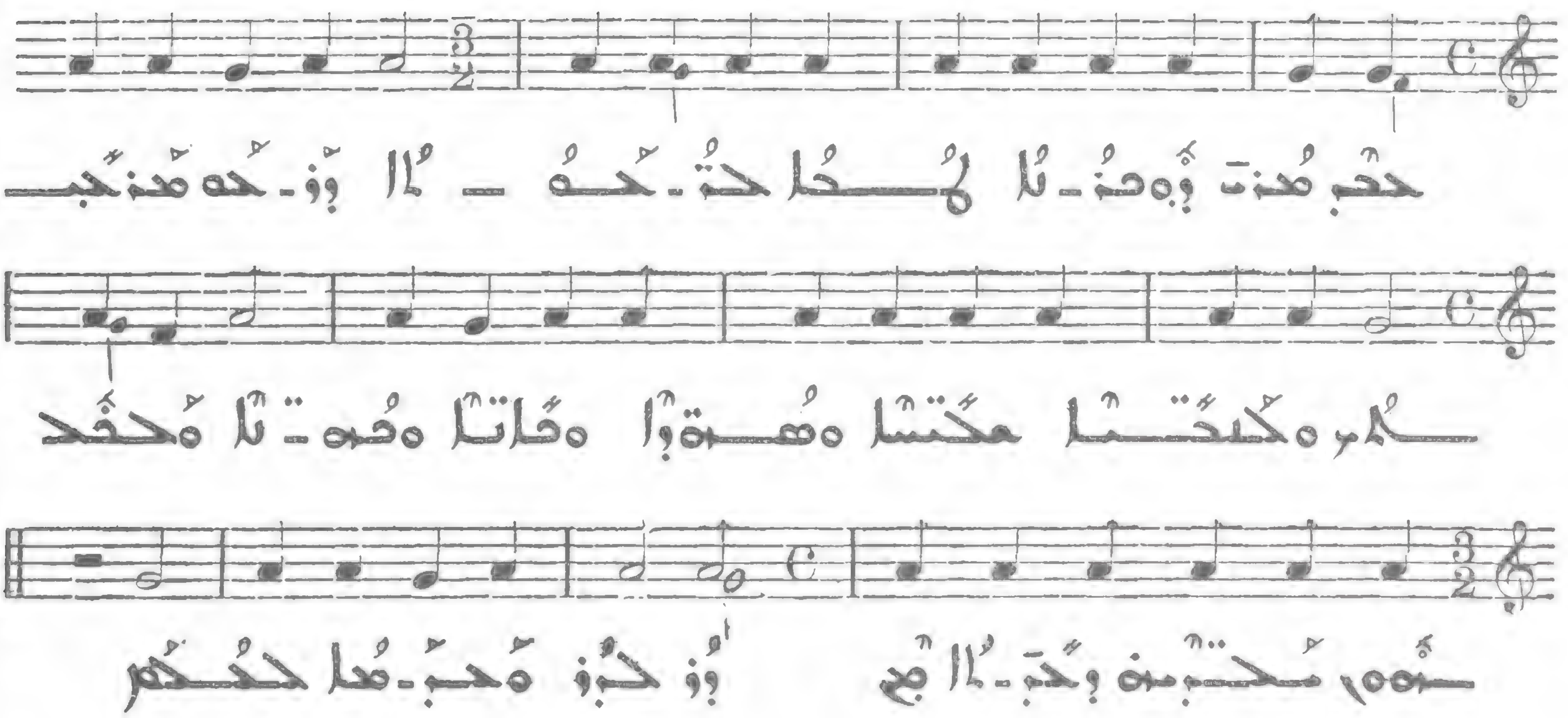
Allegro VIII





308

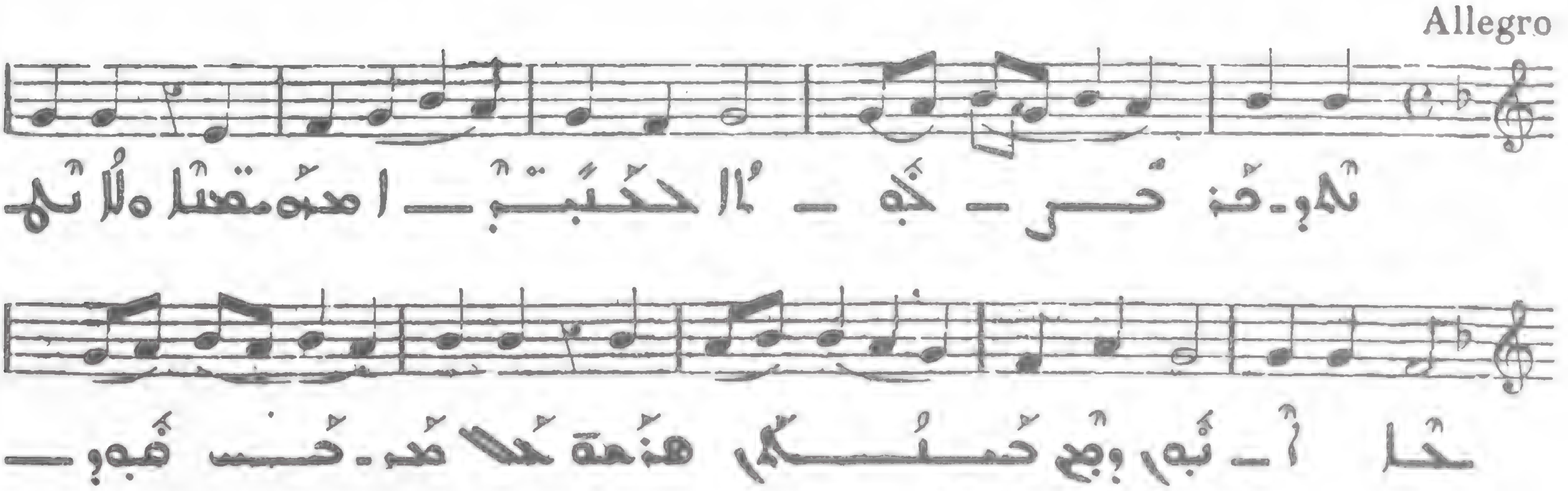
Presto

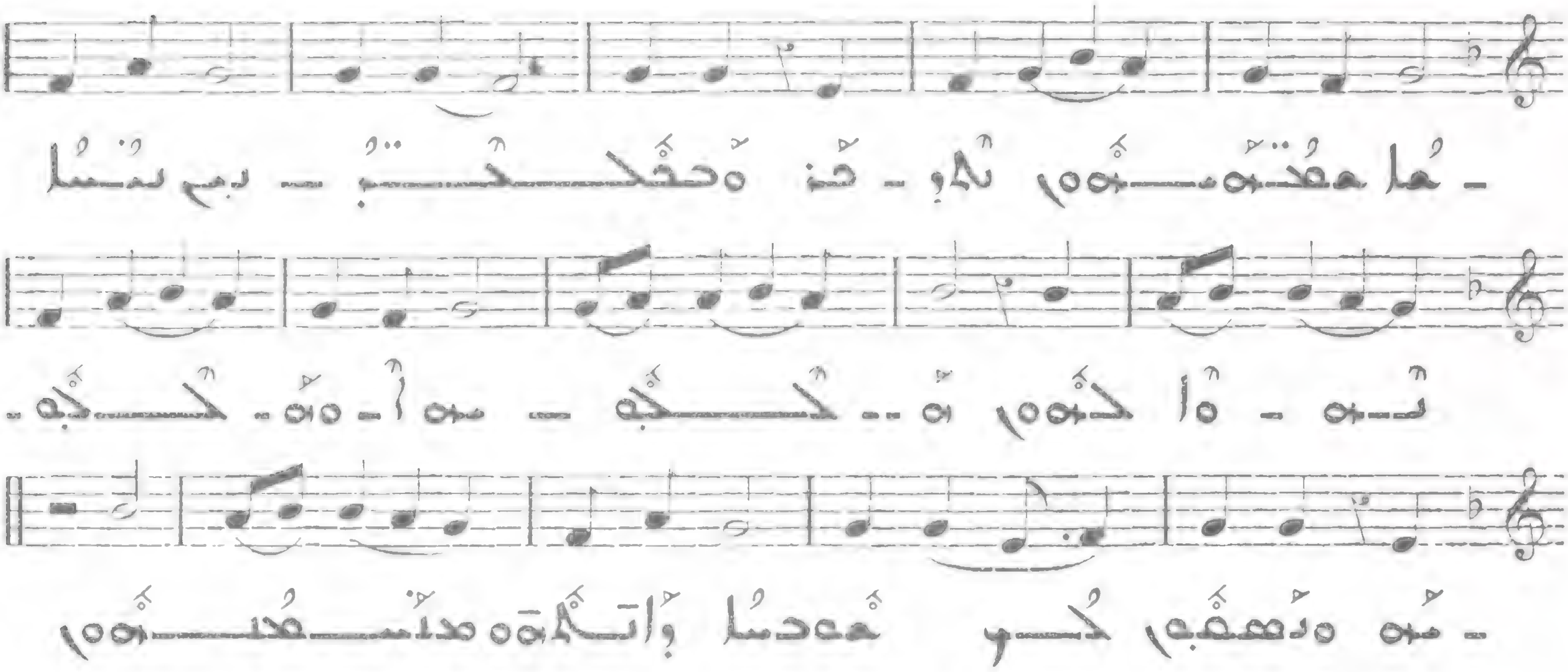


309

Allegro

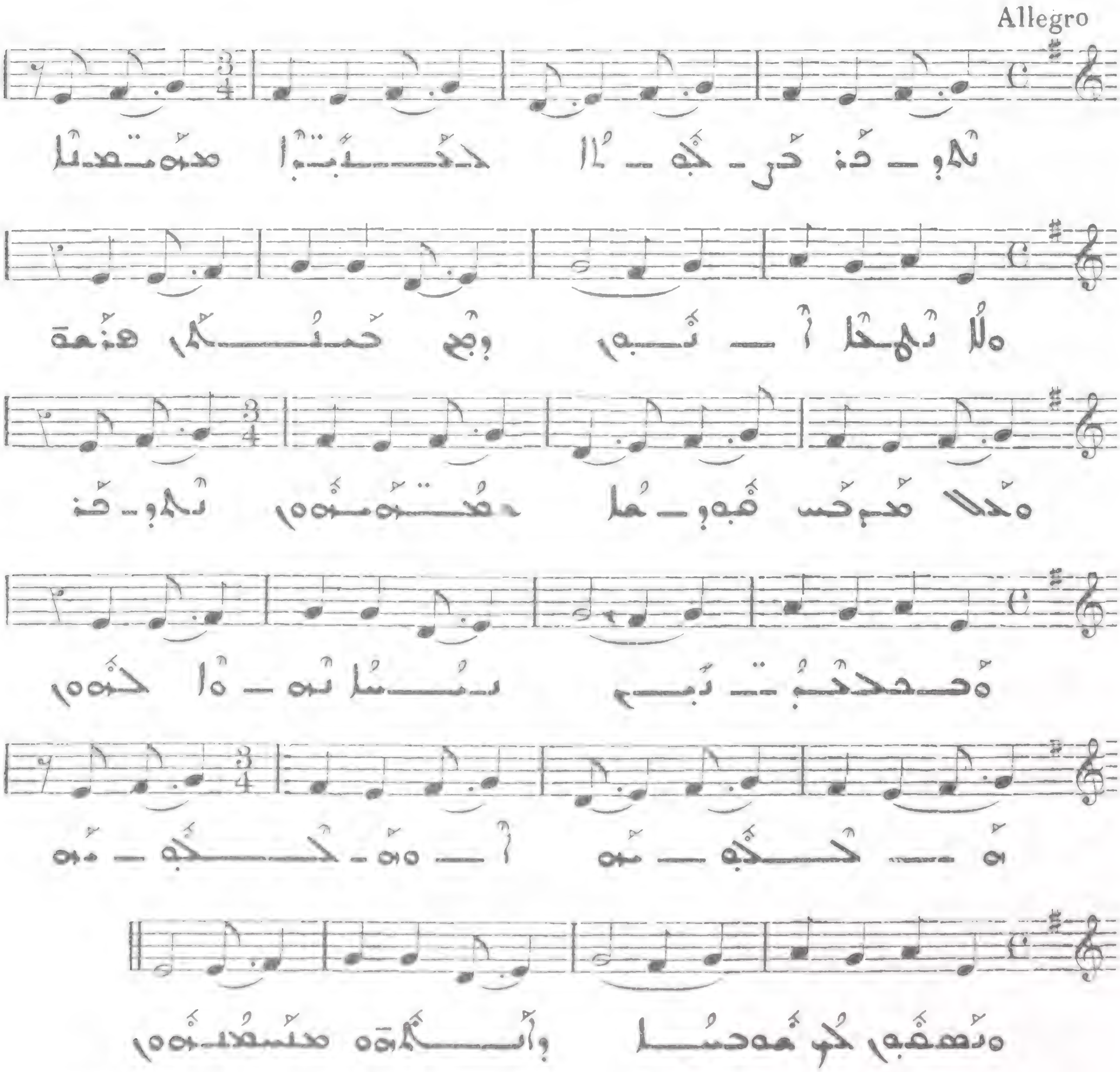
I





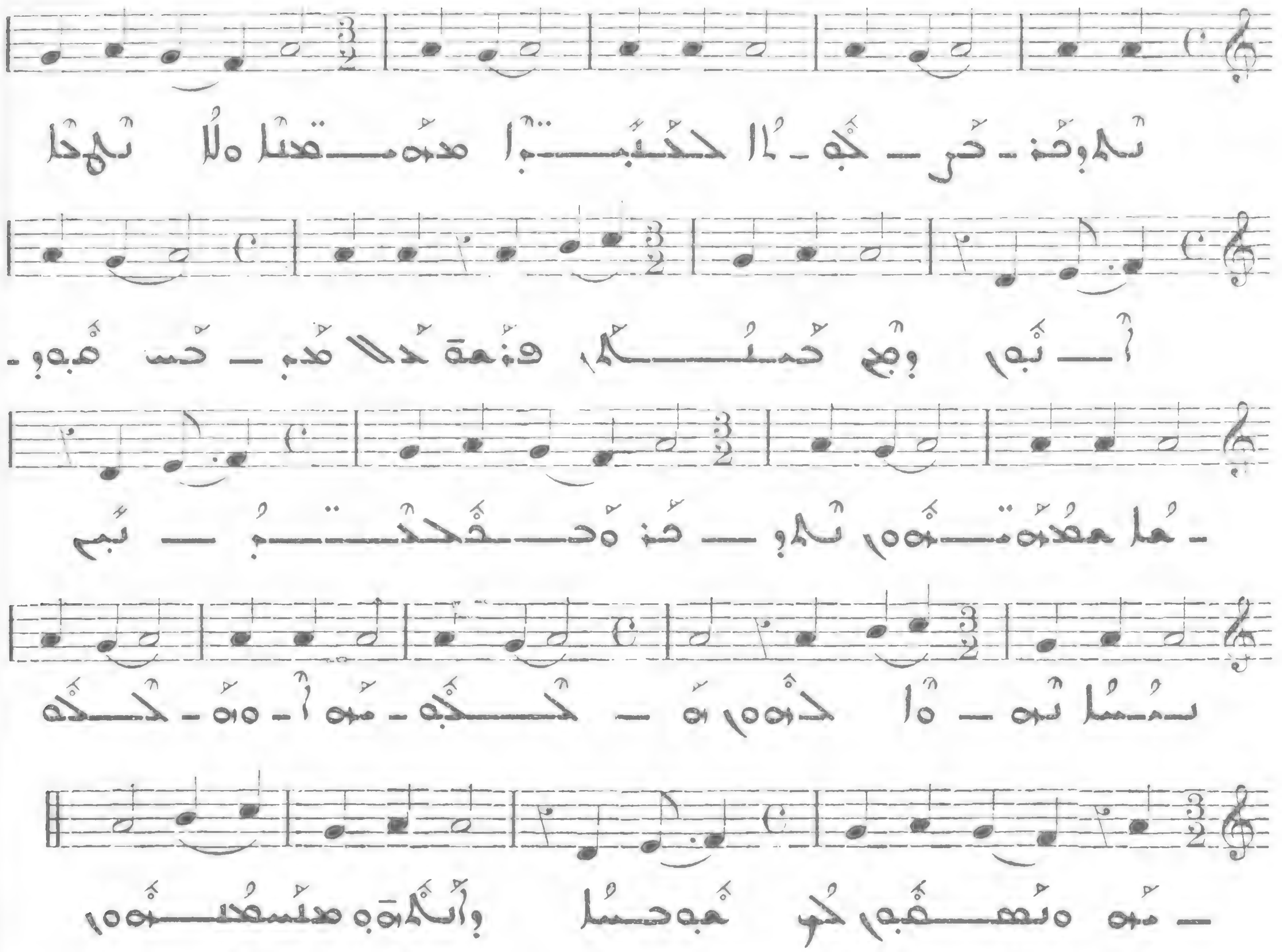
310

II



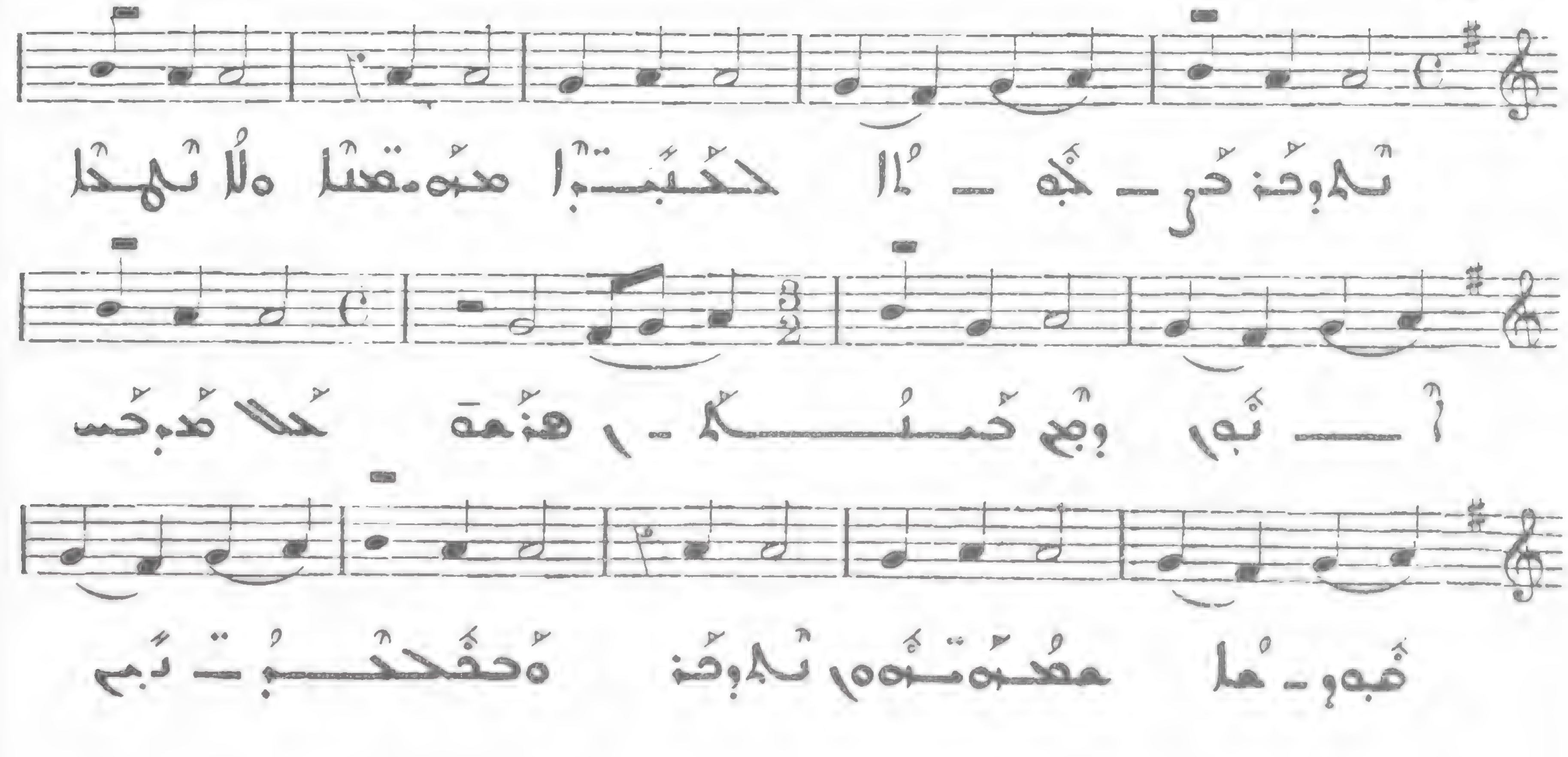
311

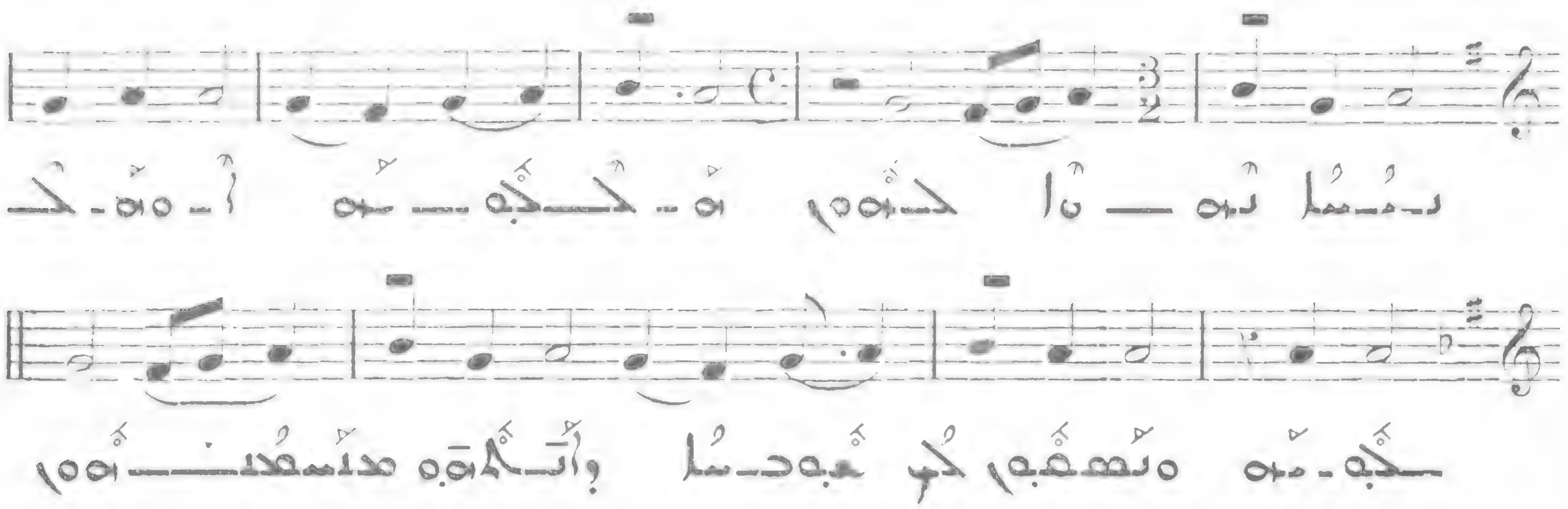
Allegro



312

Presto





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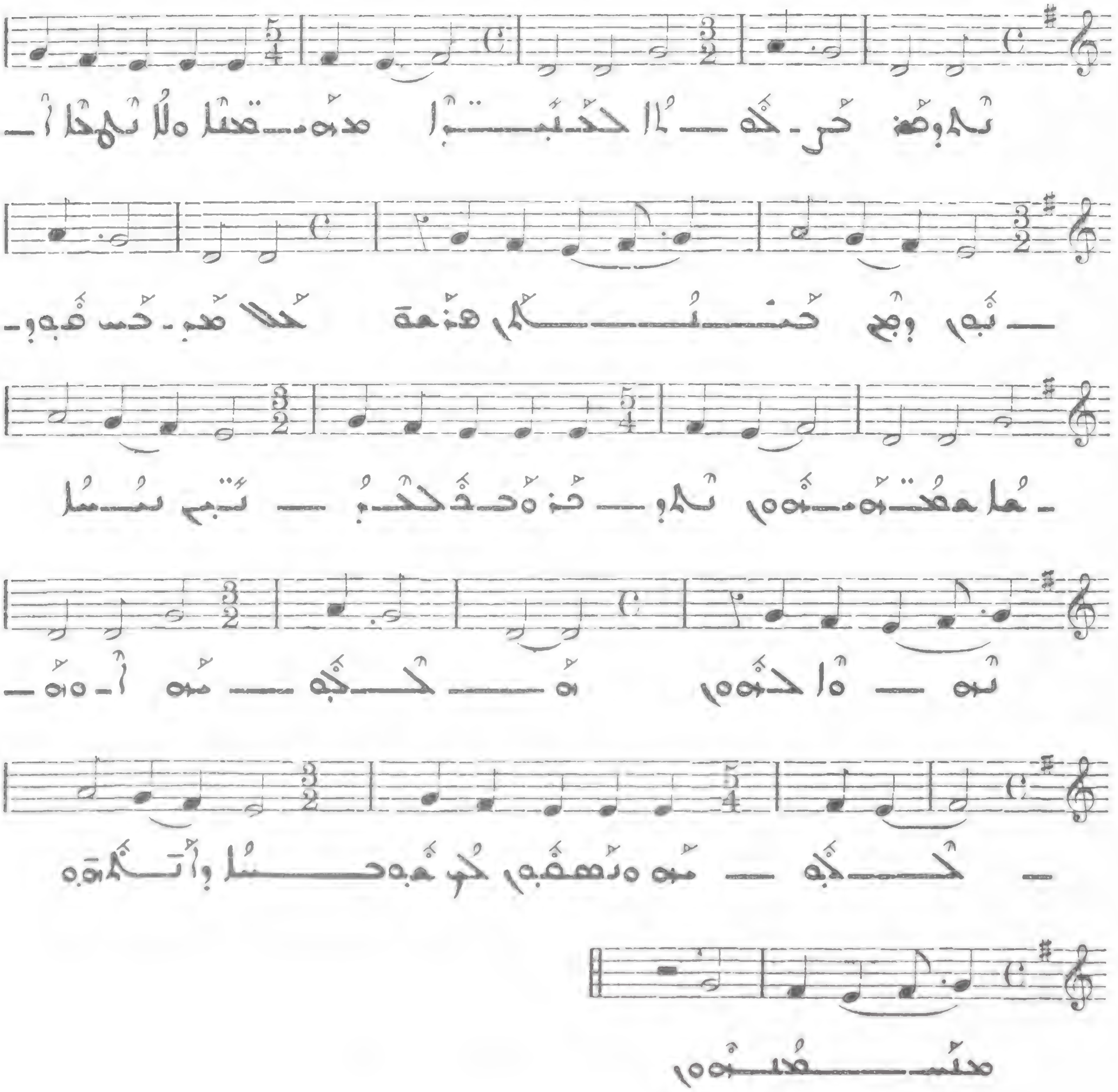
313

Presto

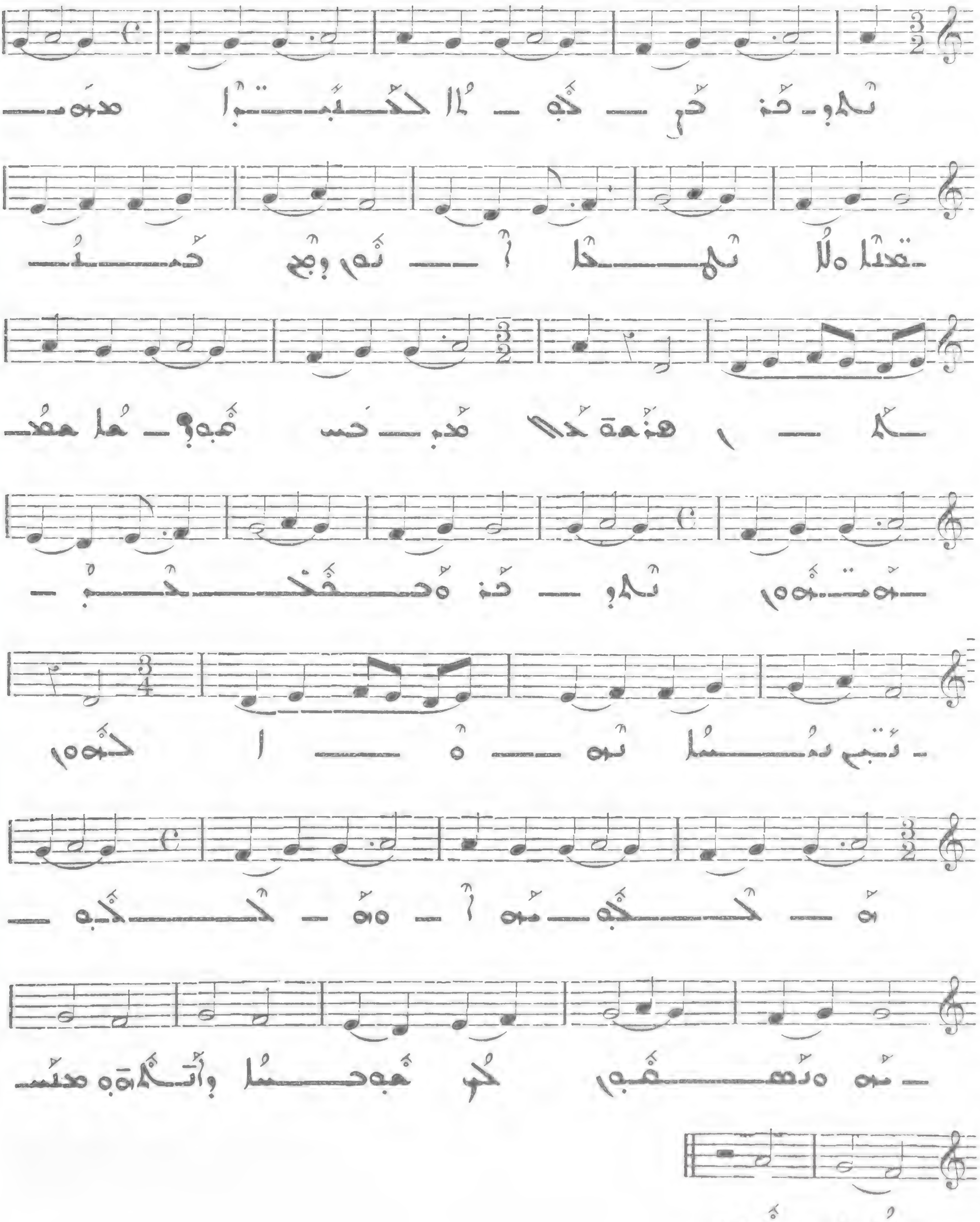
V



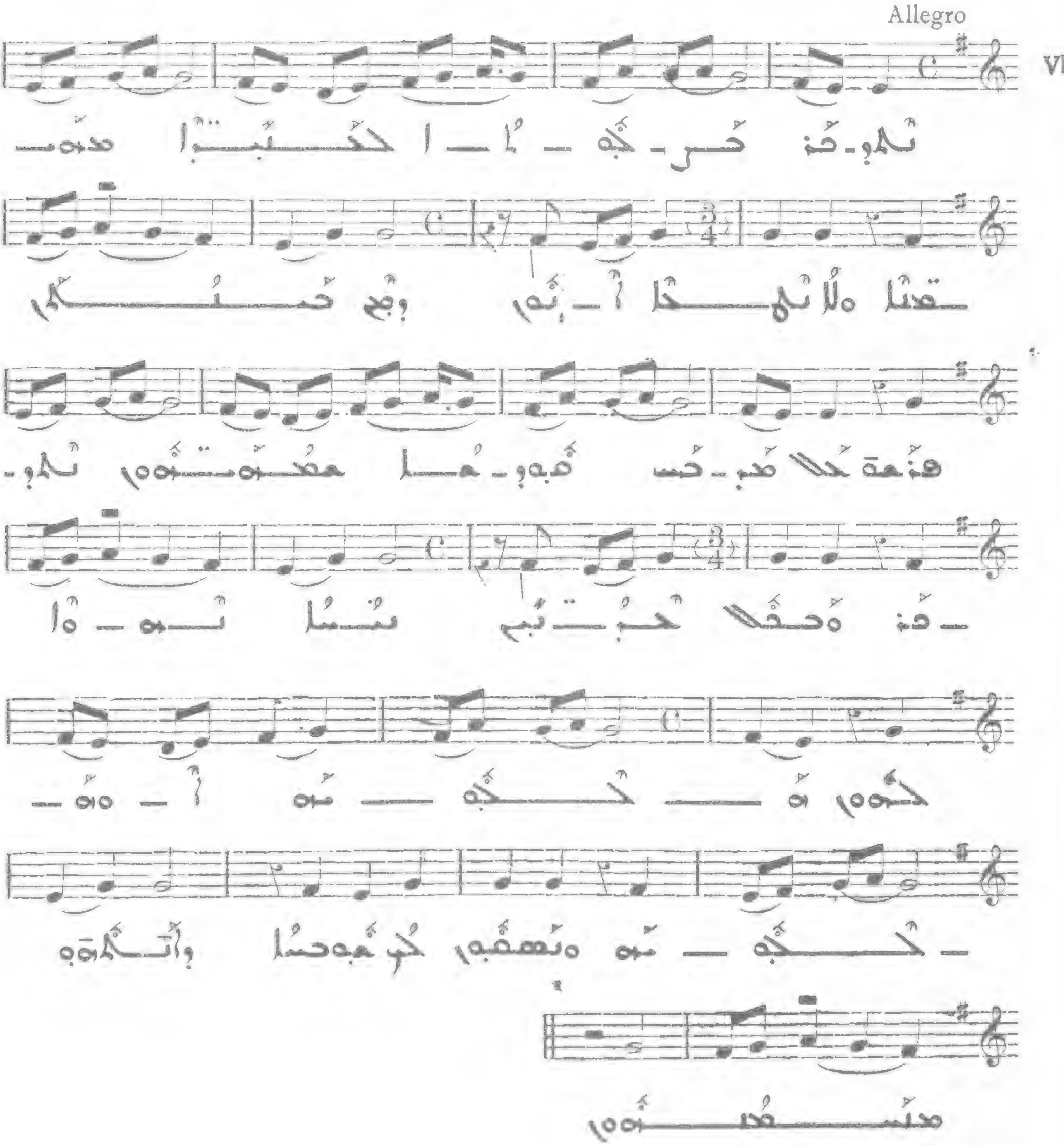
ܘ 314

Presto

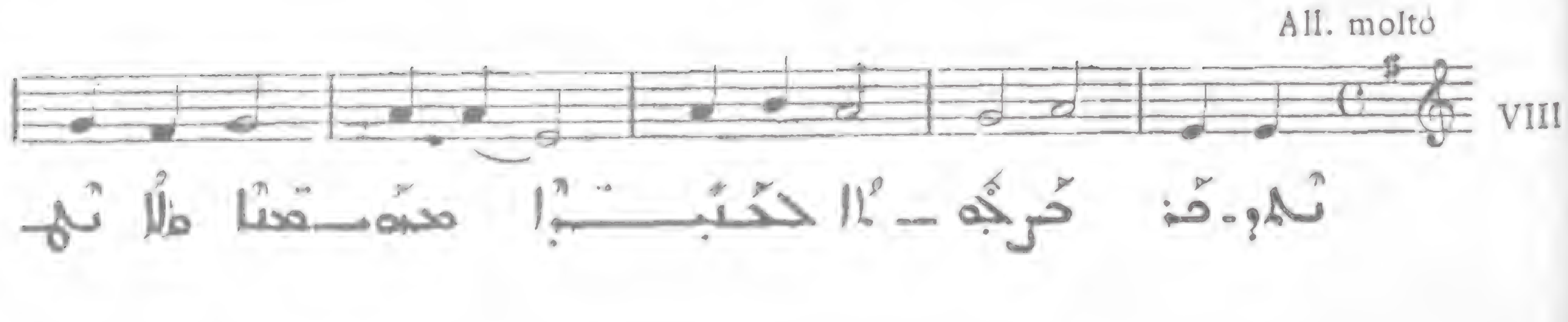
VI

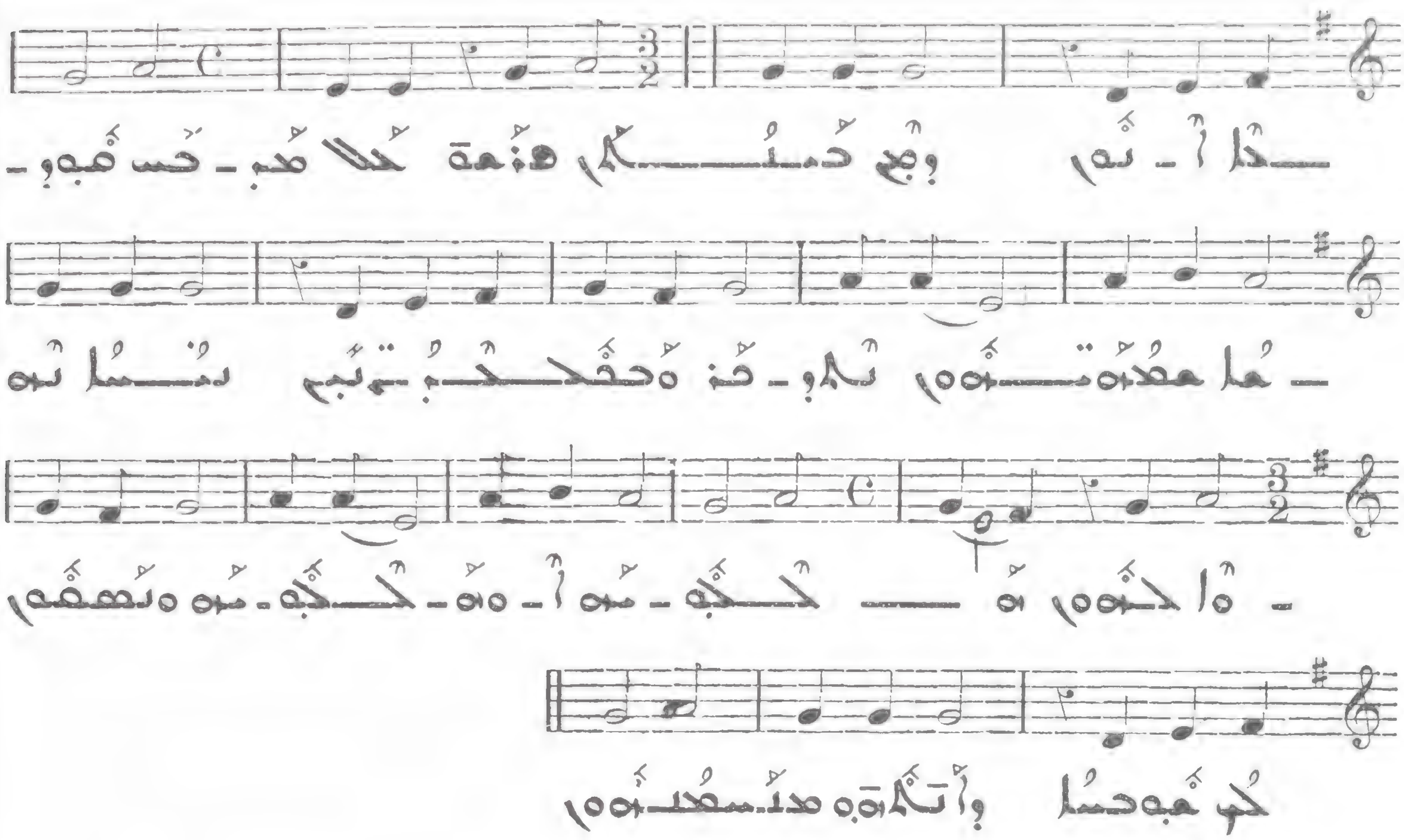


ܐ 315

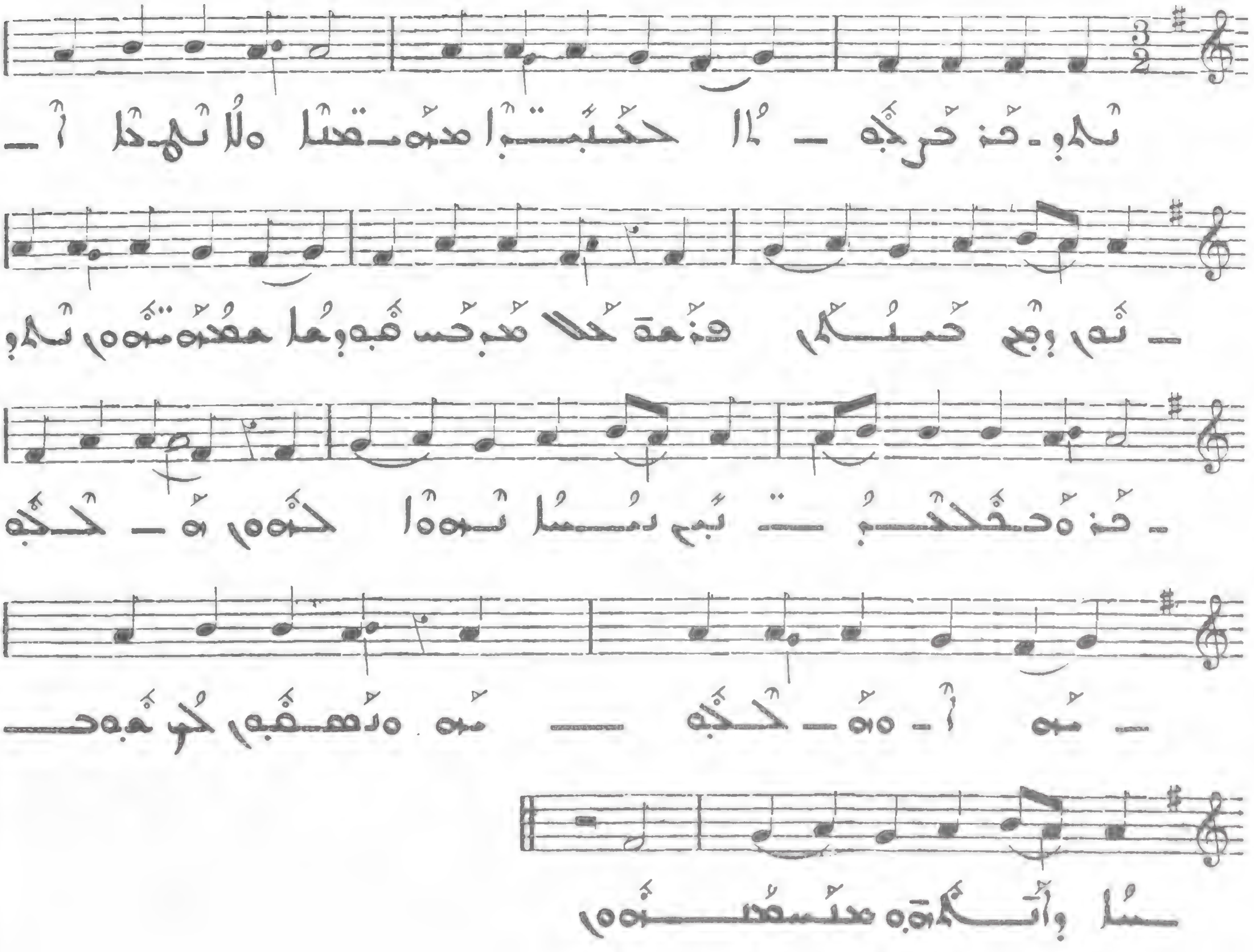


ܒ 316





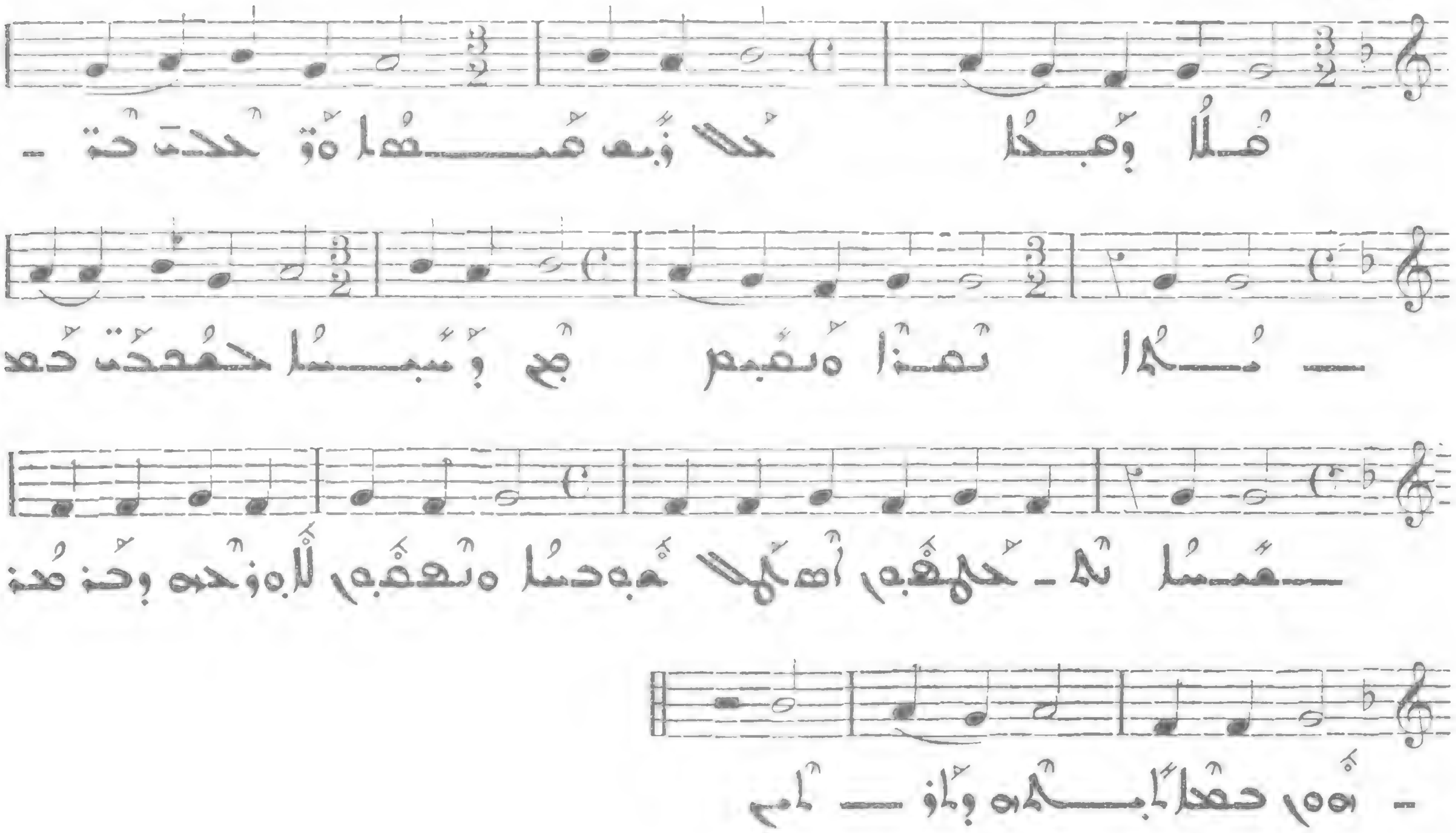
317 ܕܒܥܘܬܐ ܕܡܠܘ



: ܐ 318

Presto

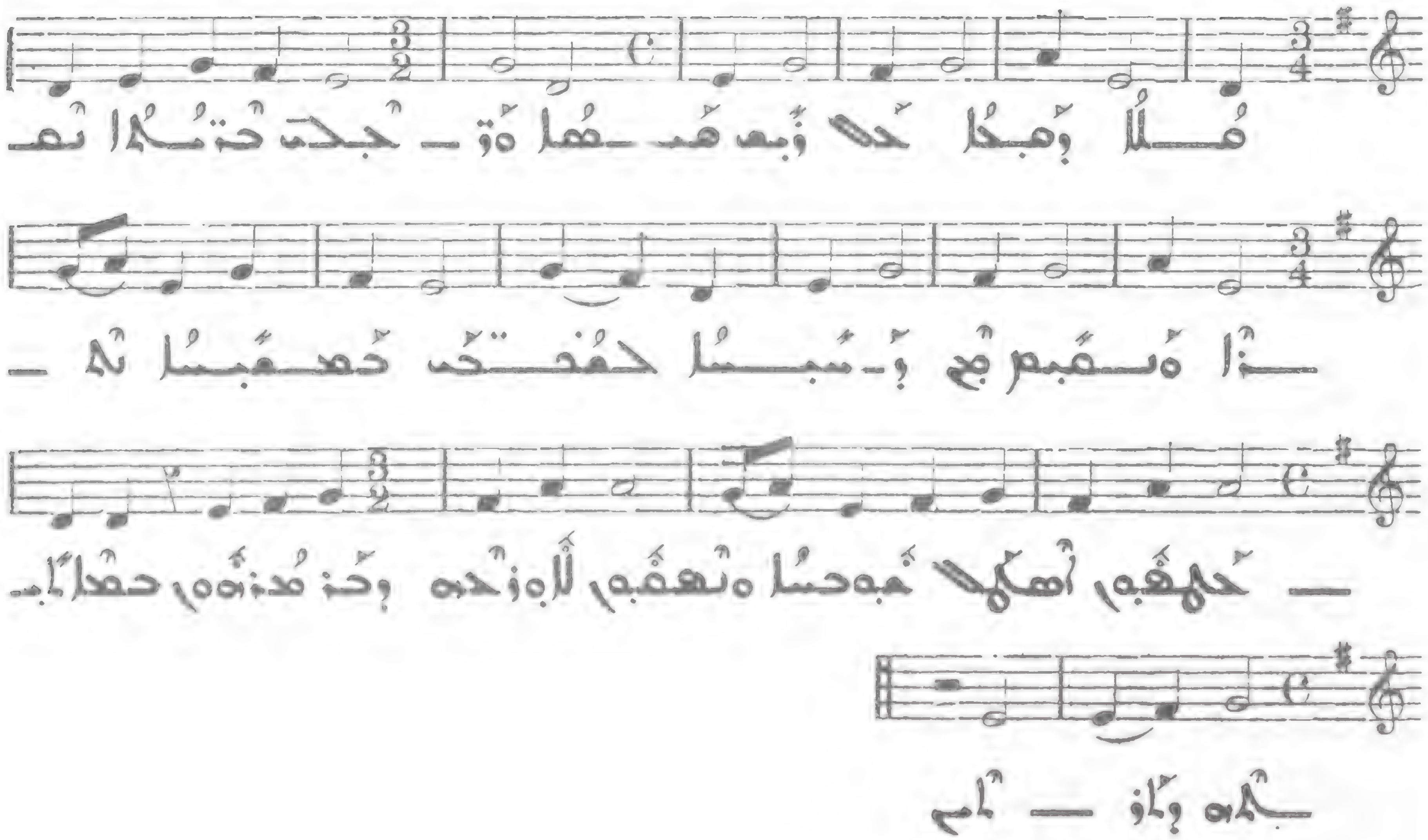
I



ܒ 319

Presto

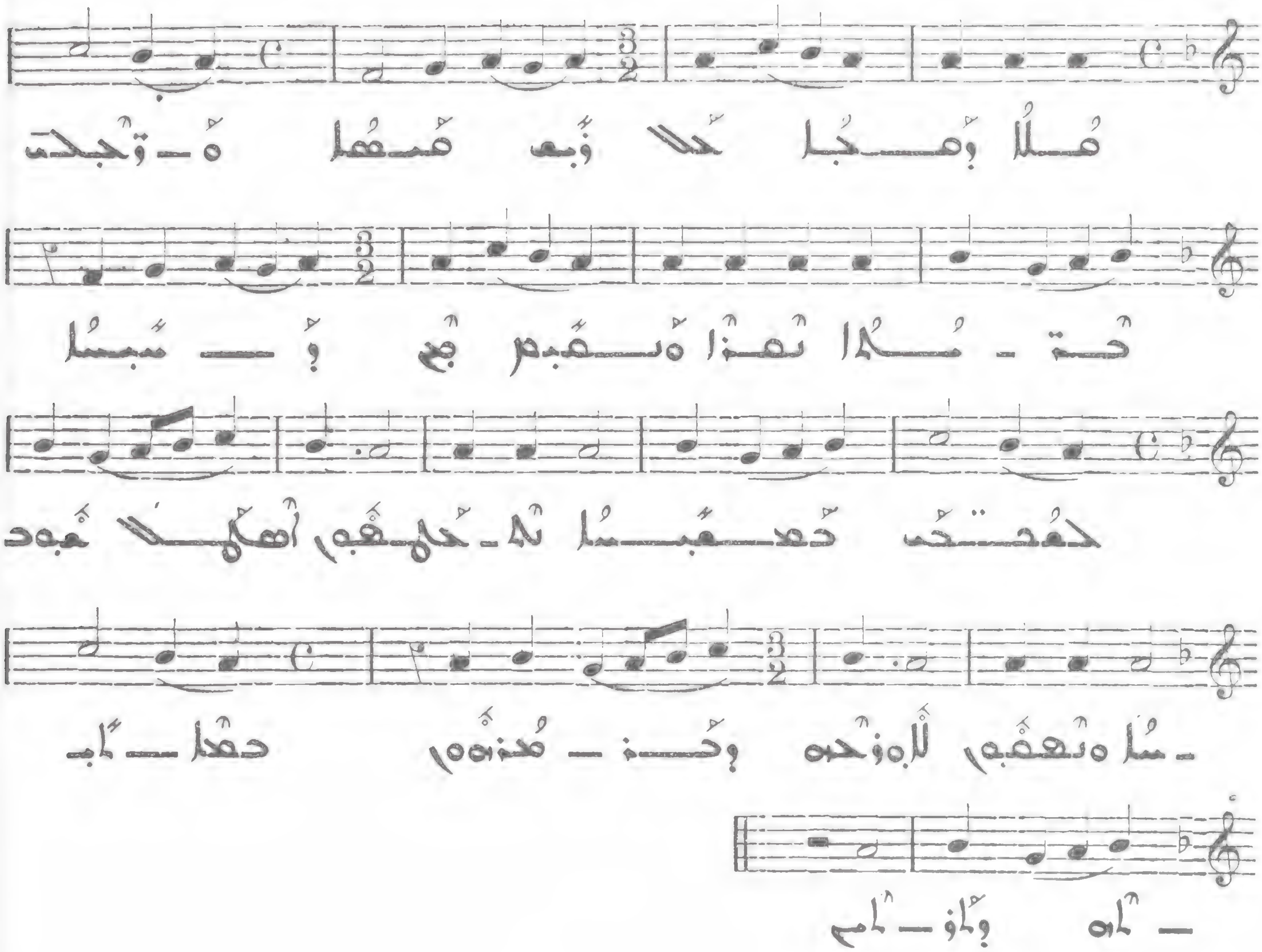
II



320

Presto

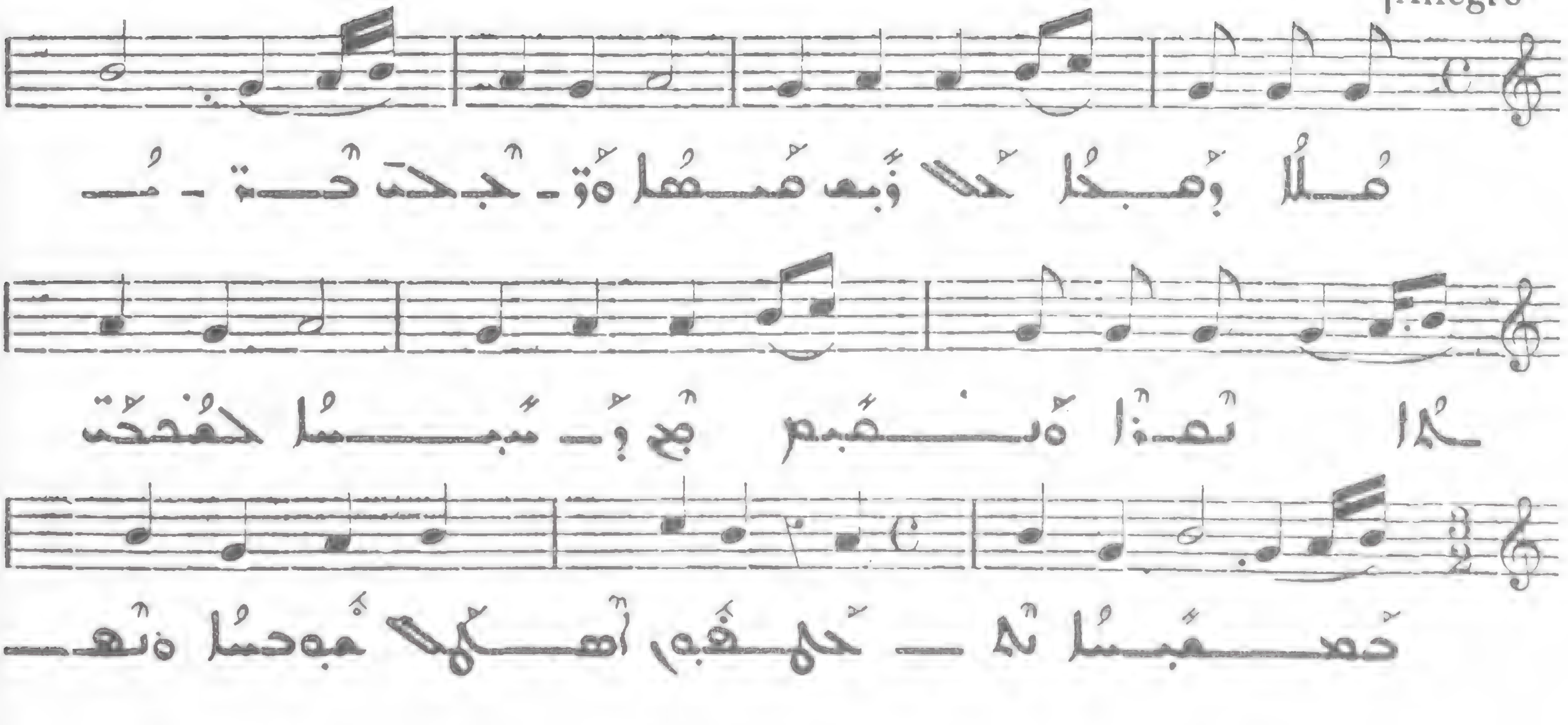
III

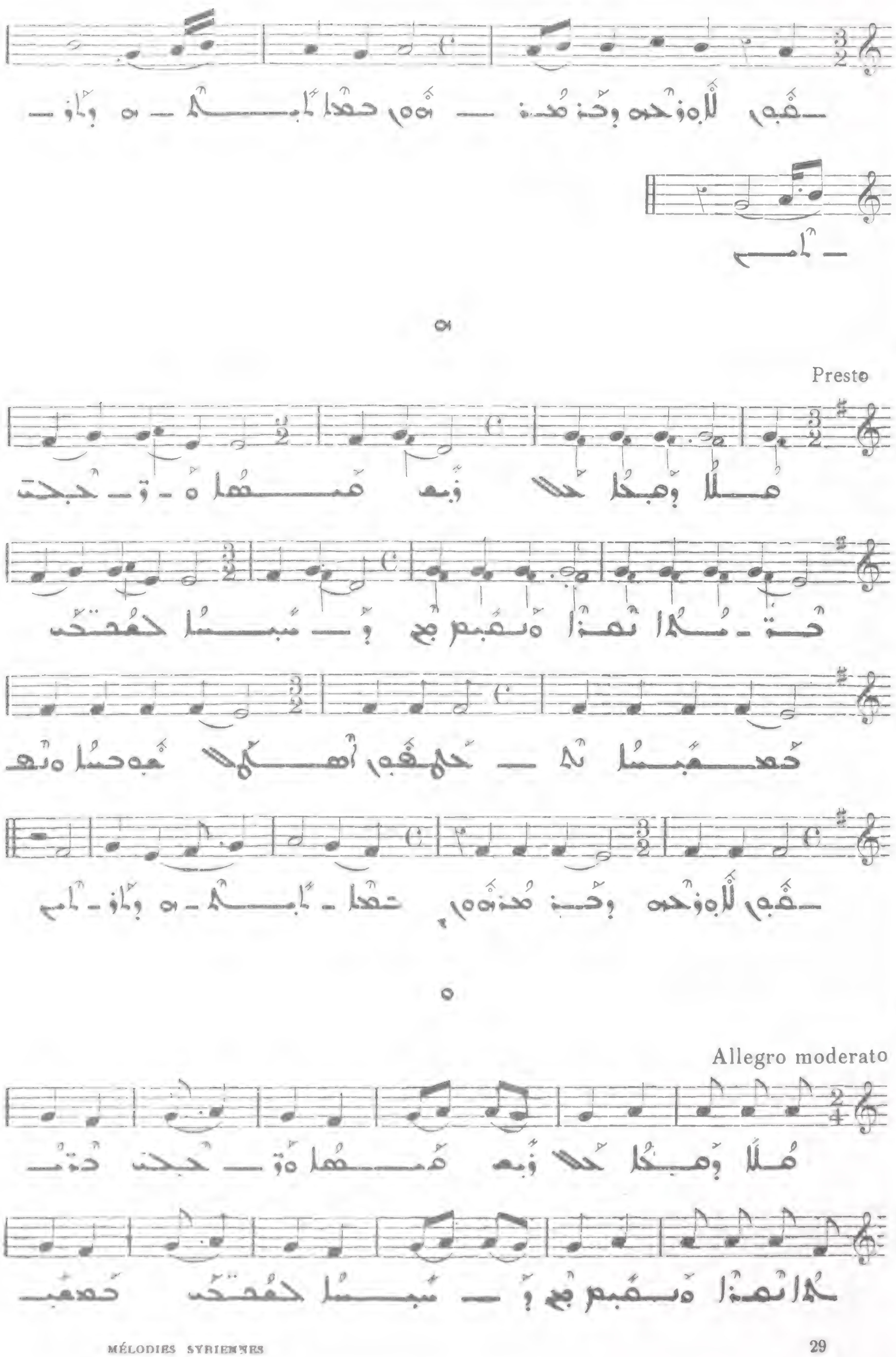


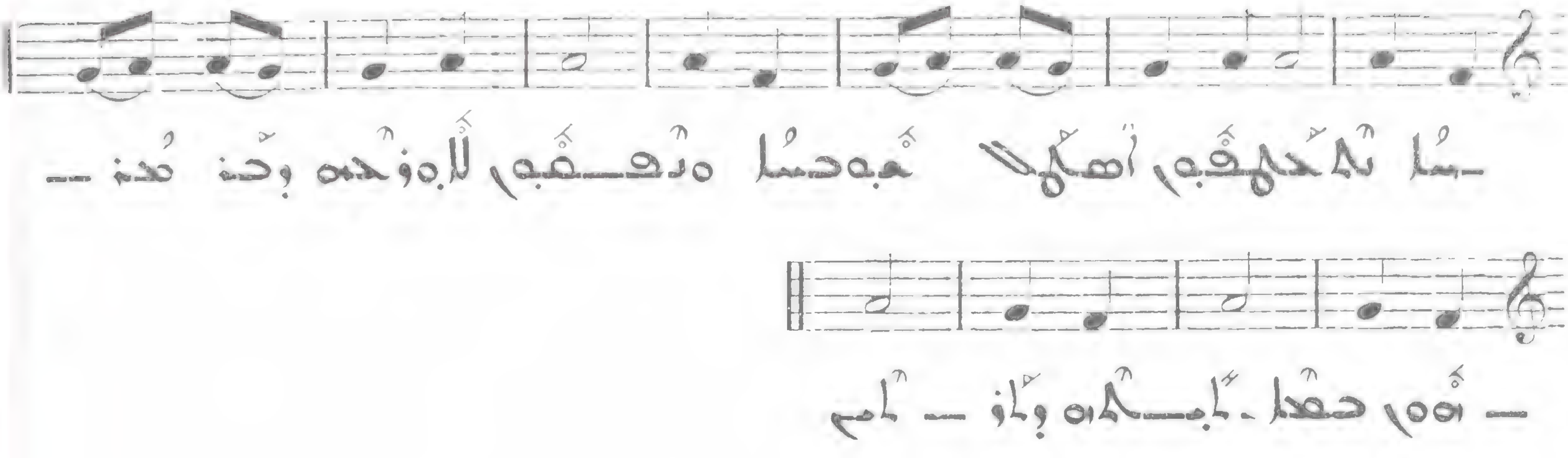
321

Allegro

IV



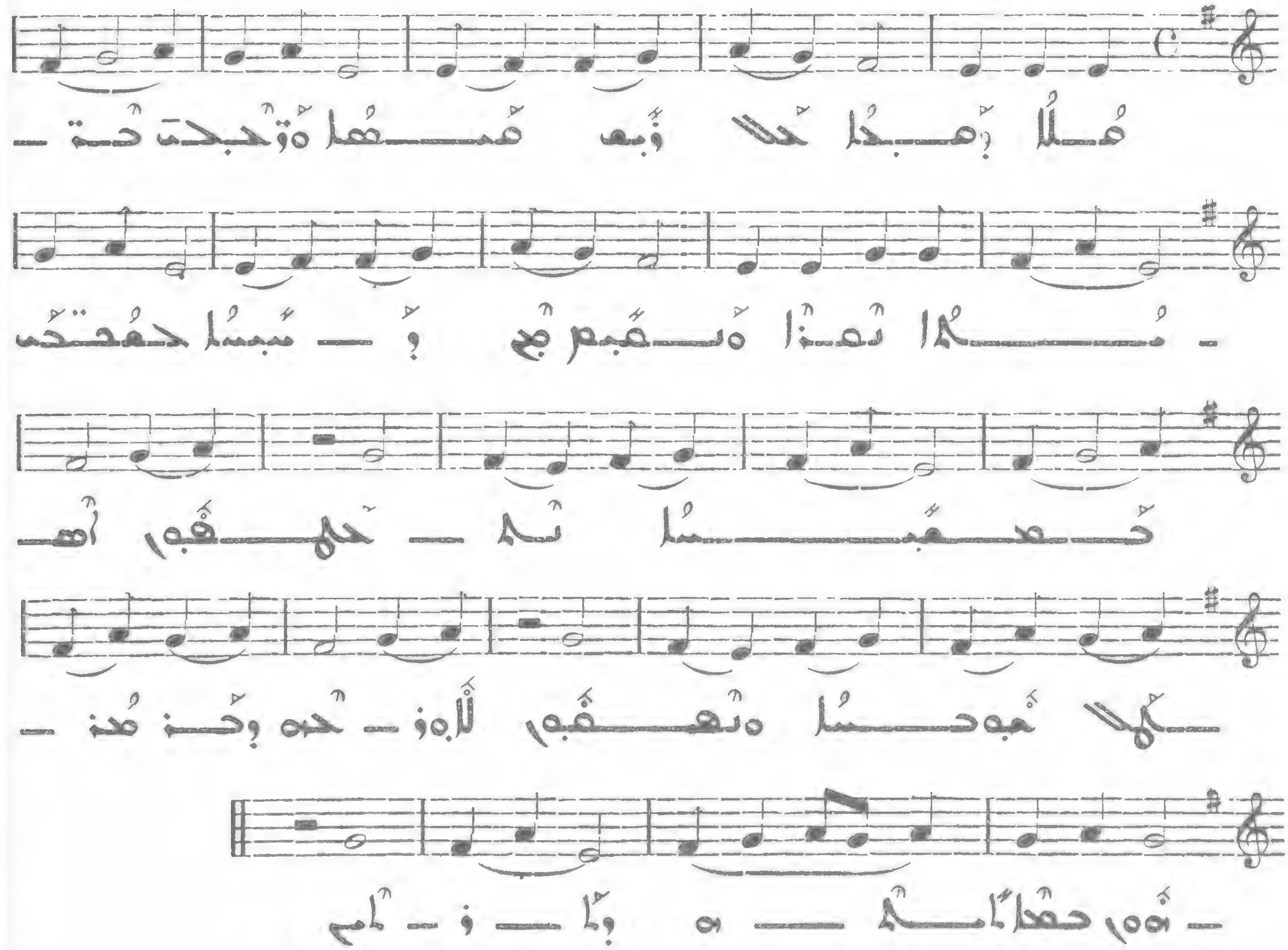

322
Presto
V
323
Allegro moderato
VI



324

Presto

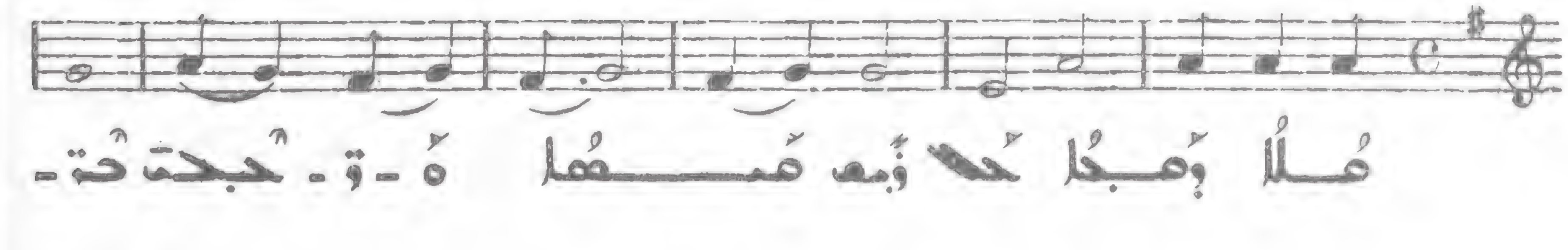
VII

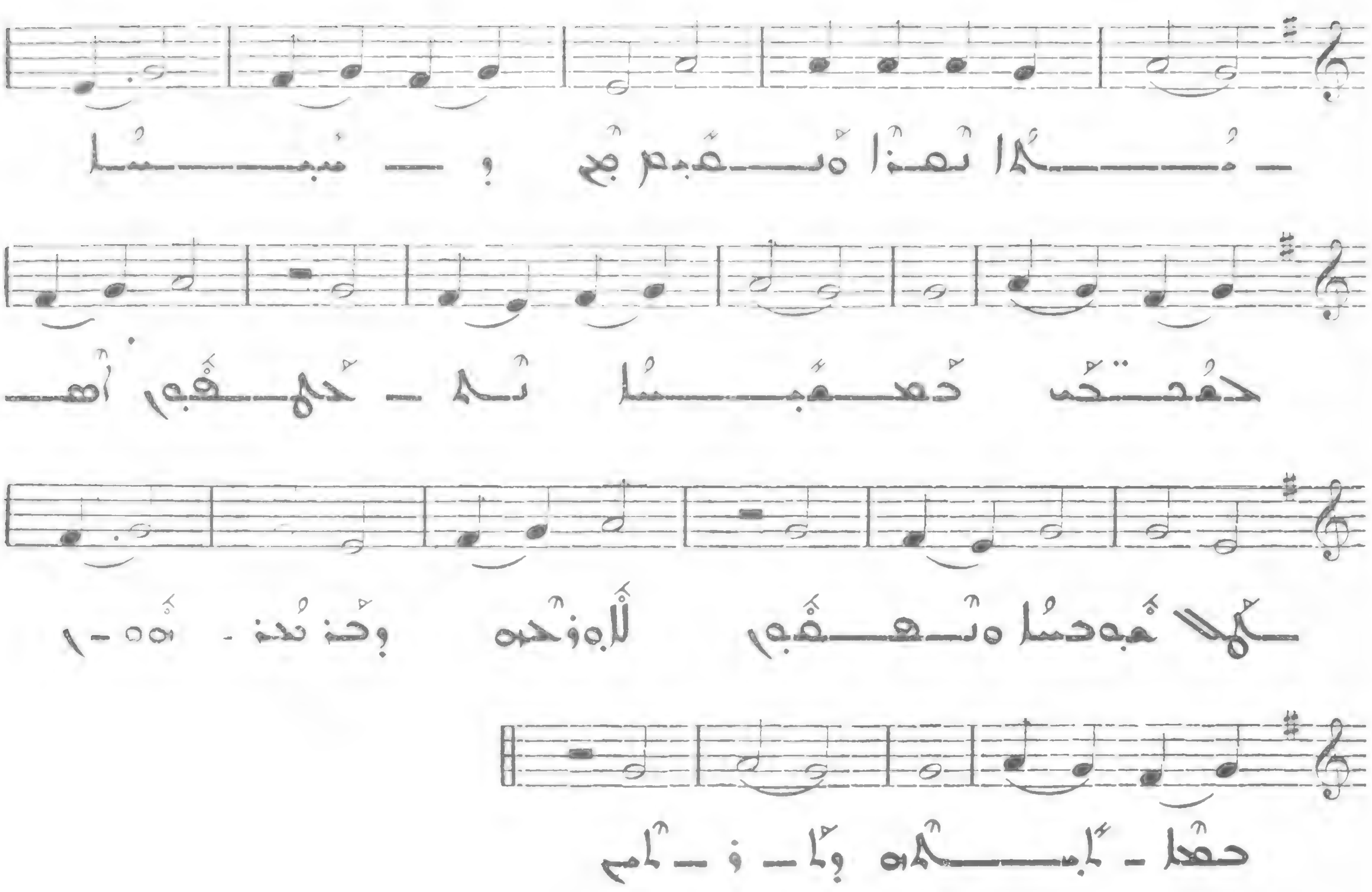


325

Presto

VIII

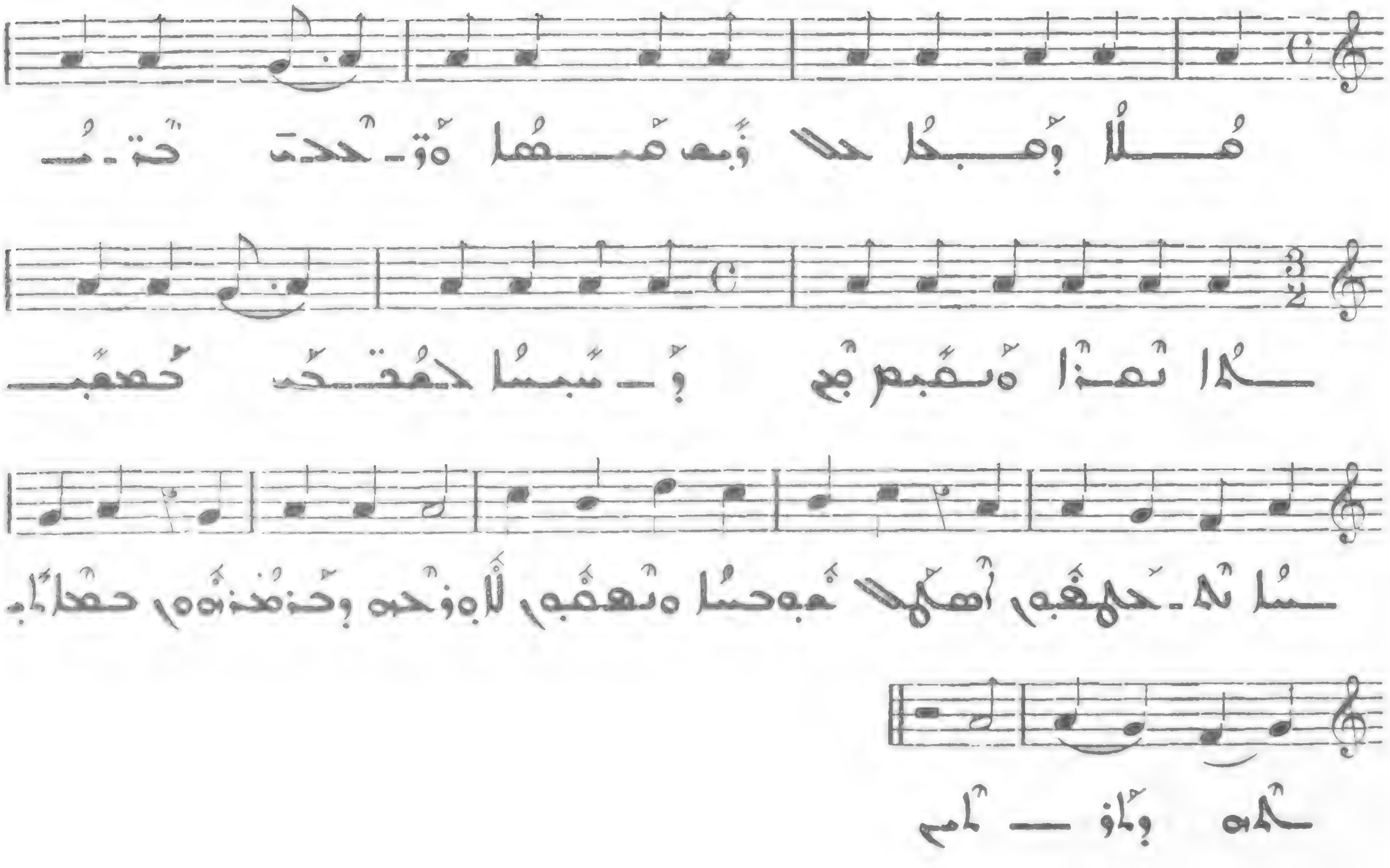




326

All. molto

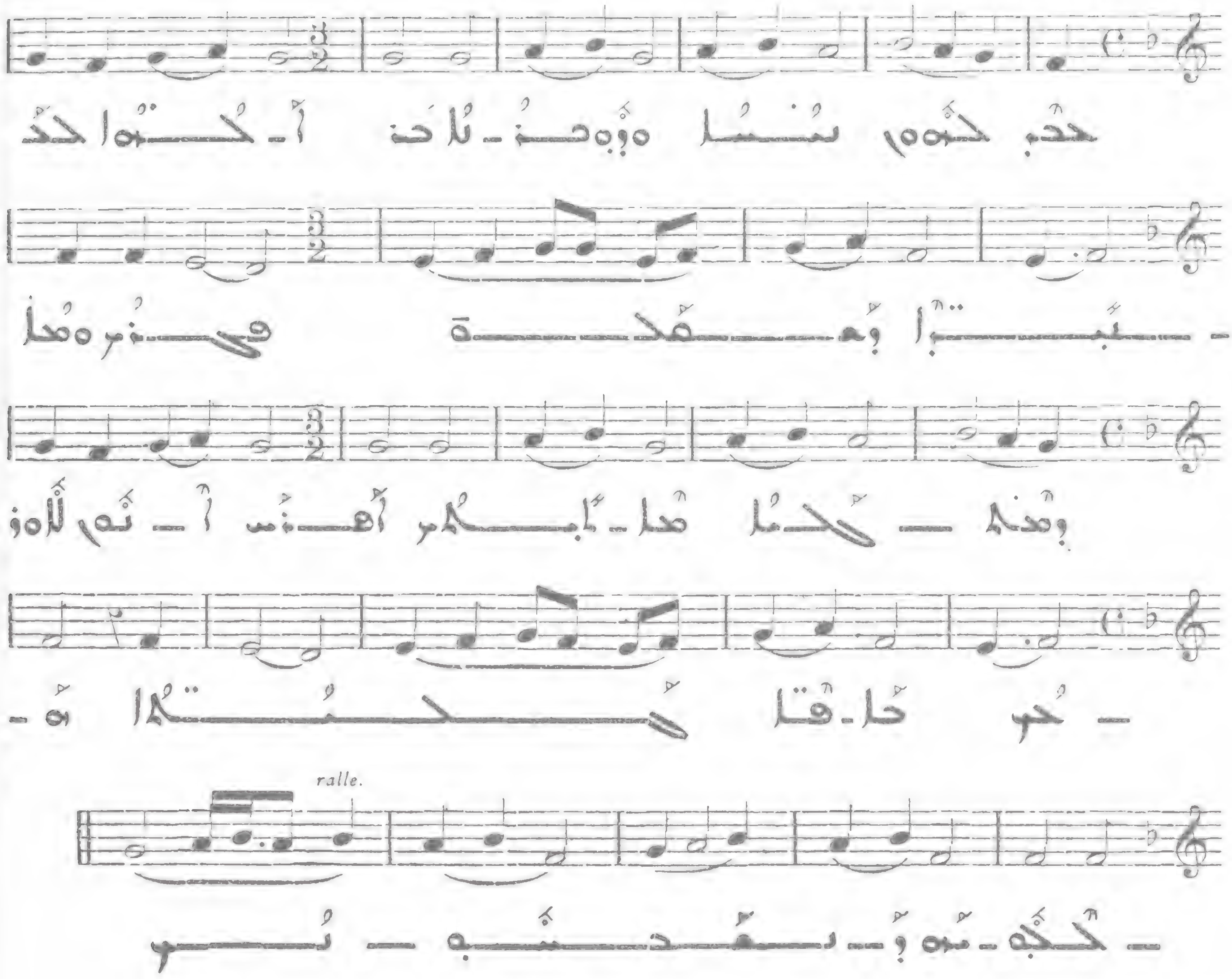
VI



327

Presto

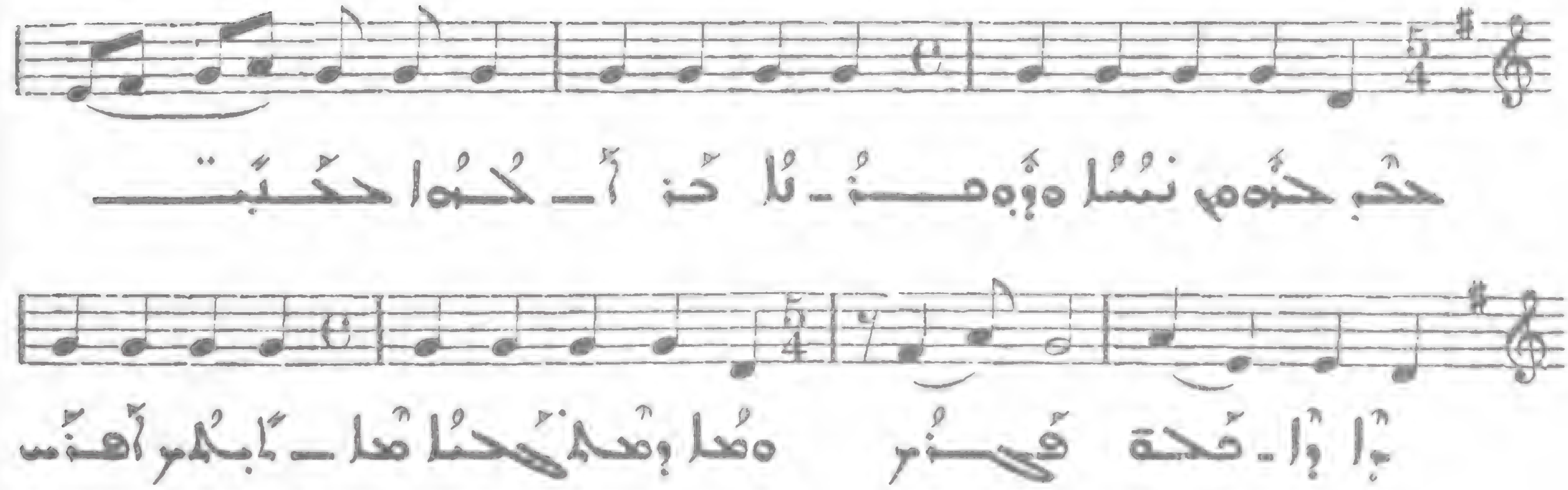
I

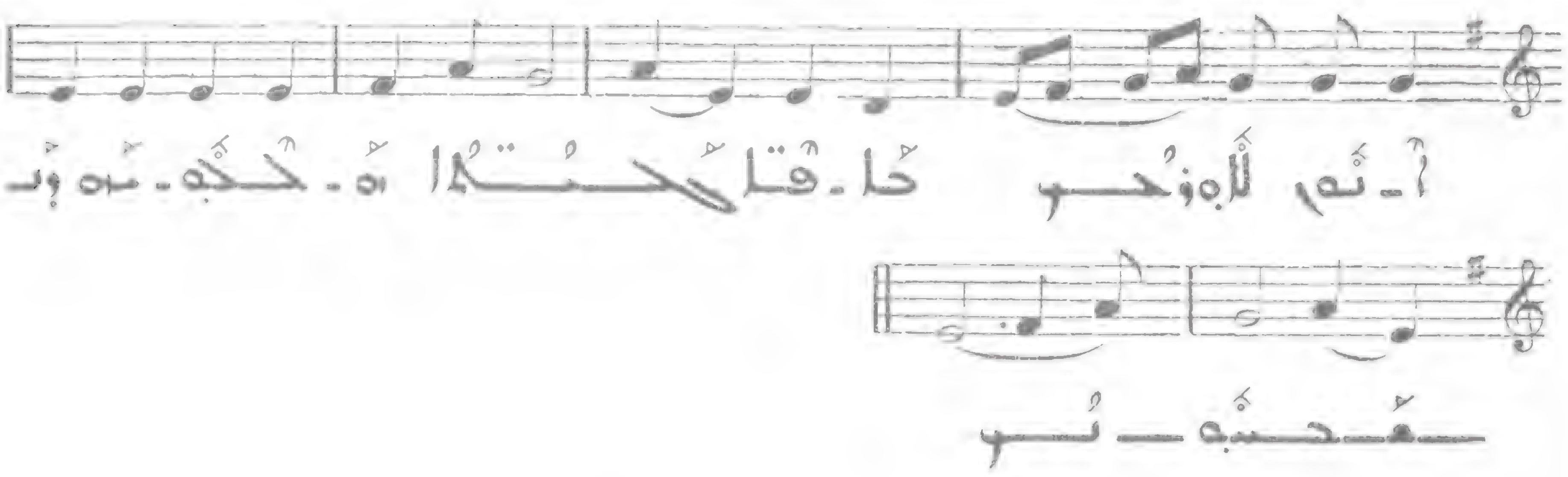


328

All. molto

II

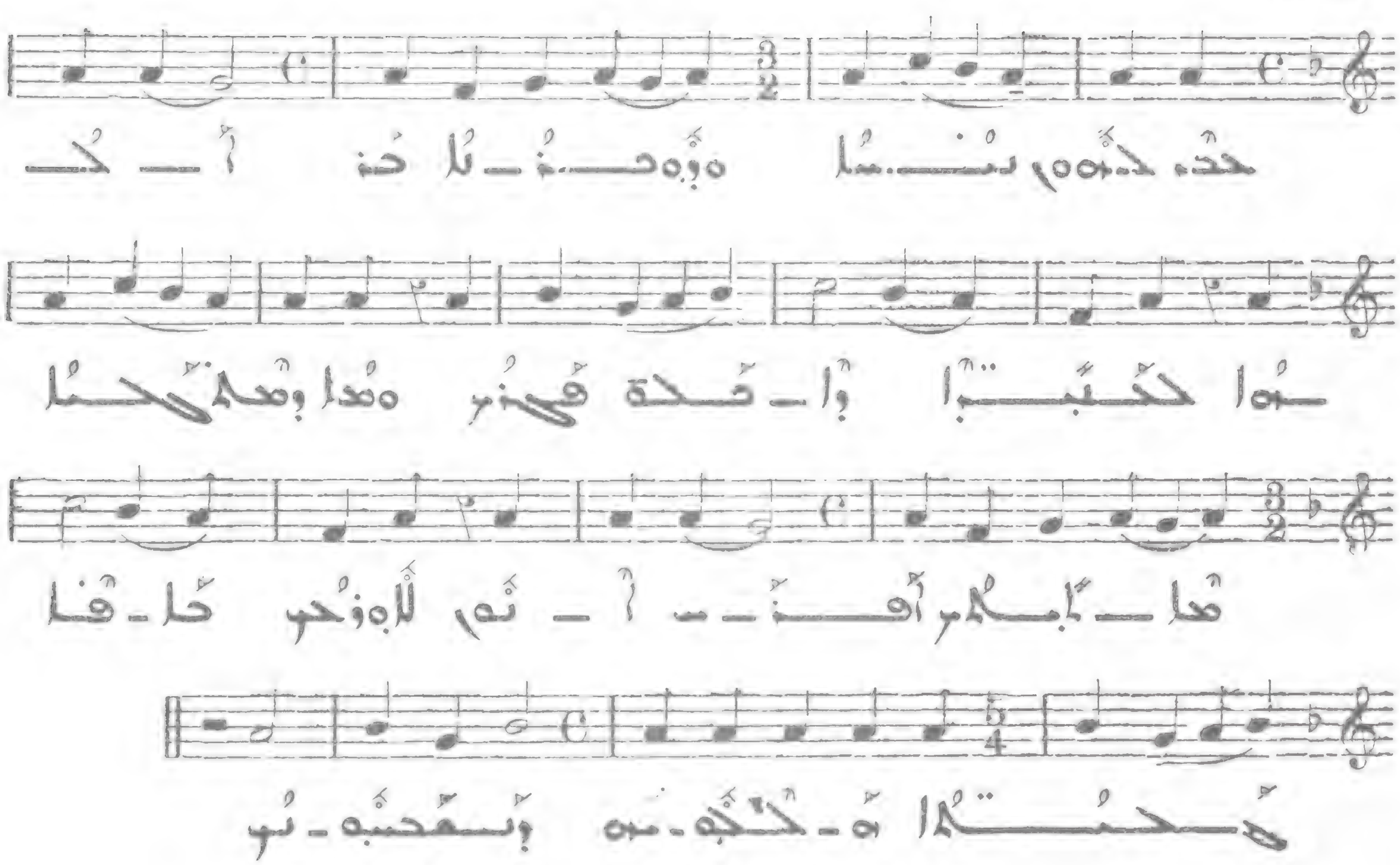




329

Presto

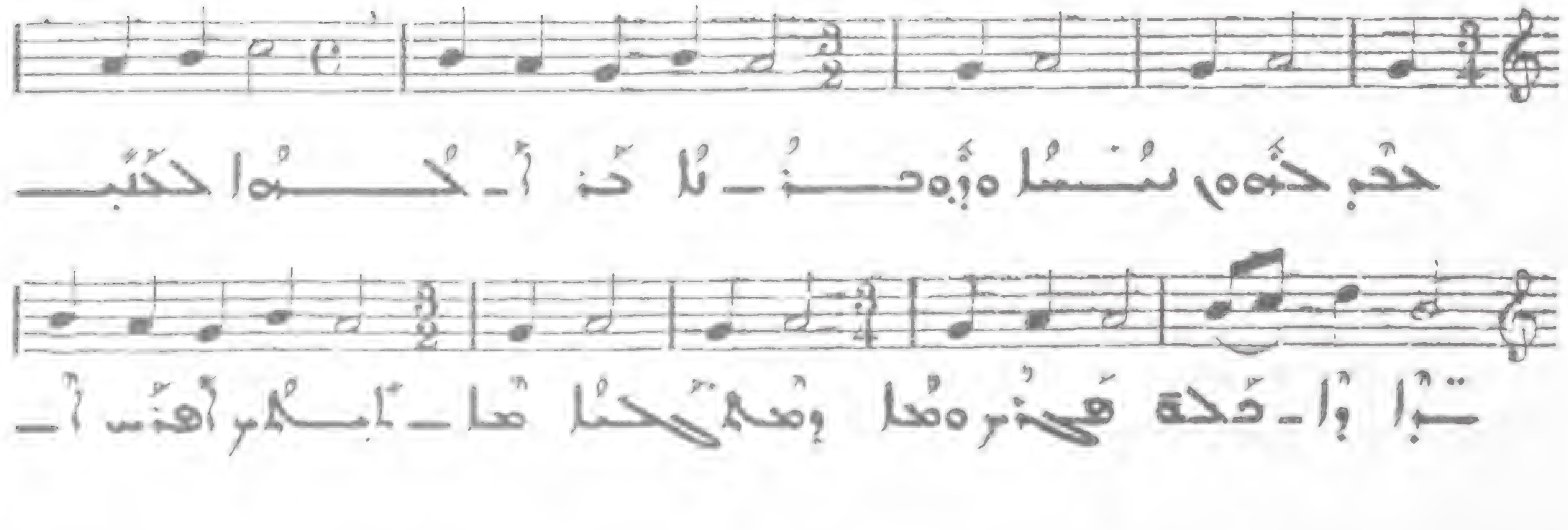
III

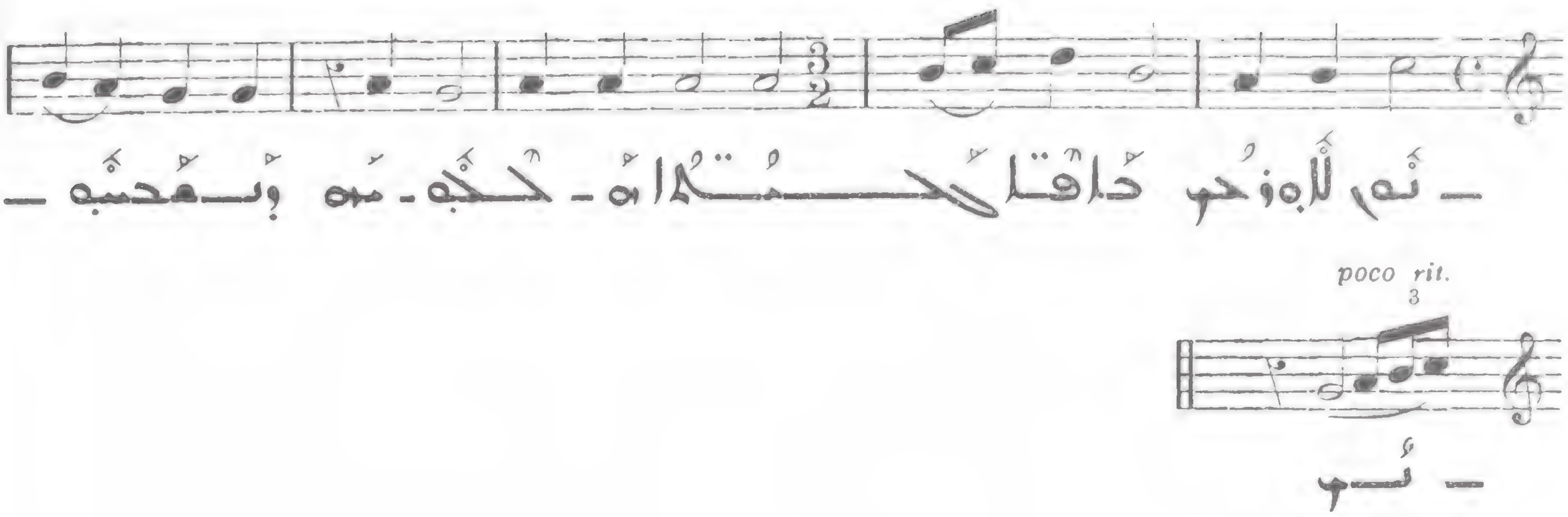


330

Presto

IV





331

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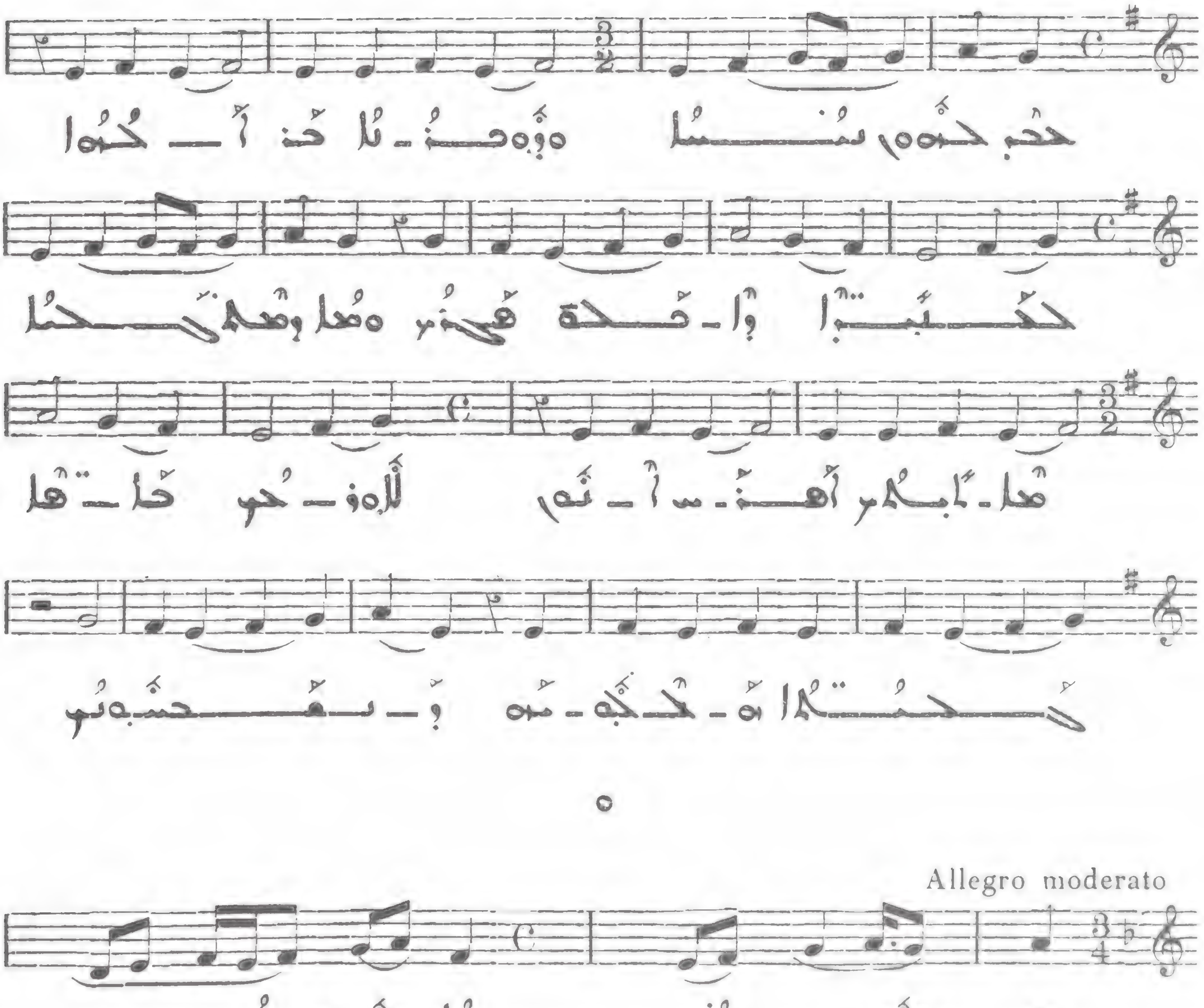
Presto

V



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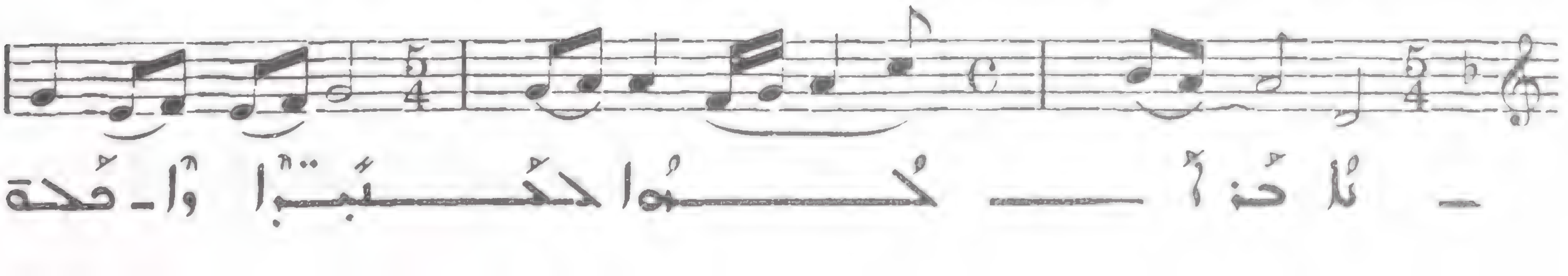
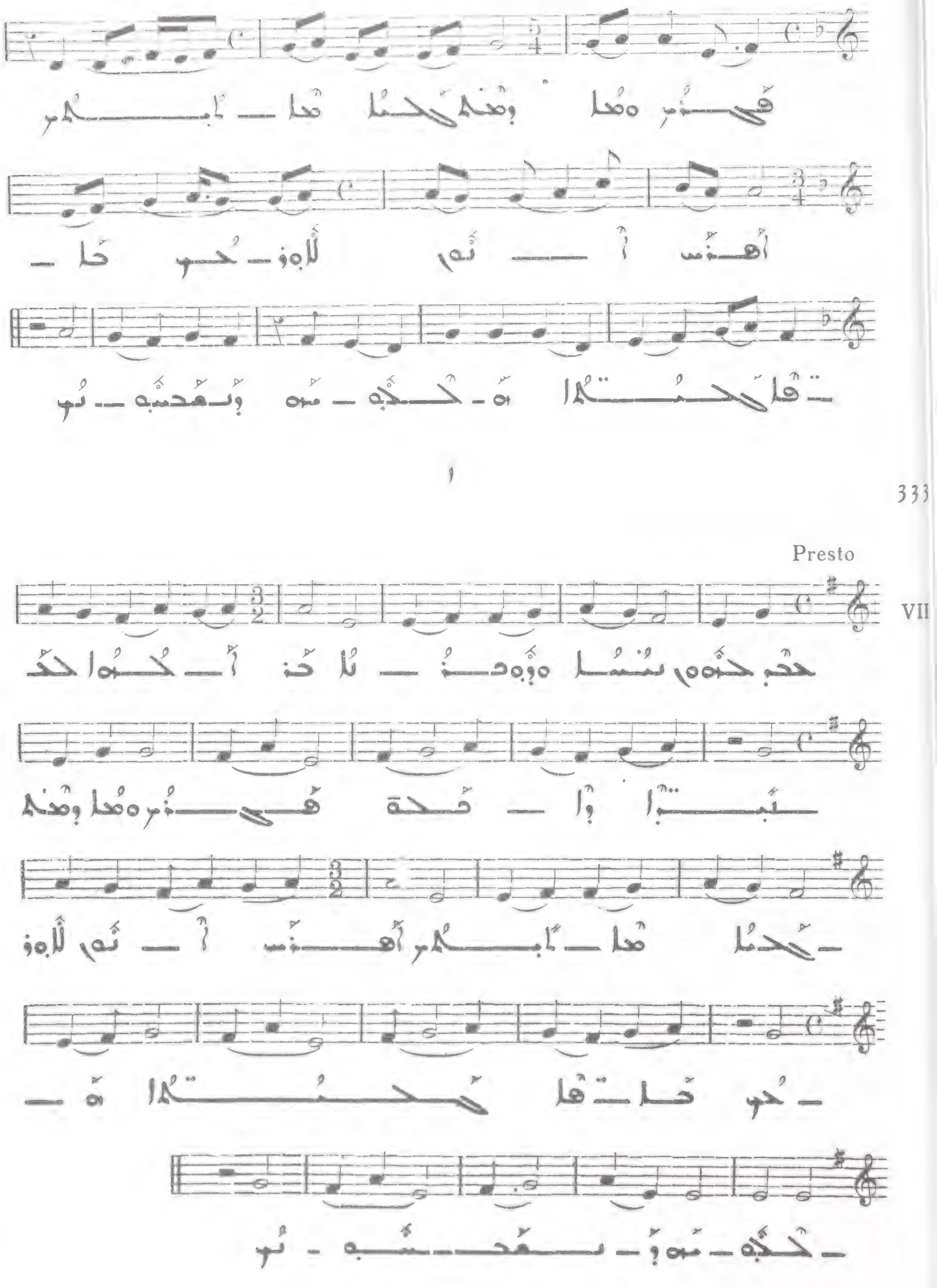
332

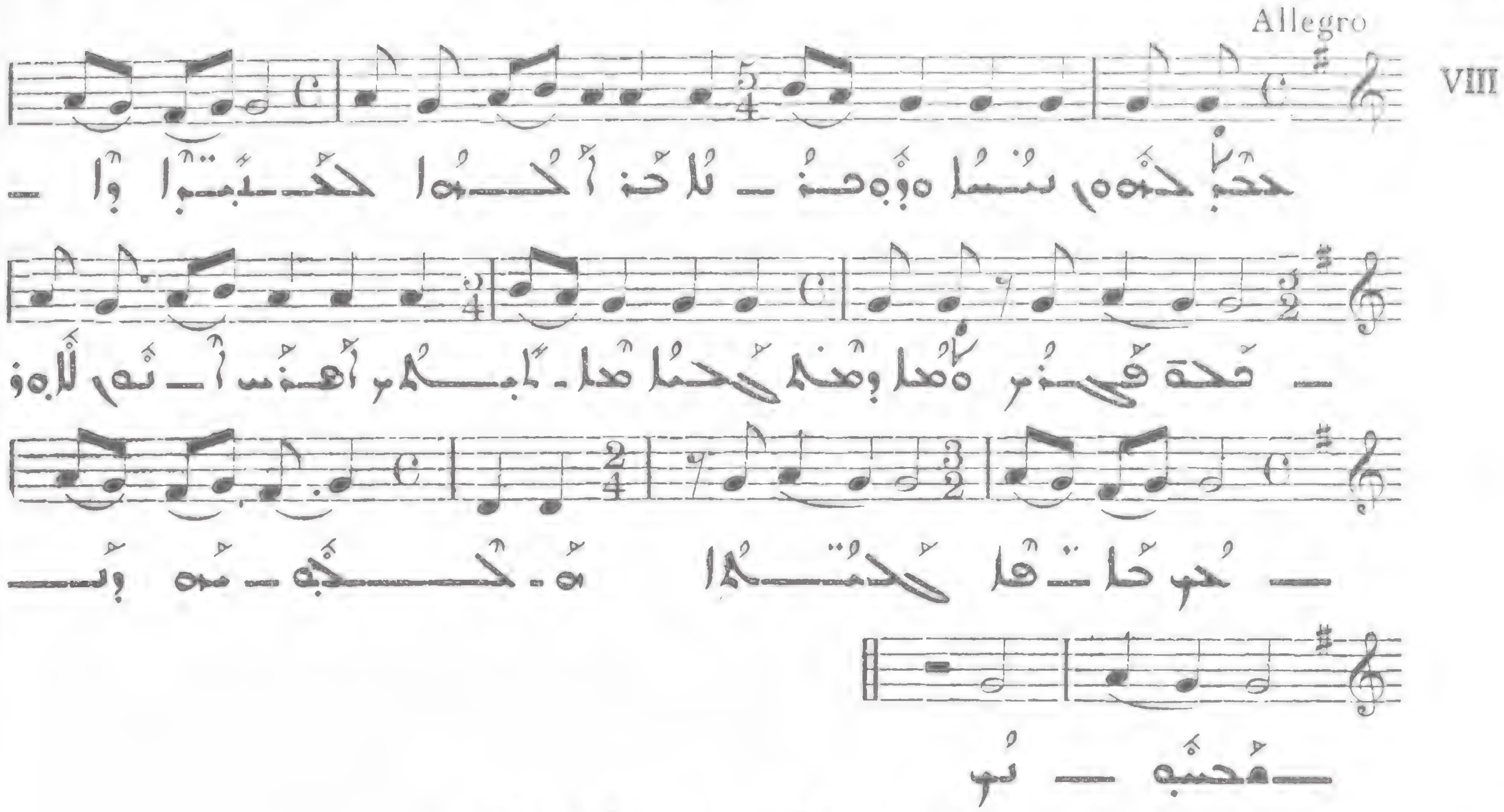
Allegro moderato

VI

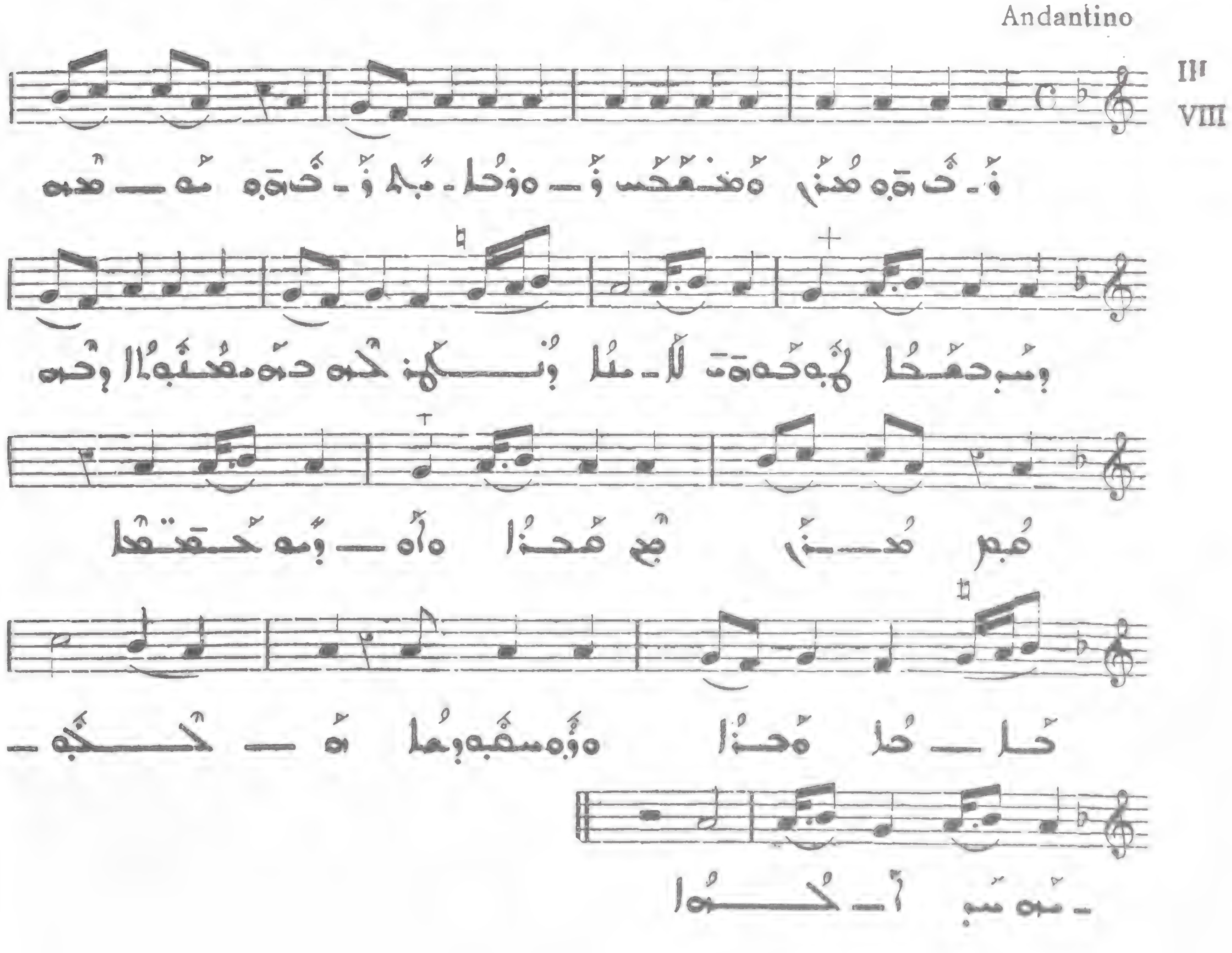



333
Presto
VII

334



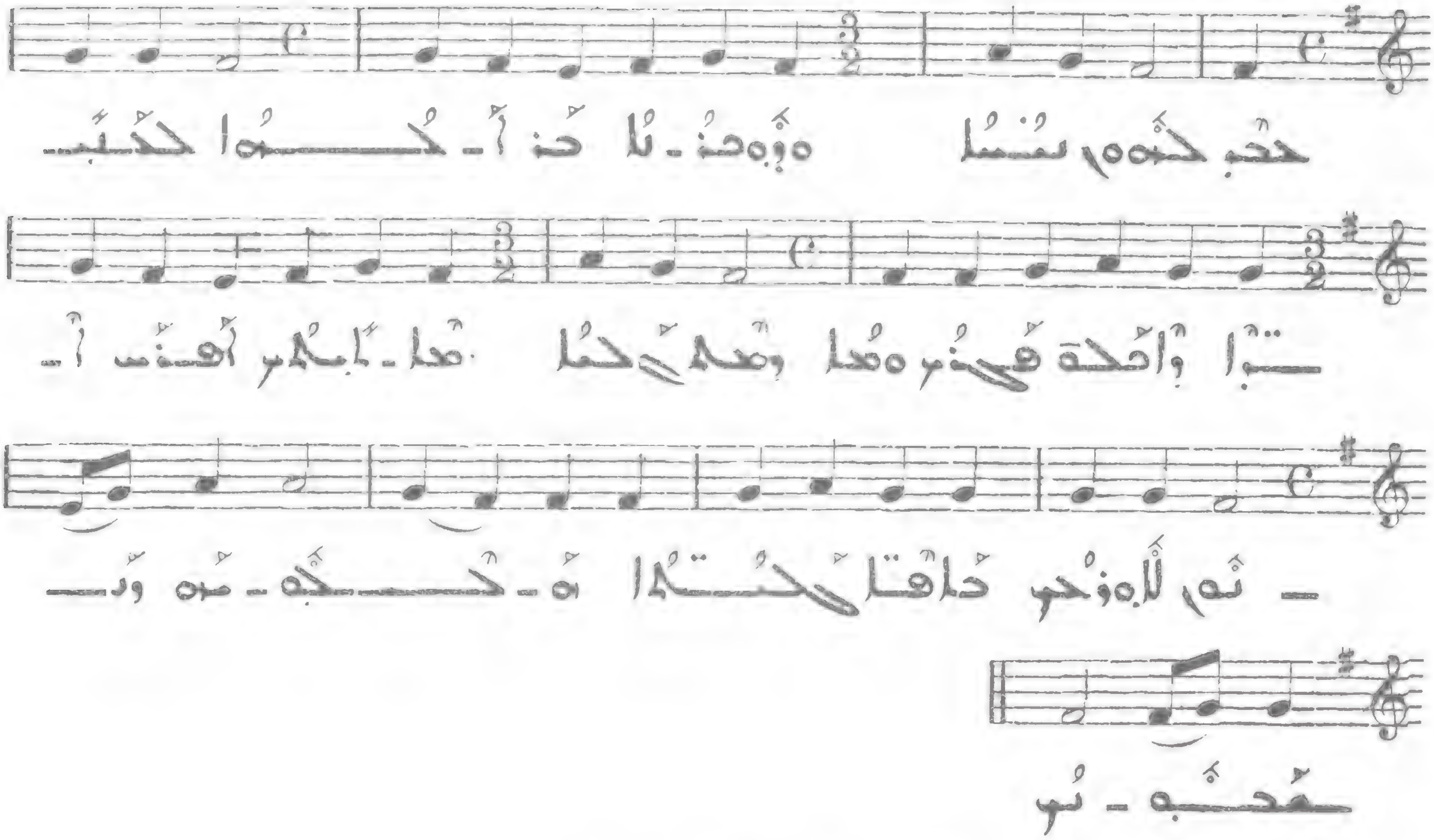
335



336

Presto

III V



337

Presto

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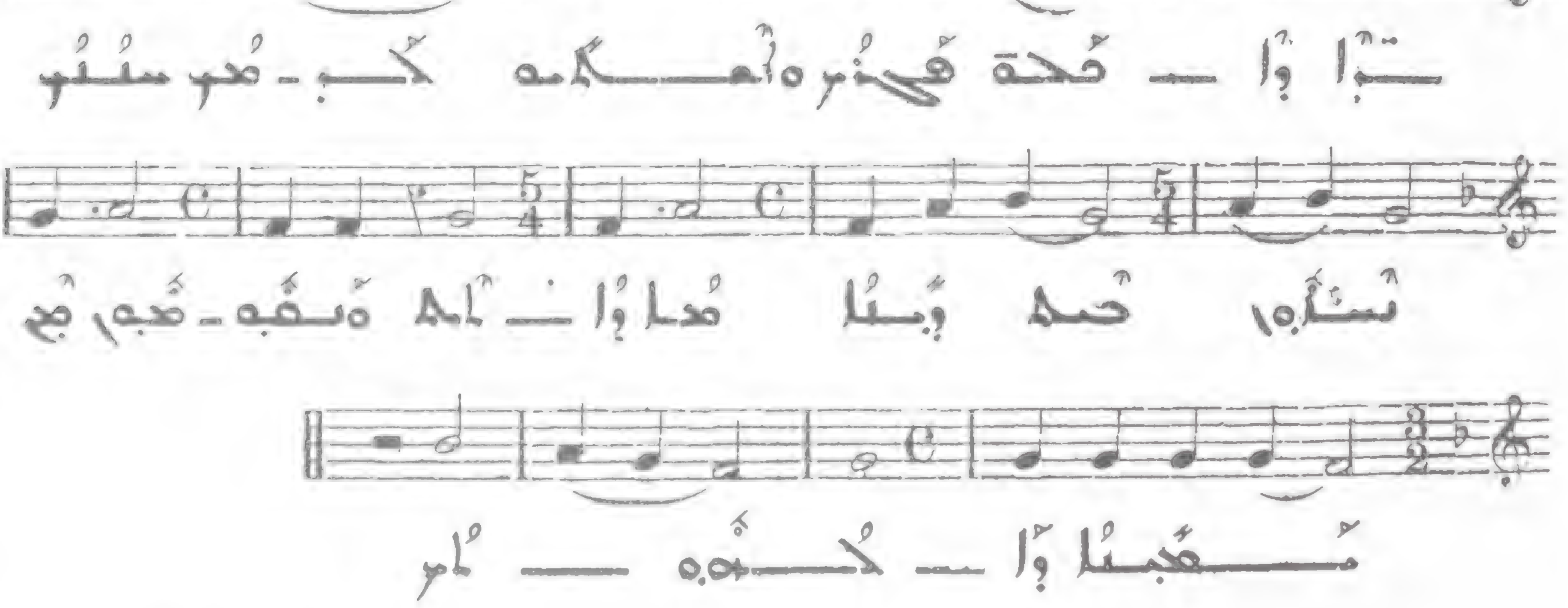
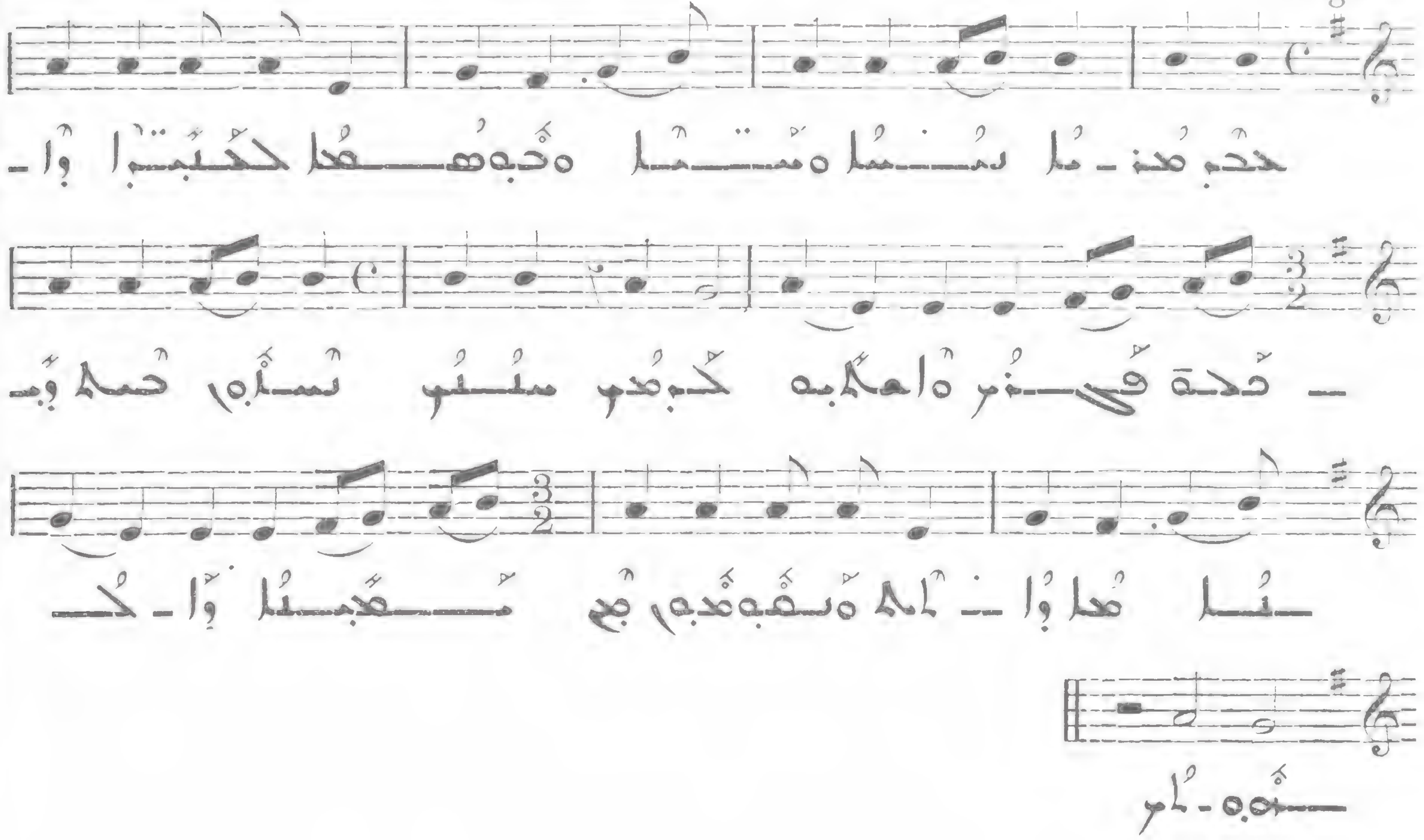


338

Allegro

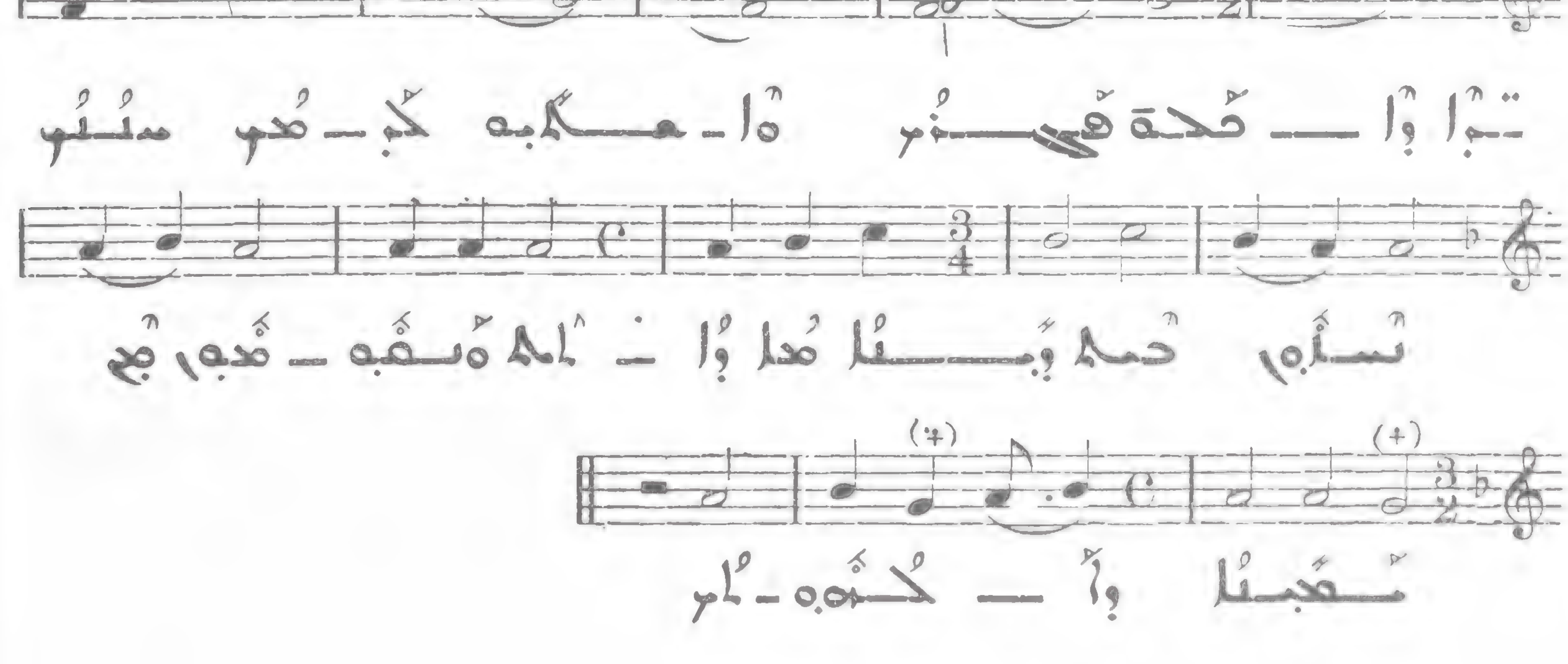
II



339

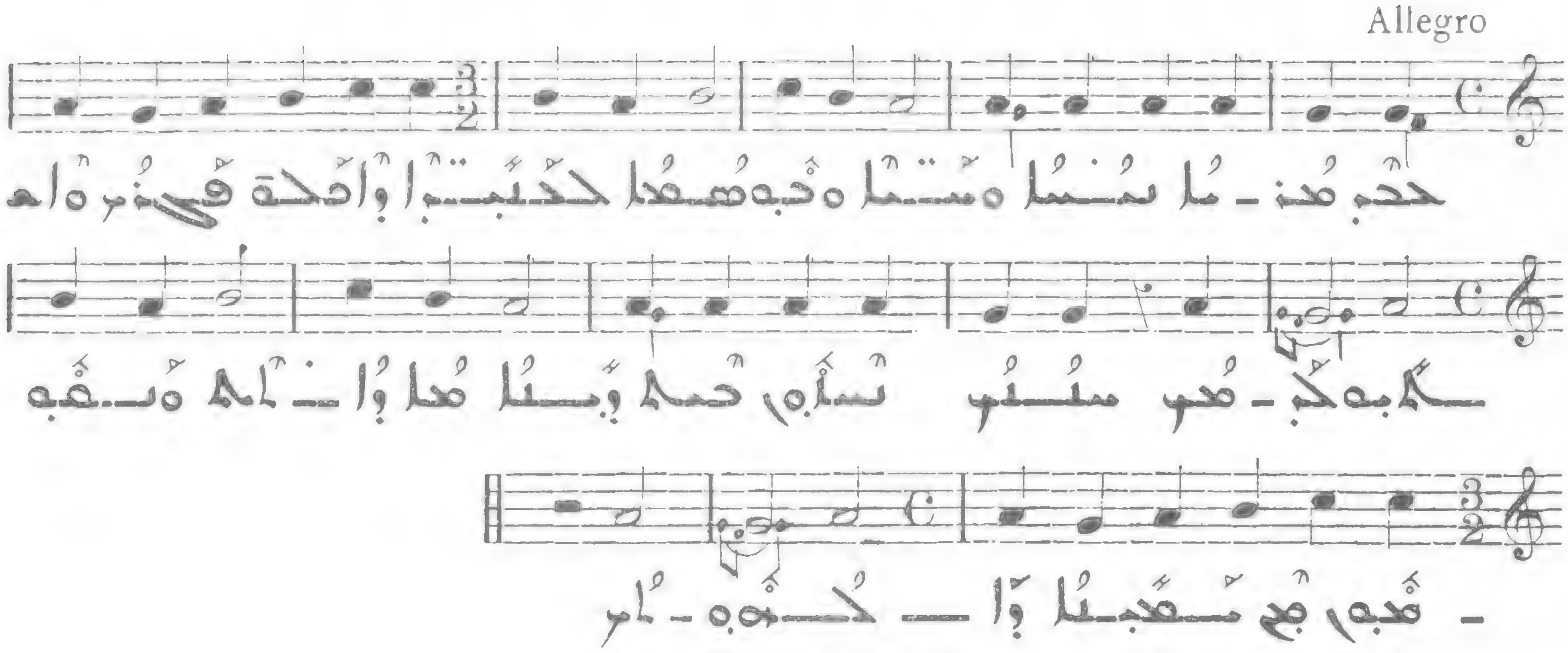
Presto

III



340

IV



341

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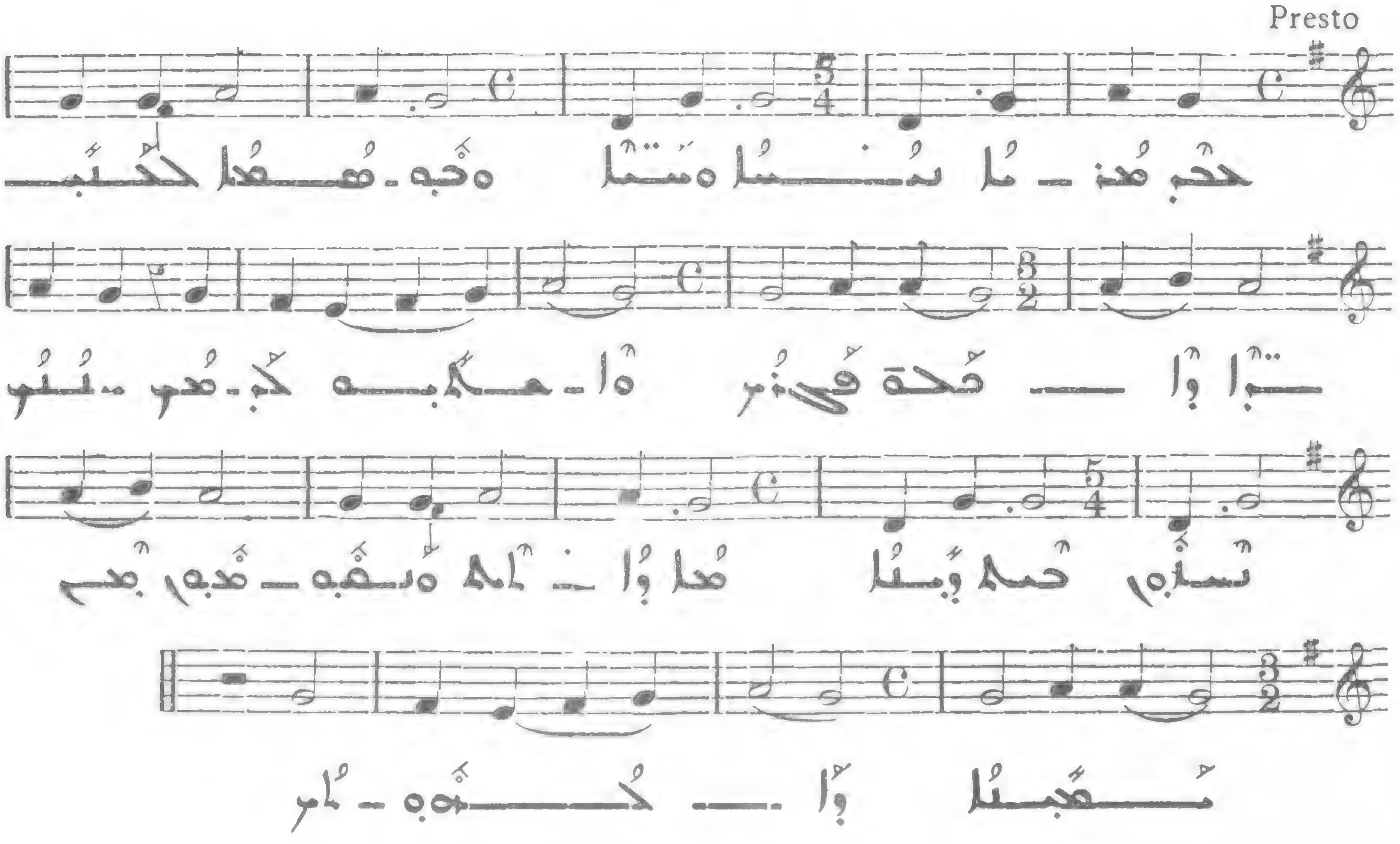
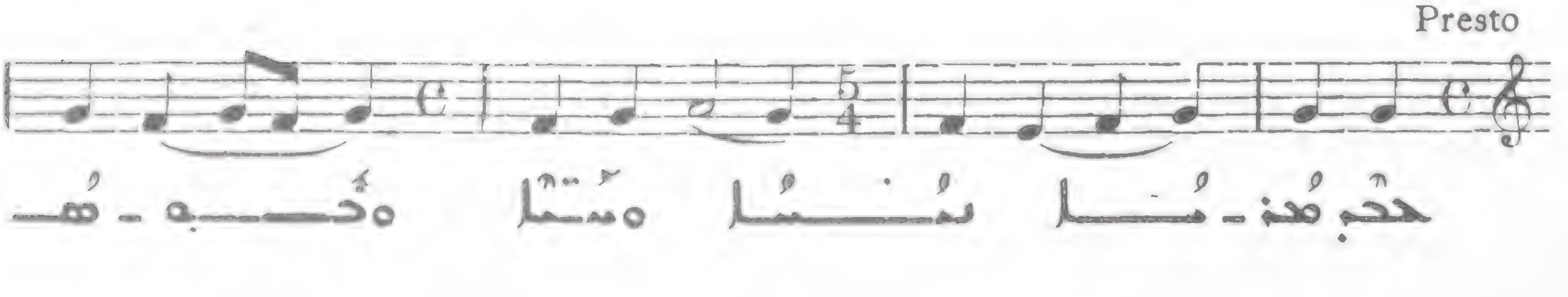
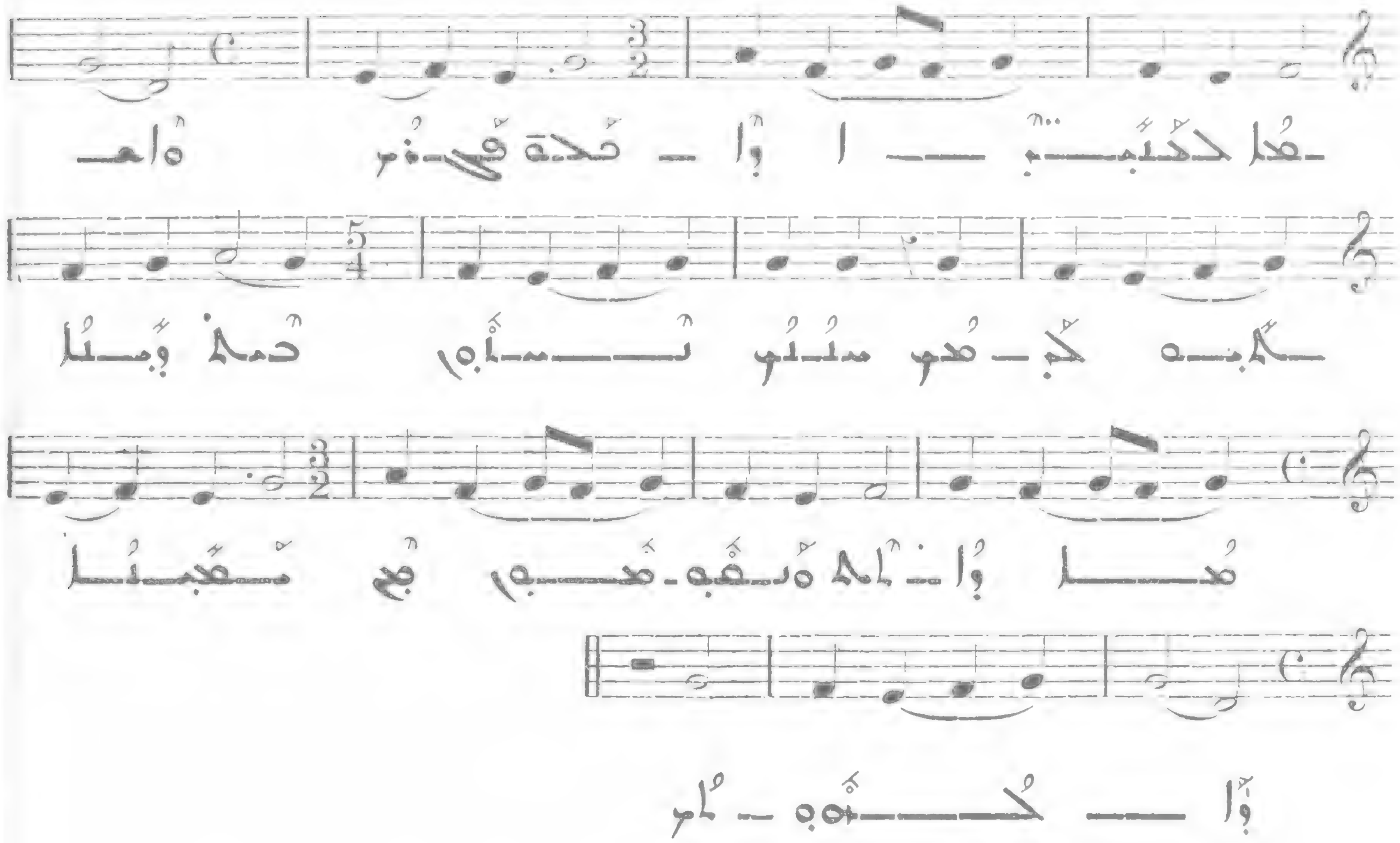


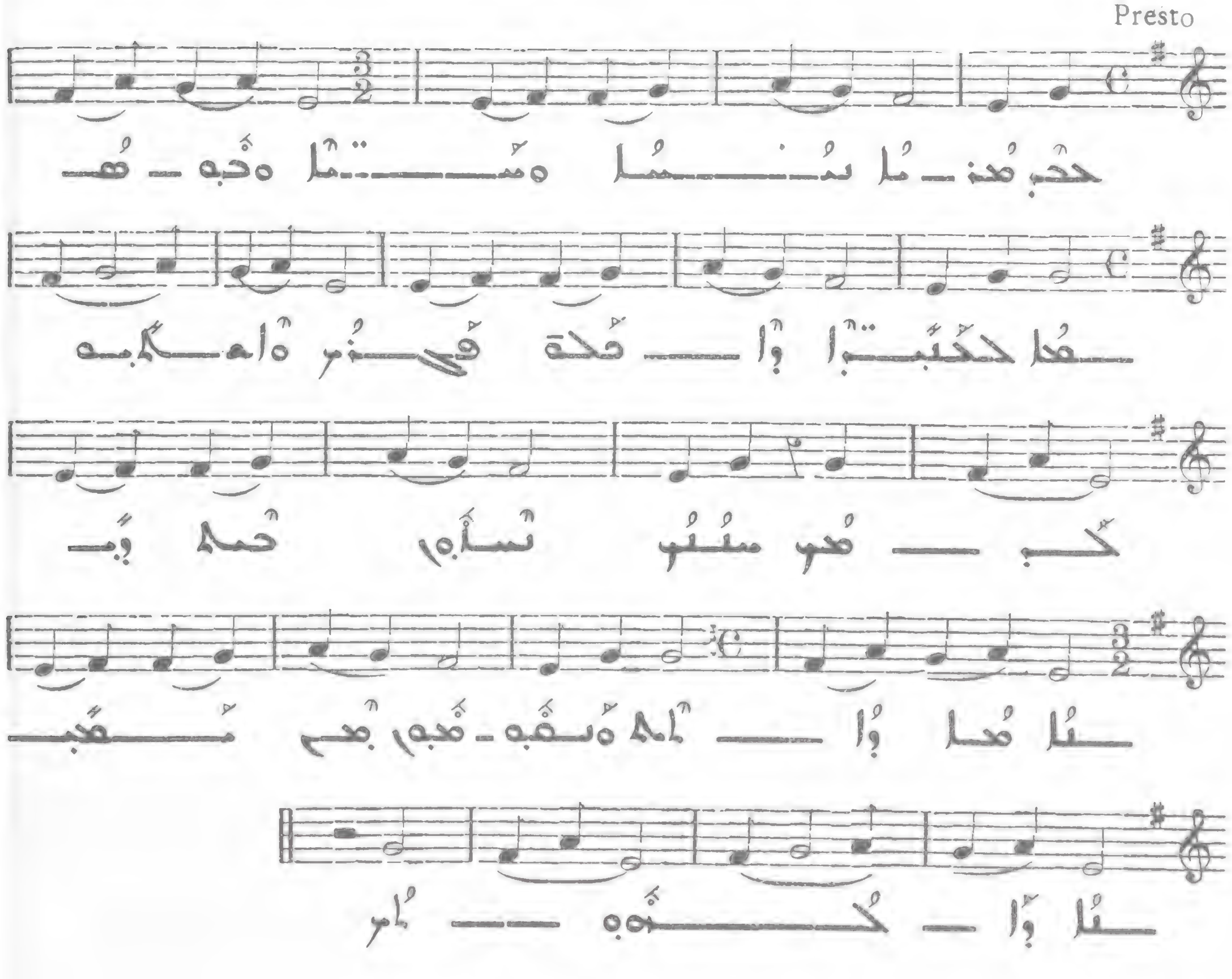
342

VI





343 V



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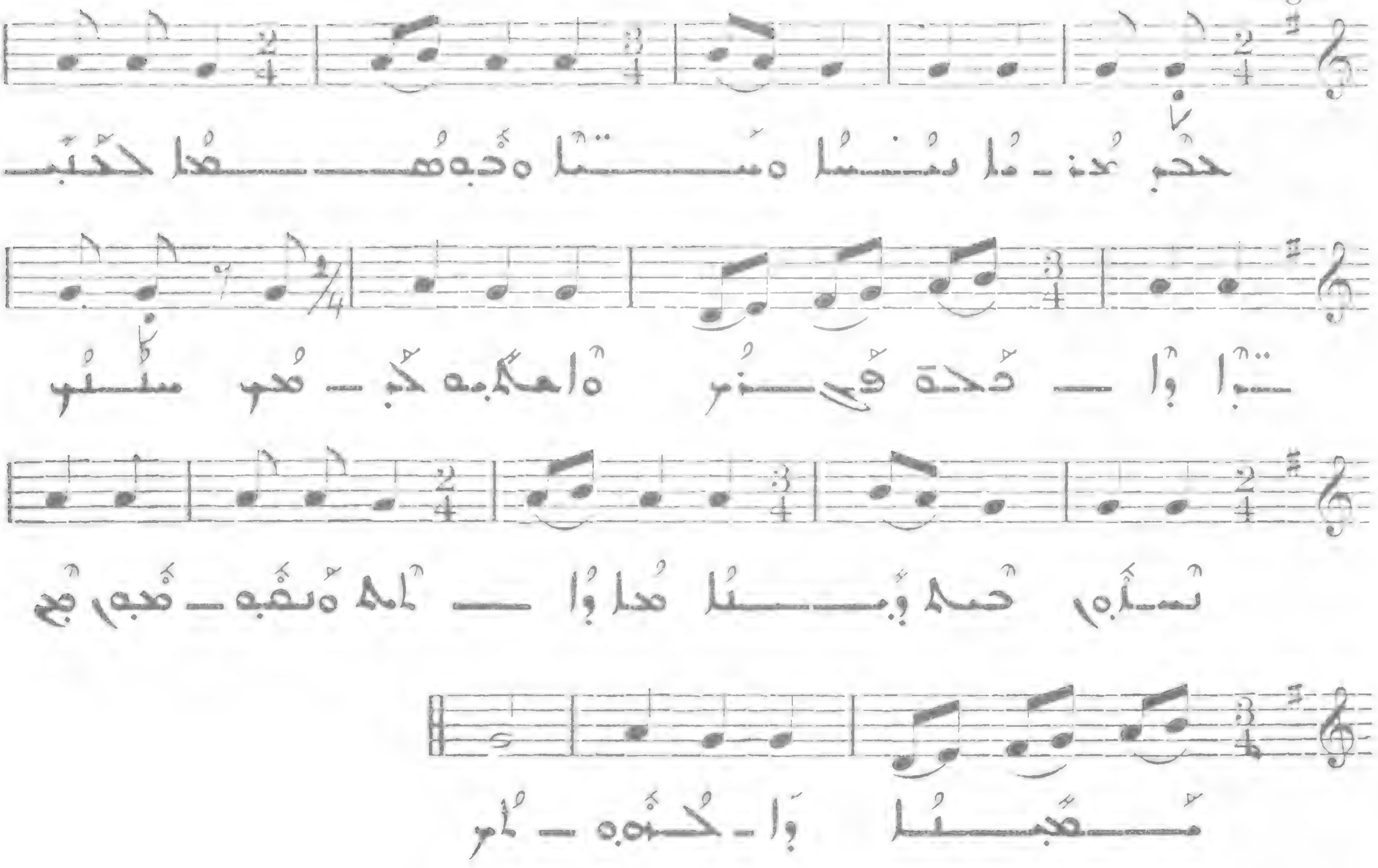
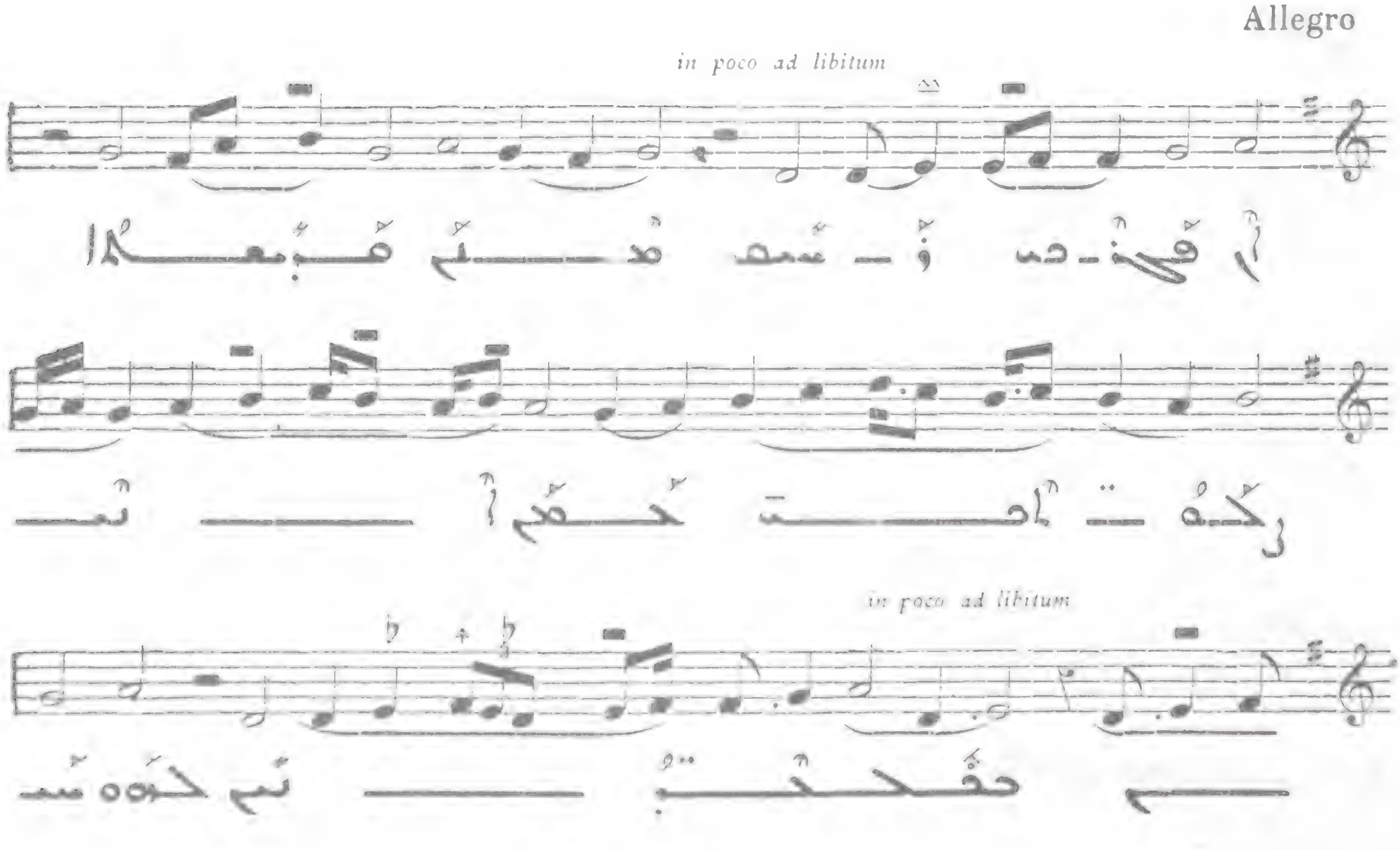
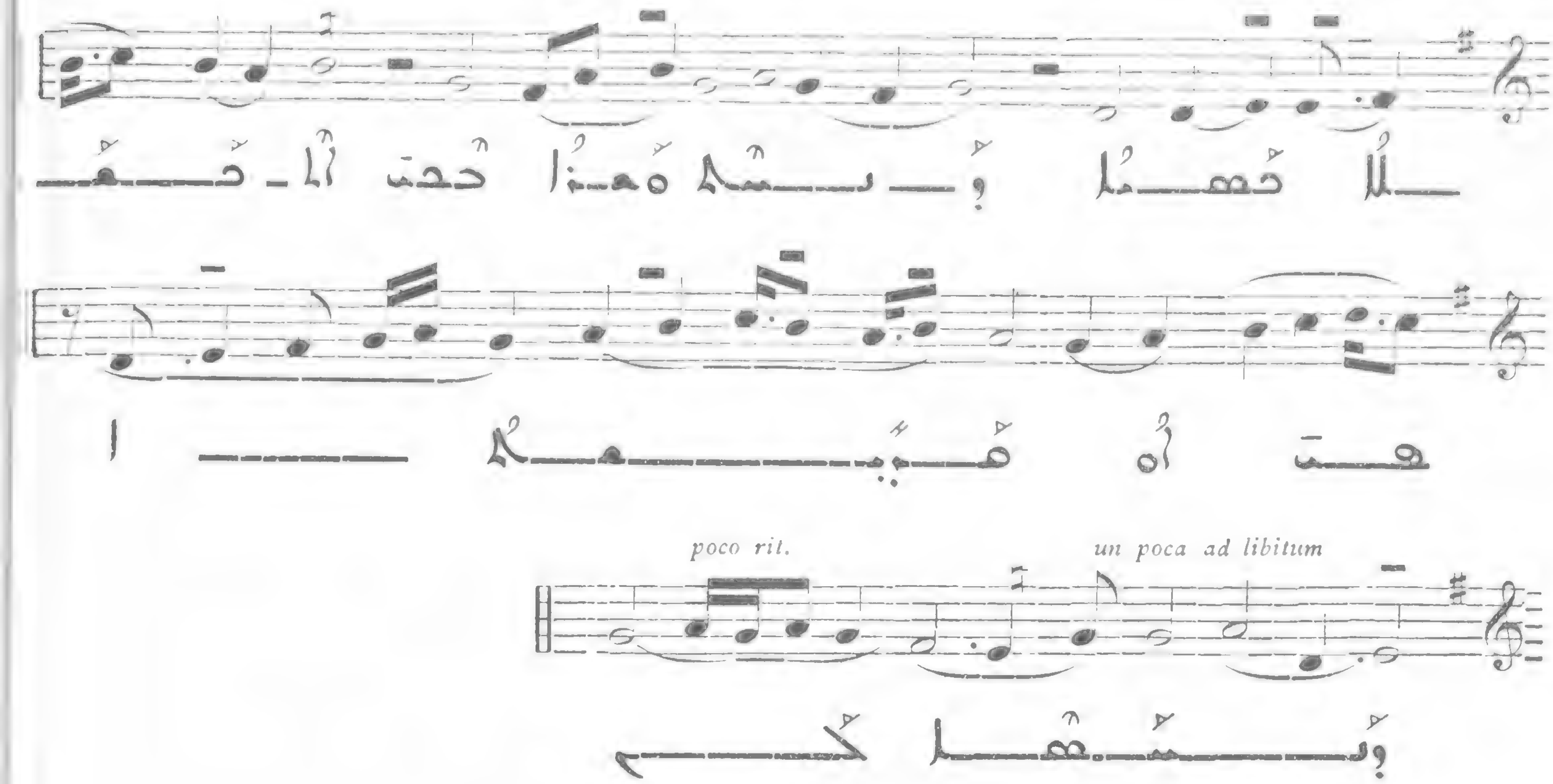
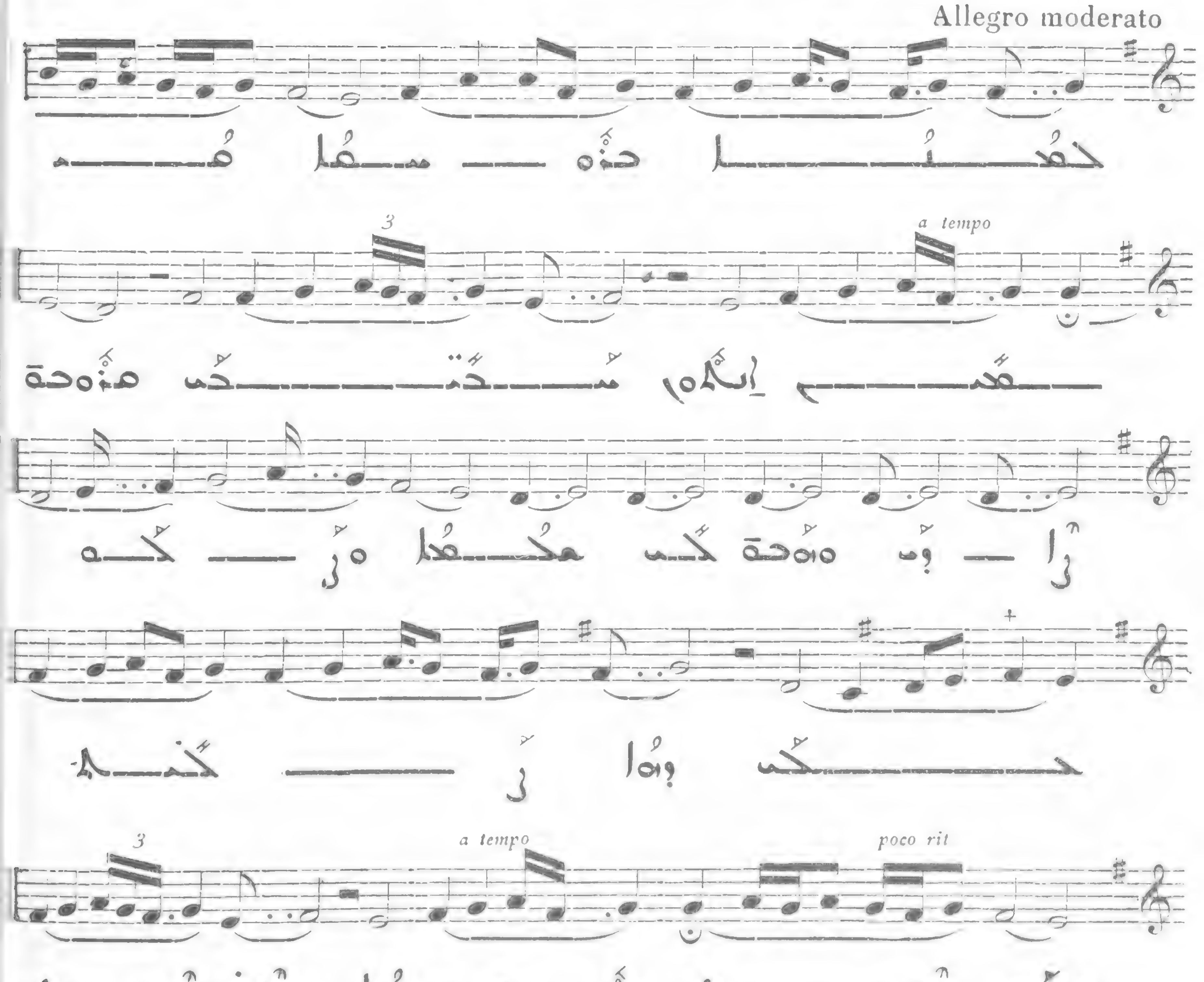


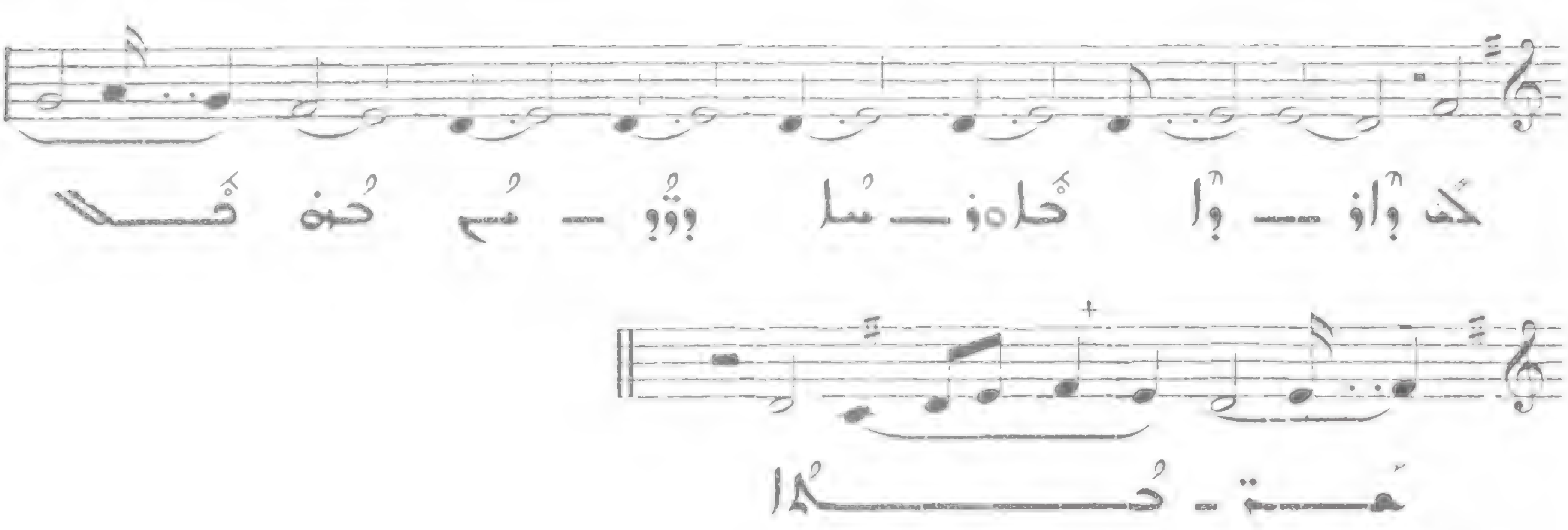
ܡܥܡܕܢܐ ܫܡܫܐ ܕܒܗ 34




poco rit.
un poca ad libitum

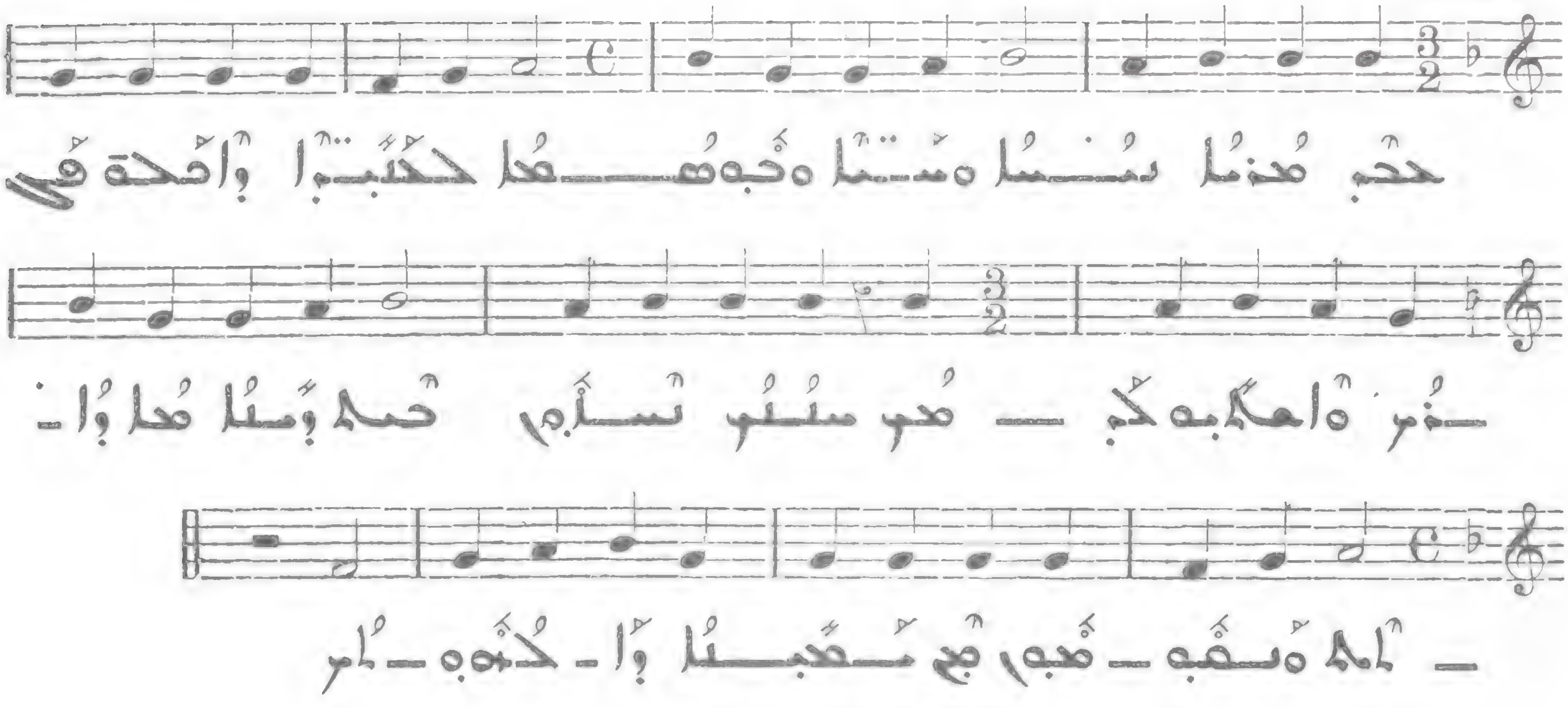
346


Allegro moderato
3
a tempo
3
a tempo
poco rit



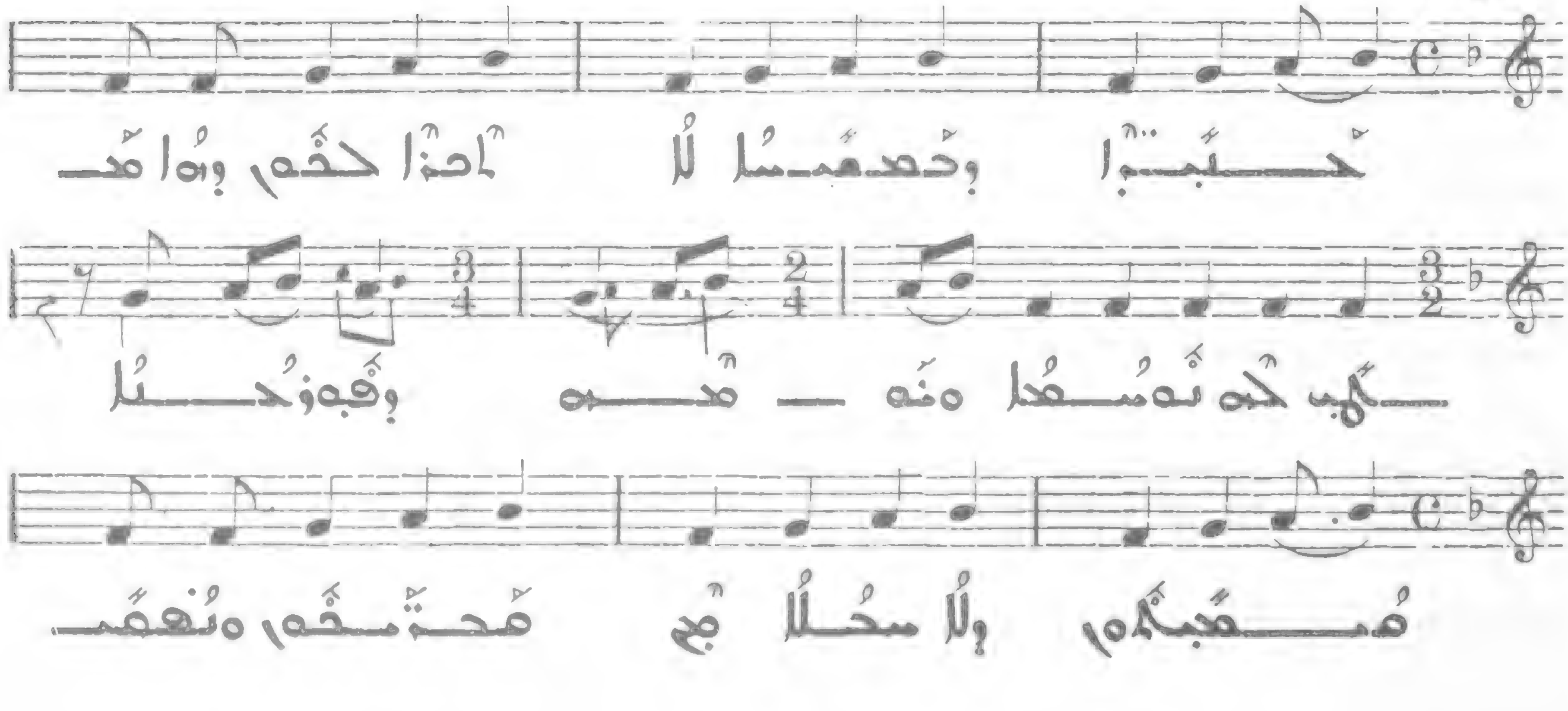
ܒܥܘܬܐ ܕܡܪܝ 347

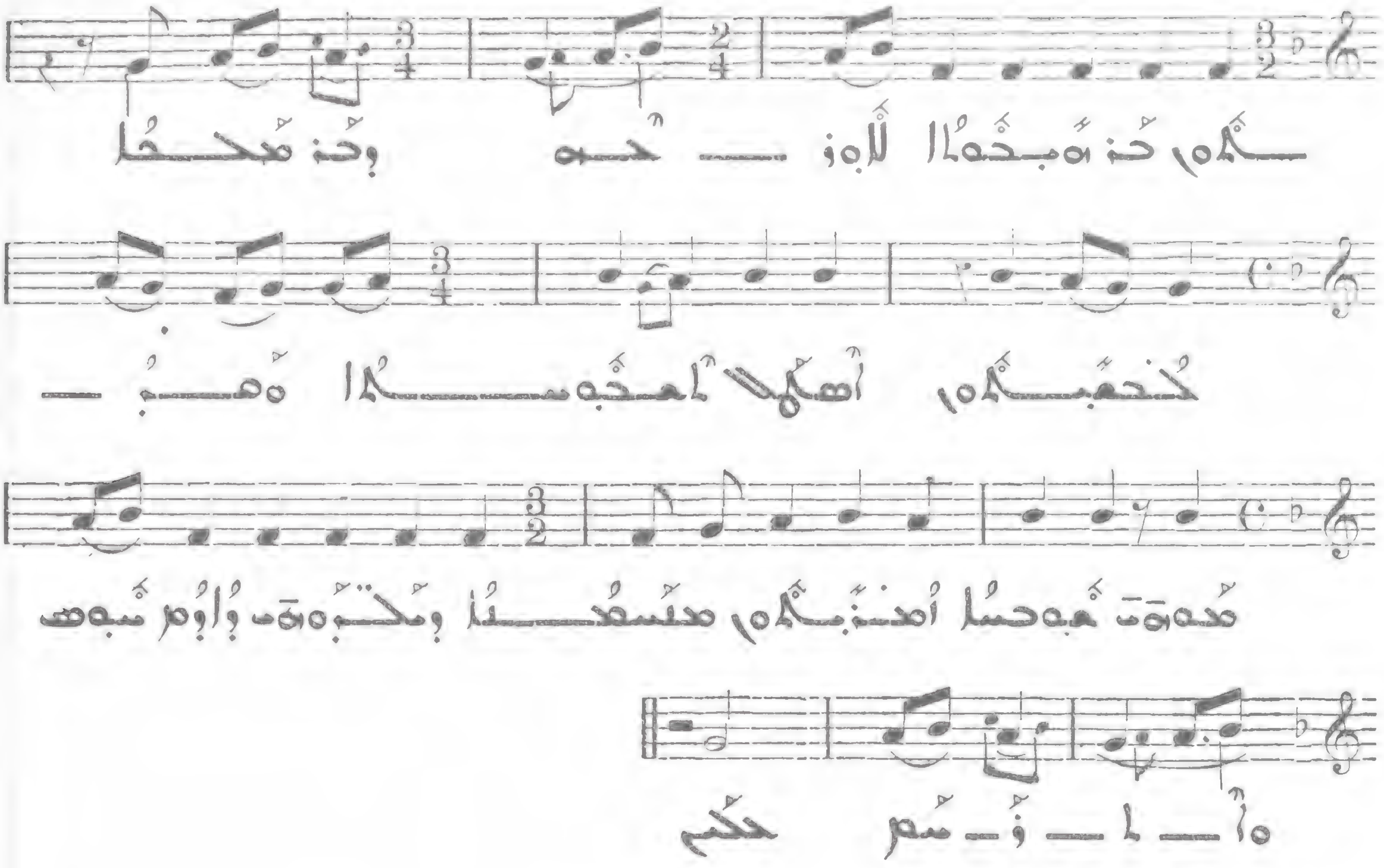
Presto

 III

ܩܠܐ ܕܠܟܠ ܝܘܡܐ ܝܘܡܢ : ܐ 34

Allegro

 I



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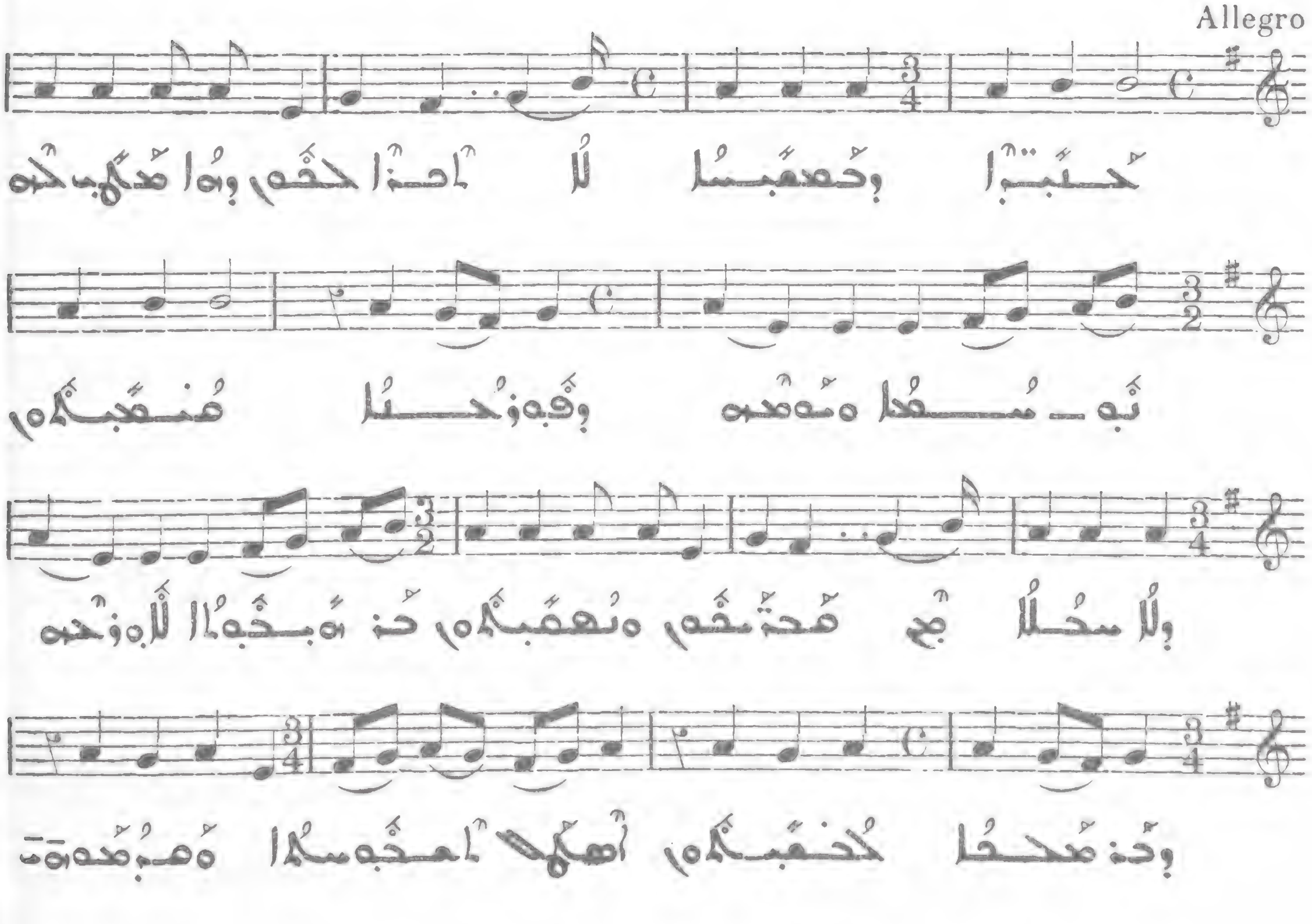
349



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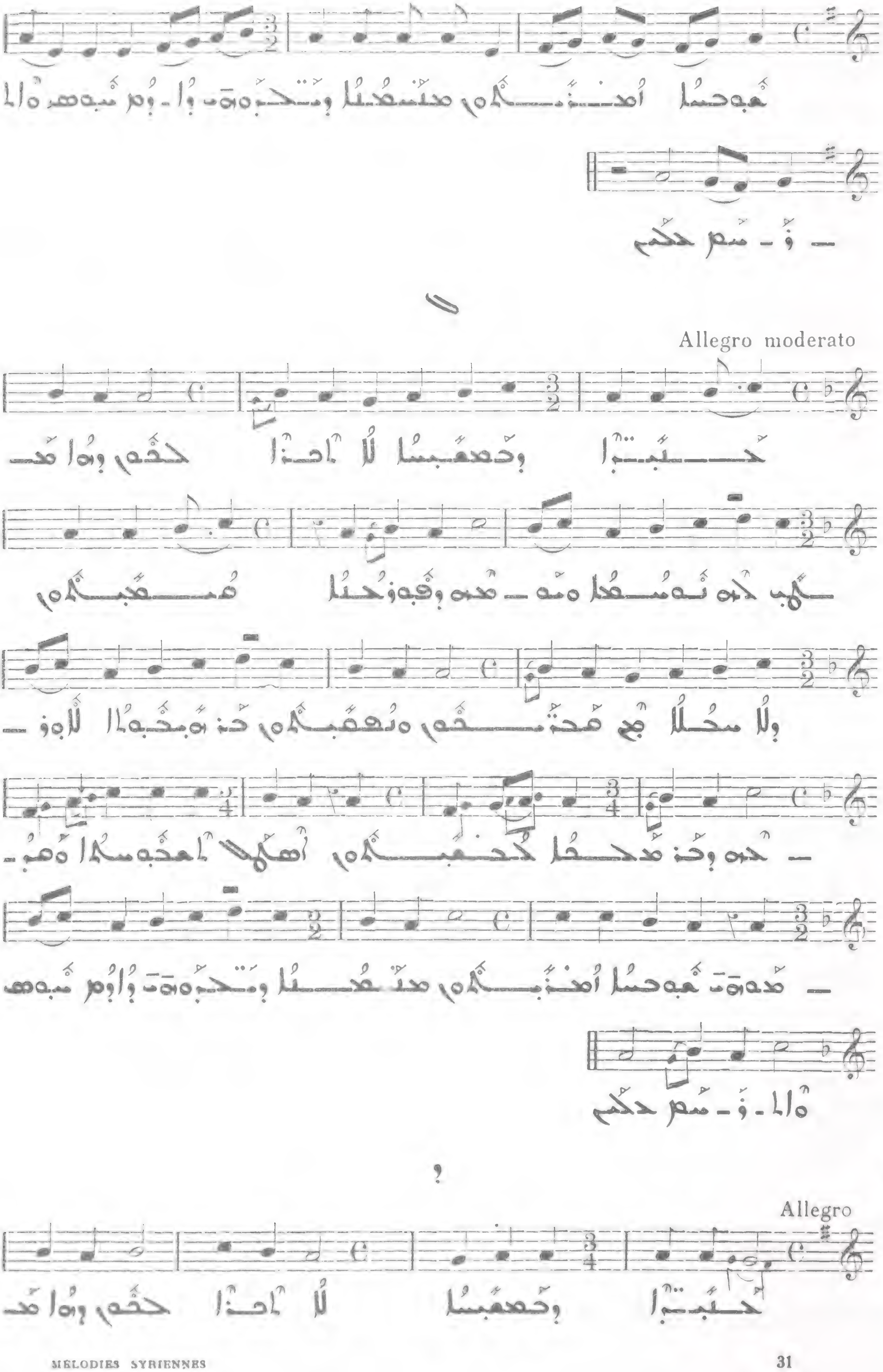
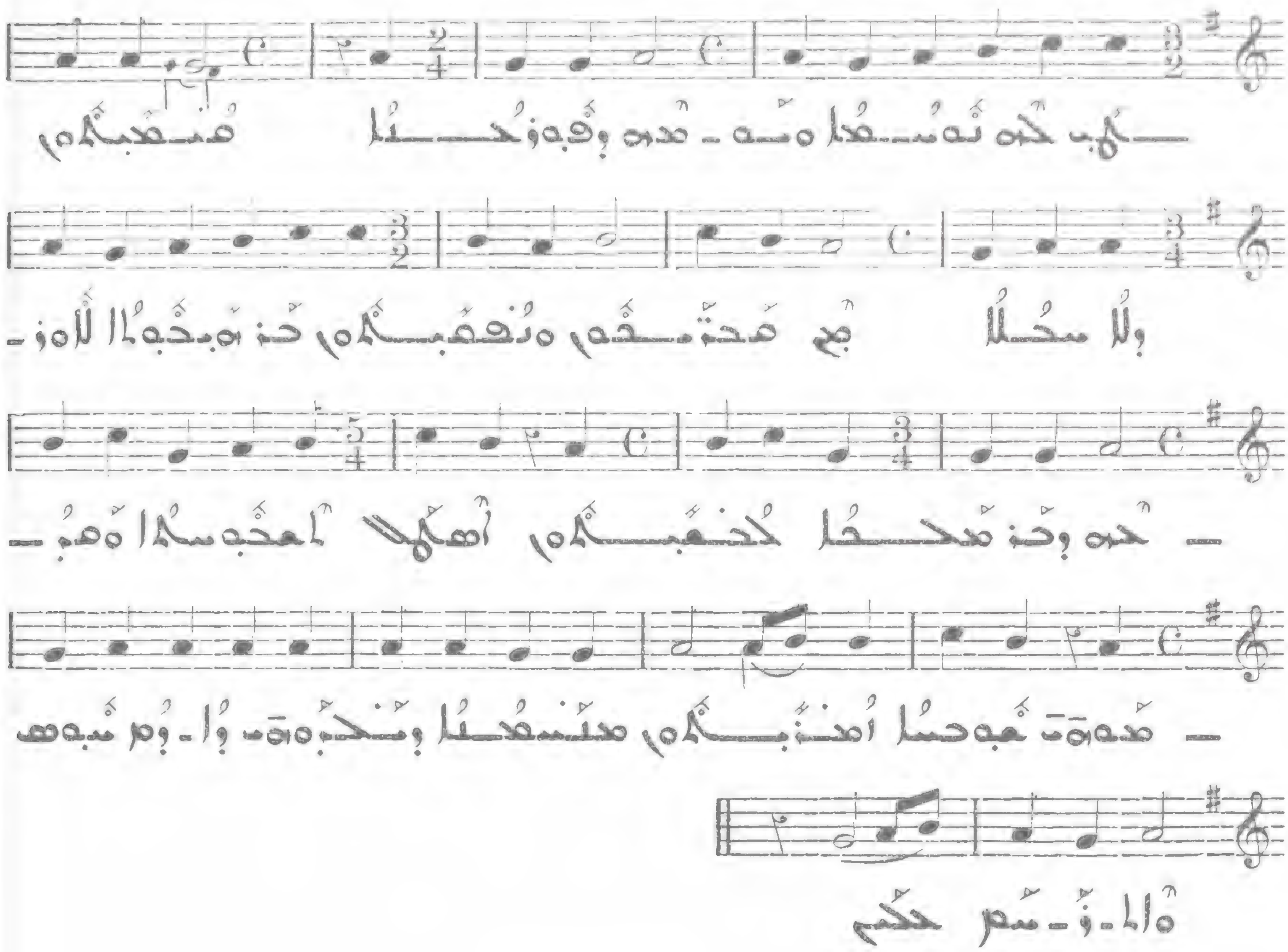

Allegro moderato
III
Allegro
IV



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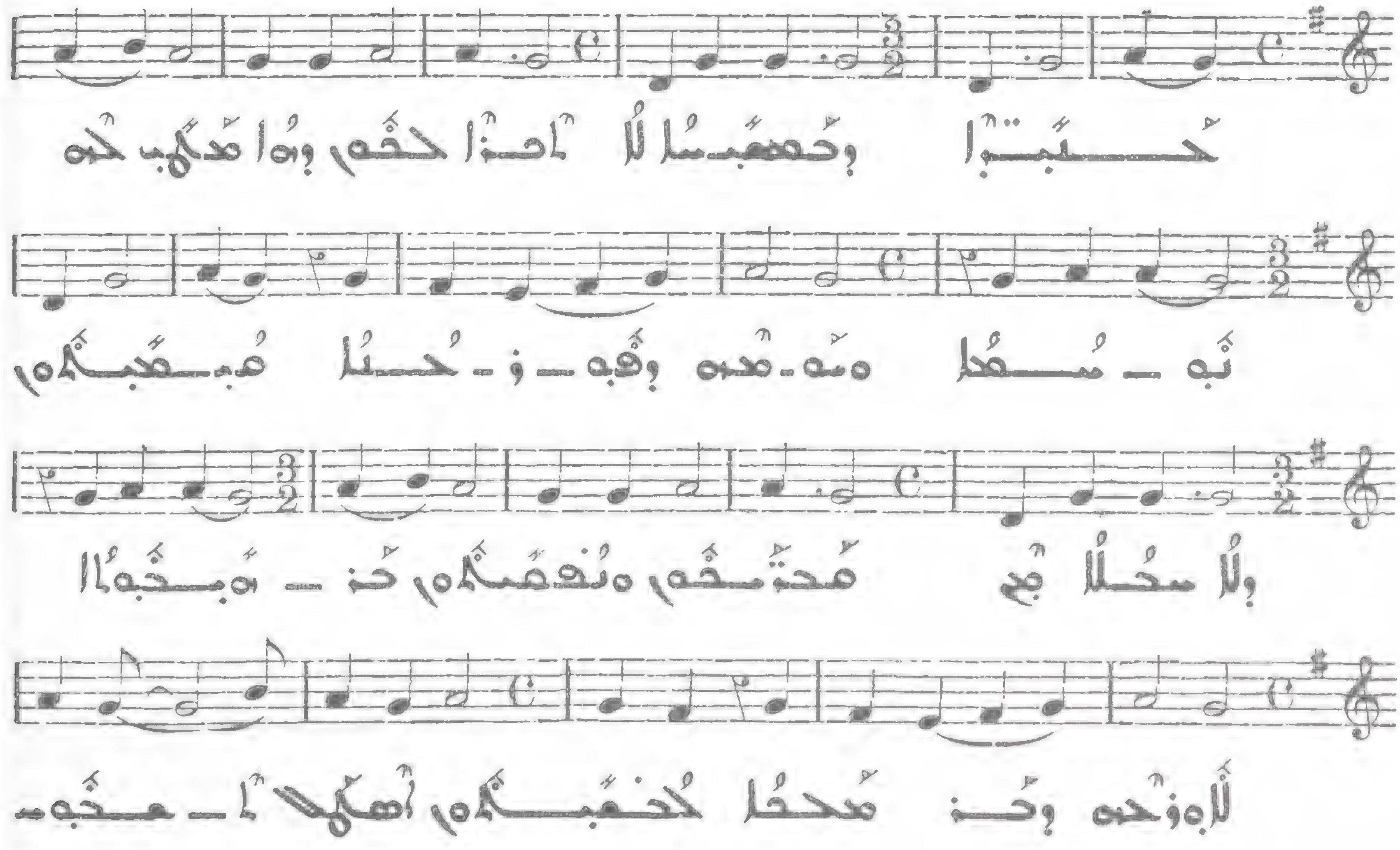
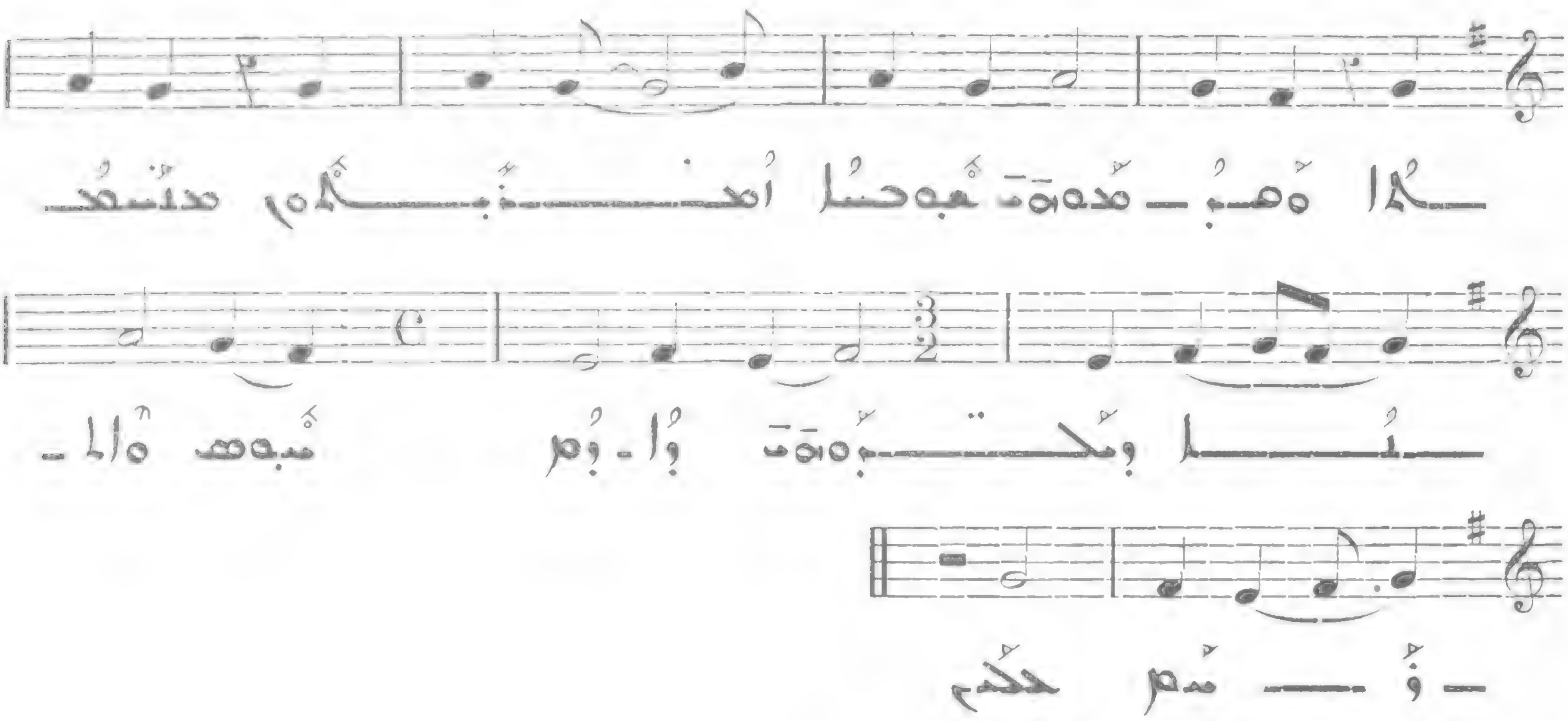
352

Allegro

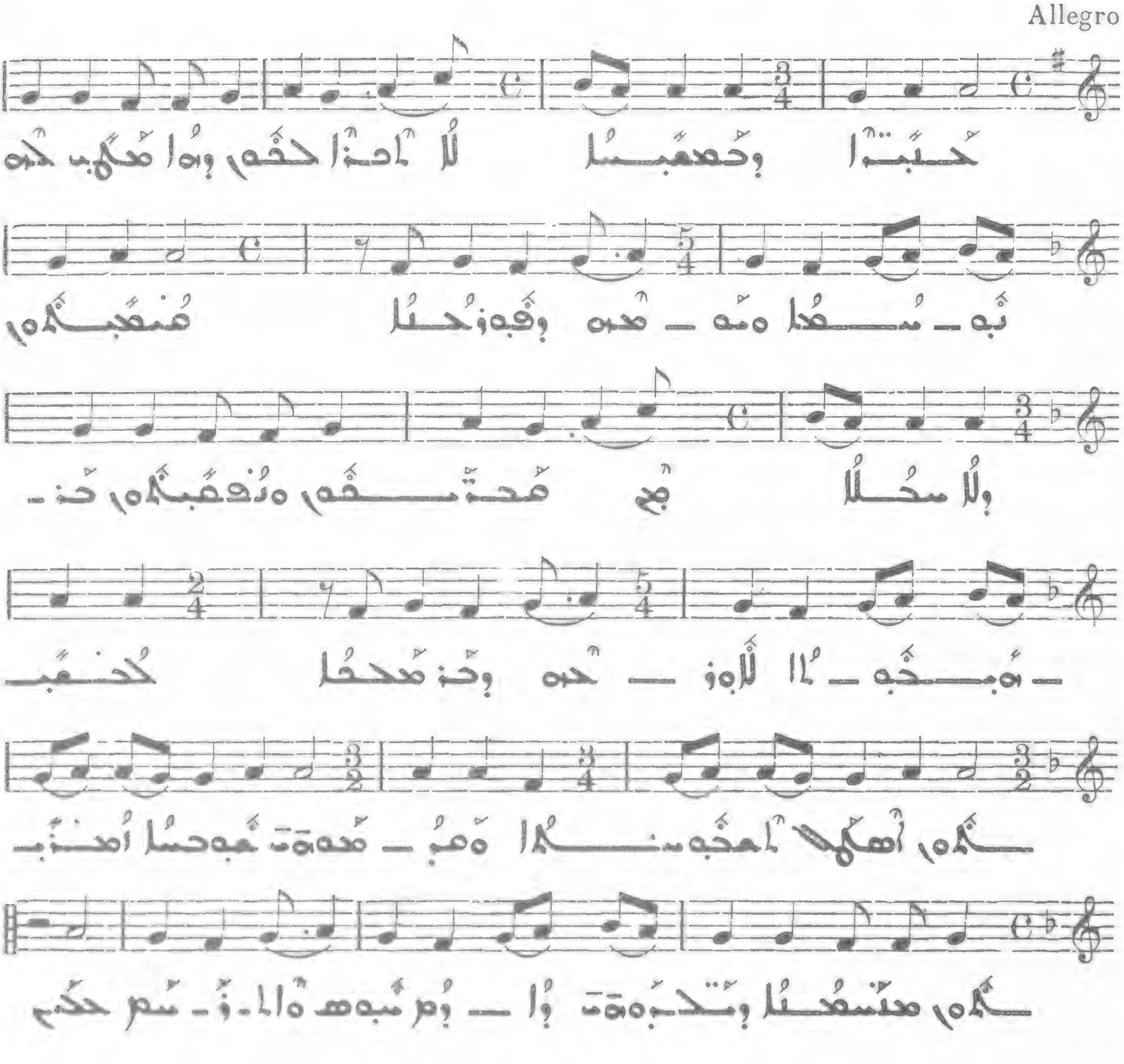
V





353

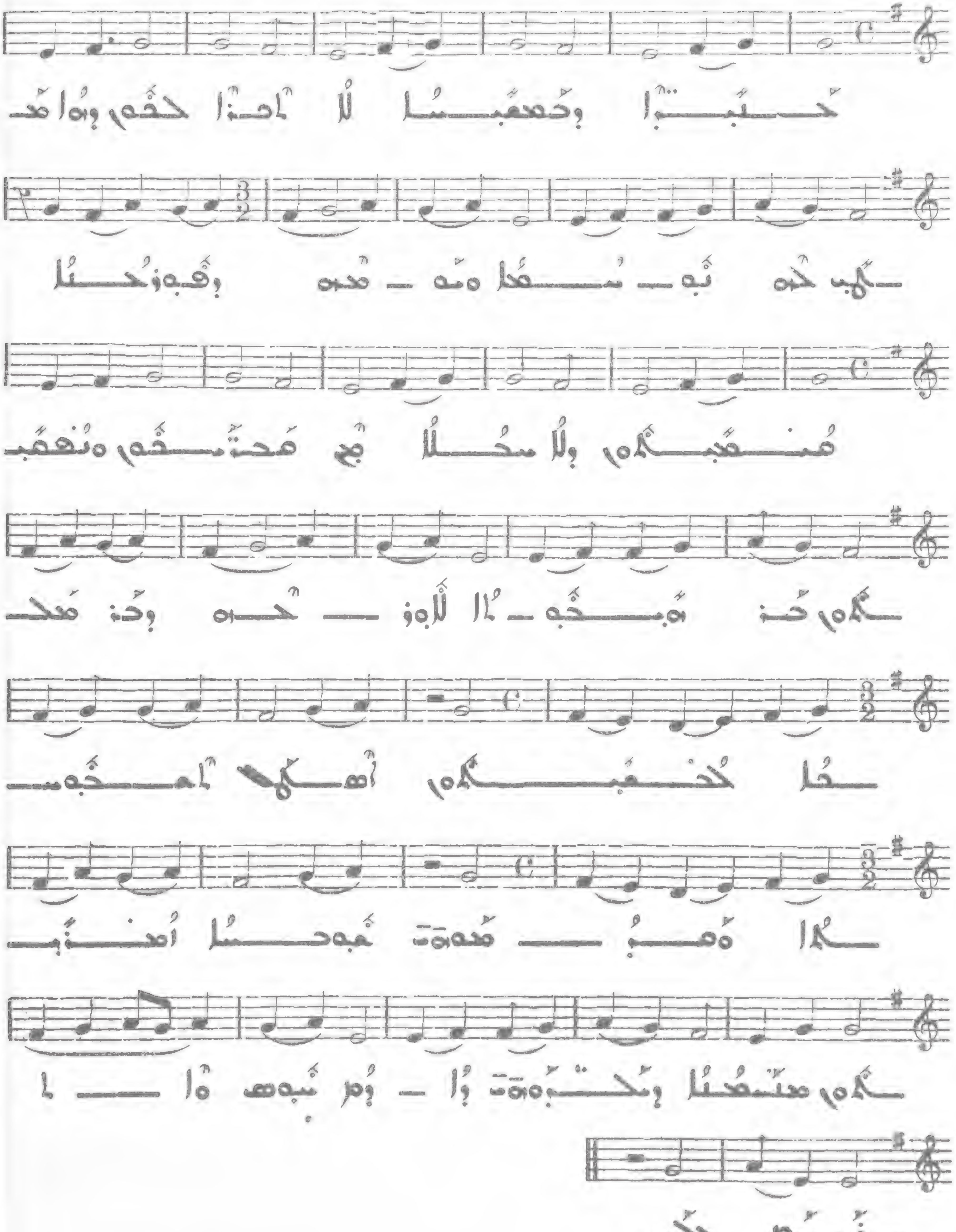
VI



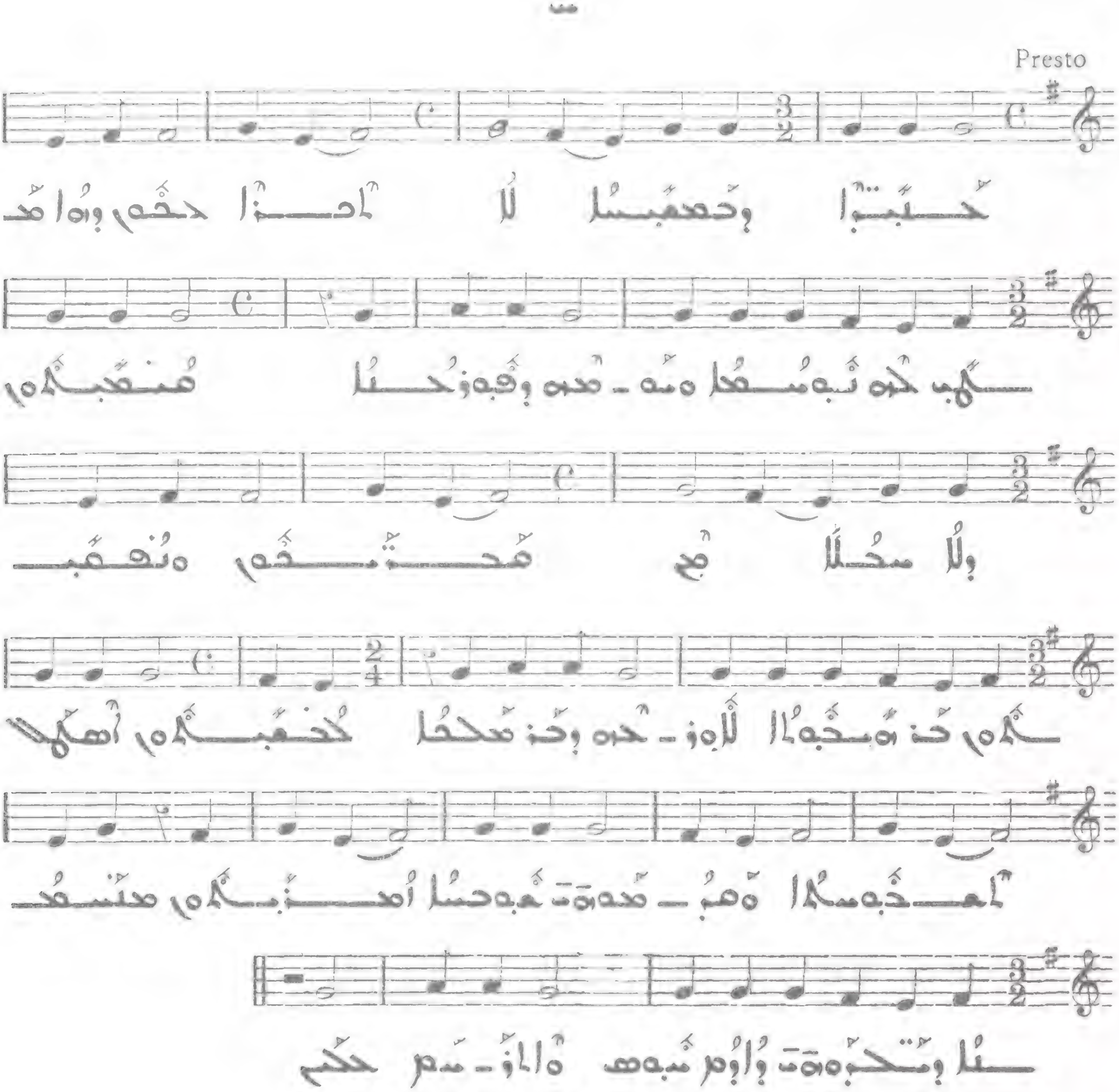
354

All. molto

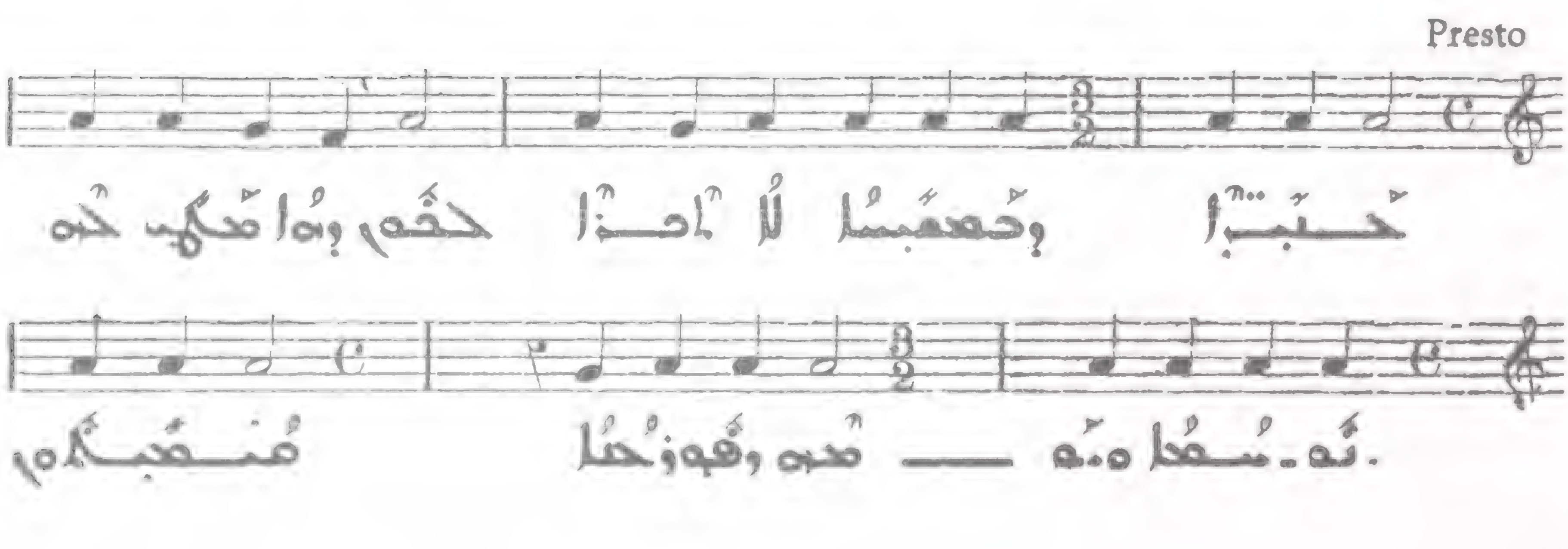
VII

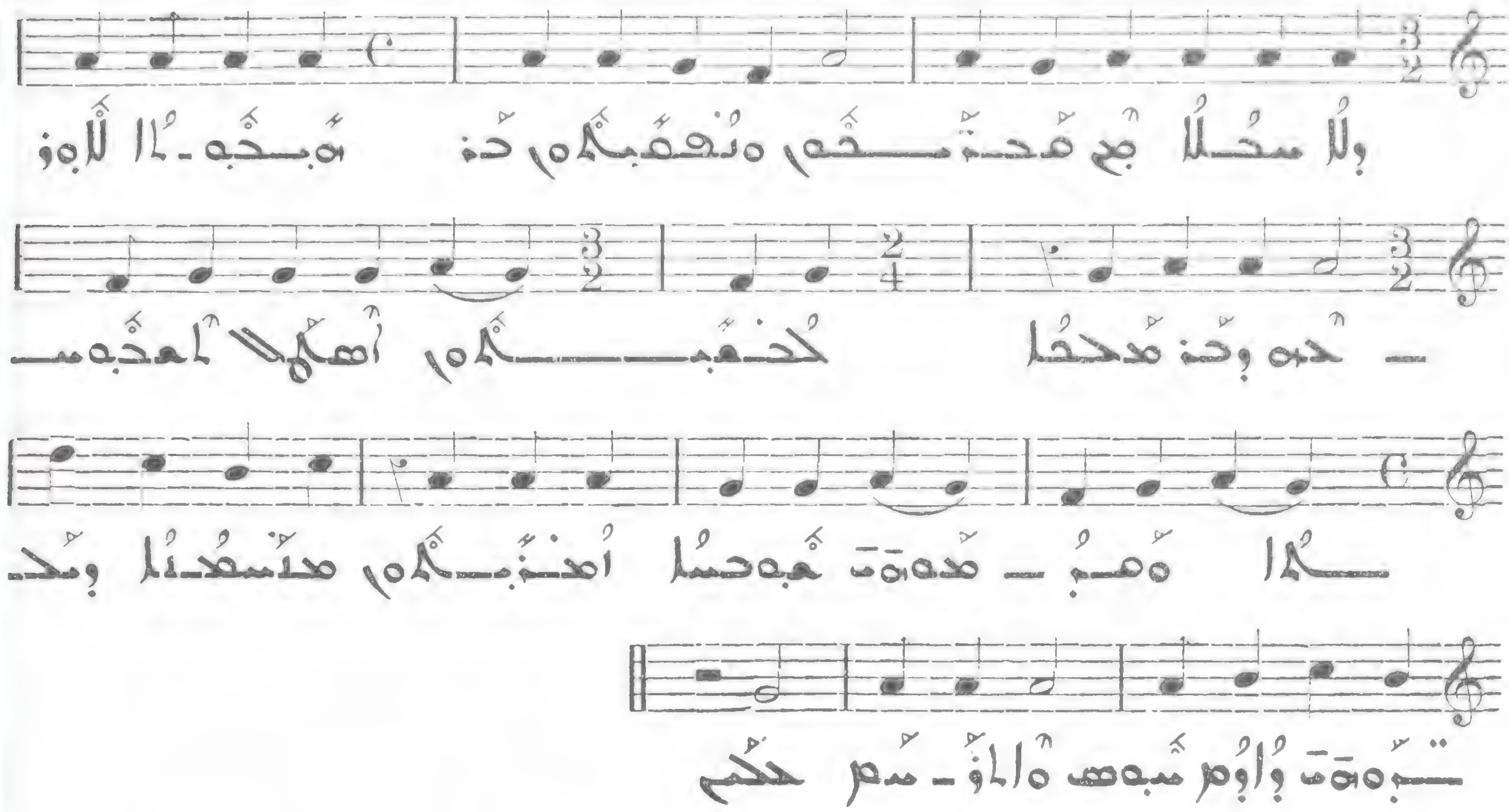


355 VIII



ܕܦܘܫܩܐ ܕܫܒܬܗ ܕܟܠ ܩܕܝܫܐ ܩܕܝܫܝܢ 356

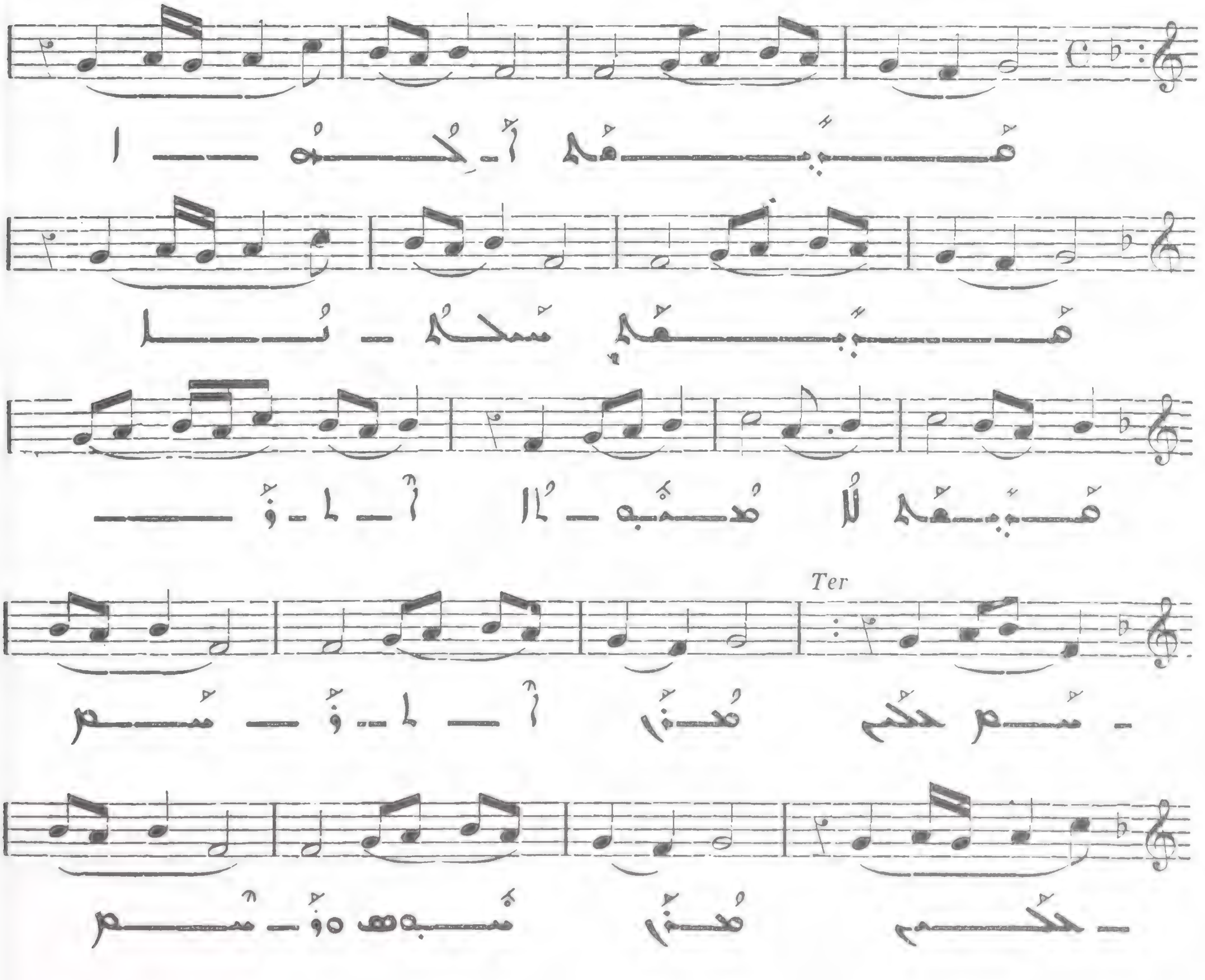


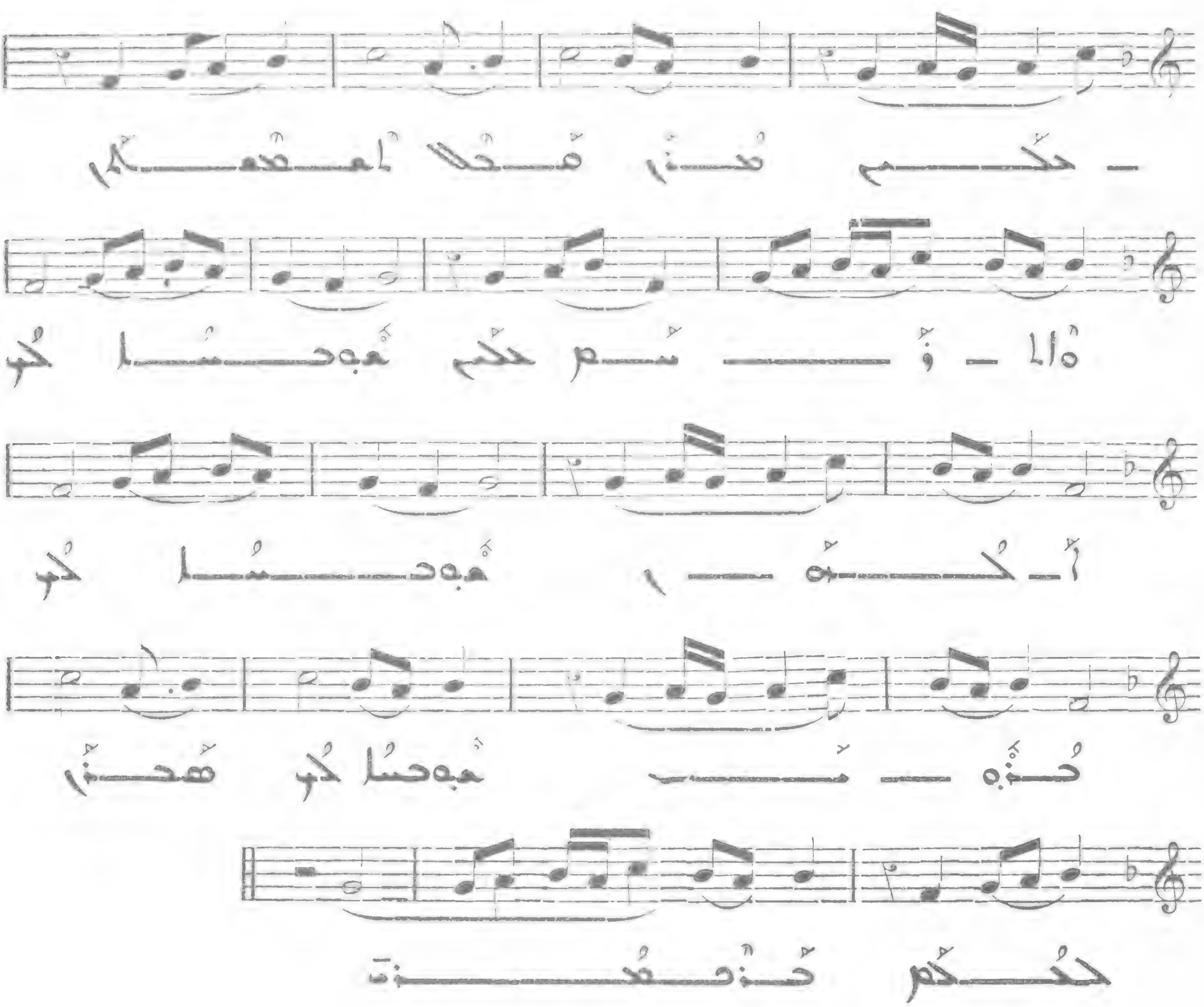


357

Allegro moderato

I





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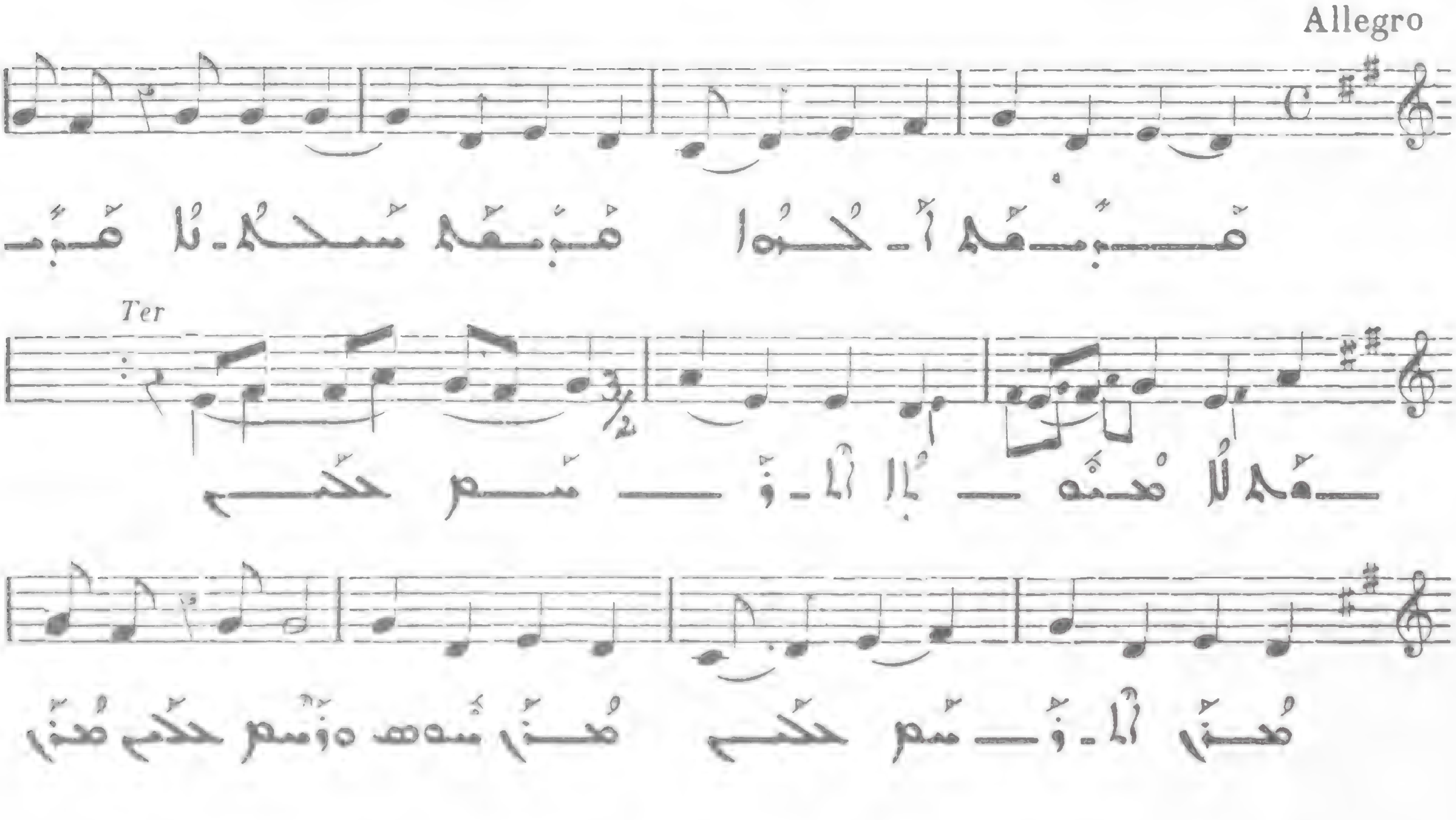
358



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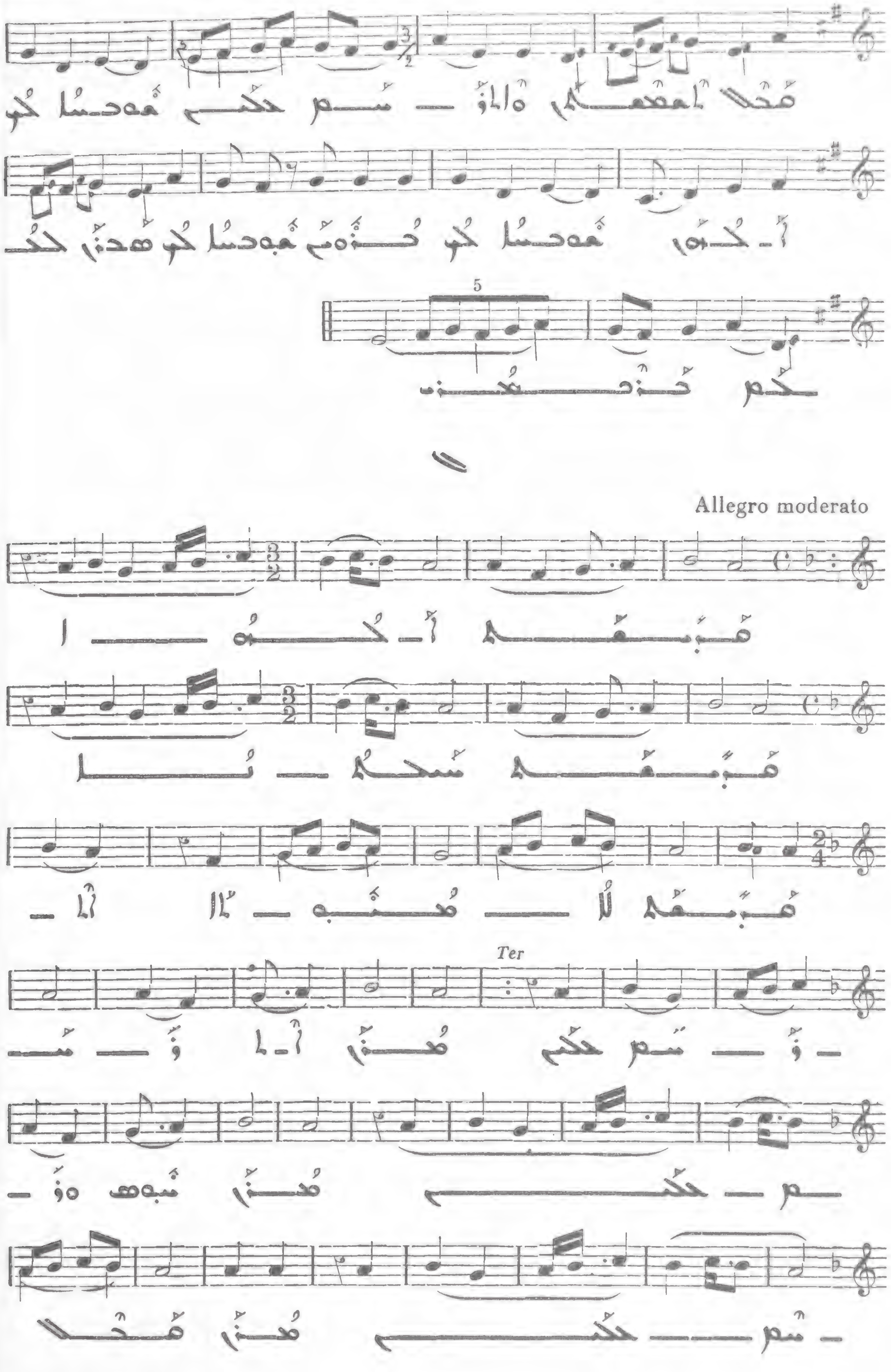

359

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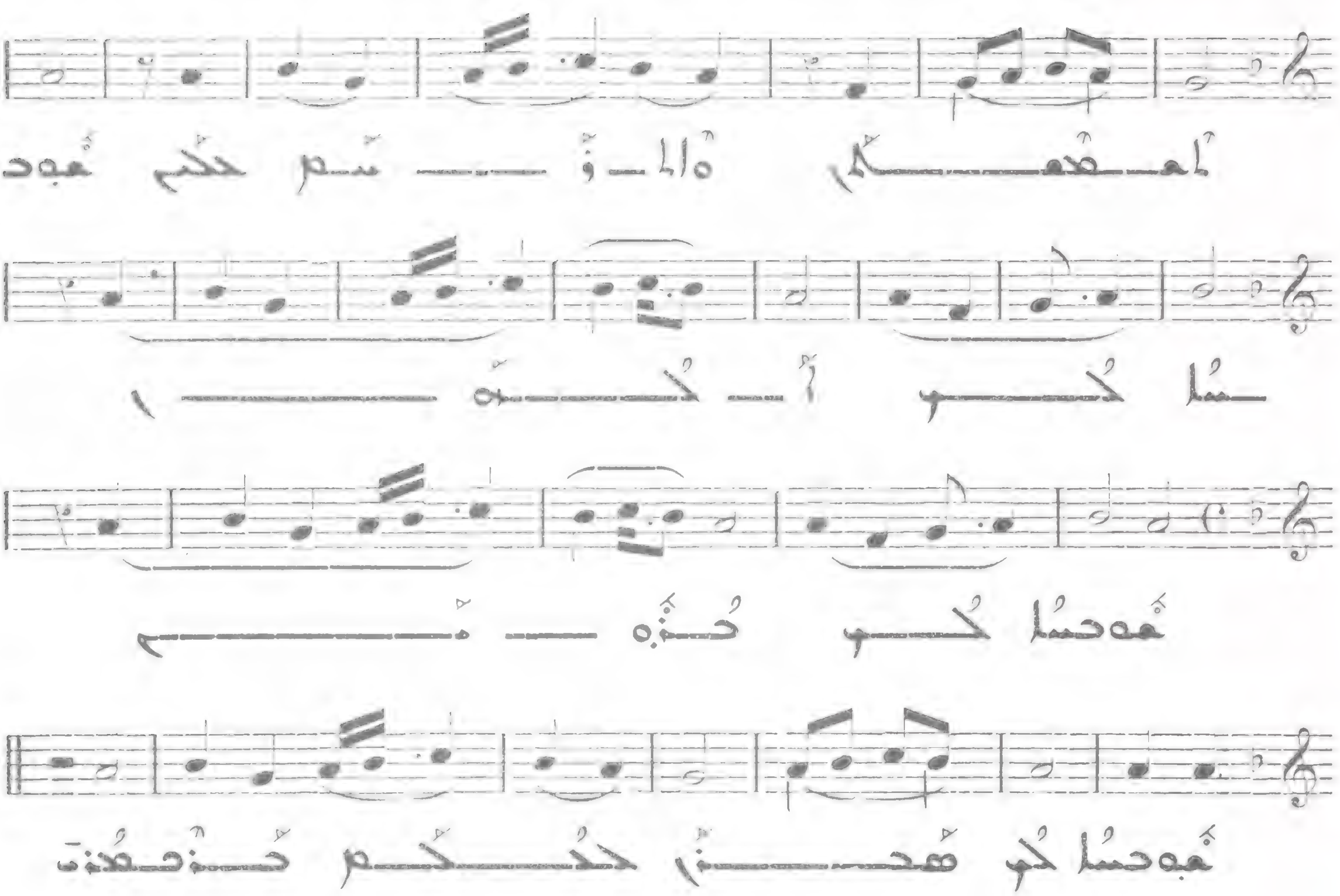
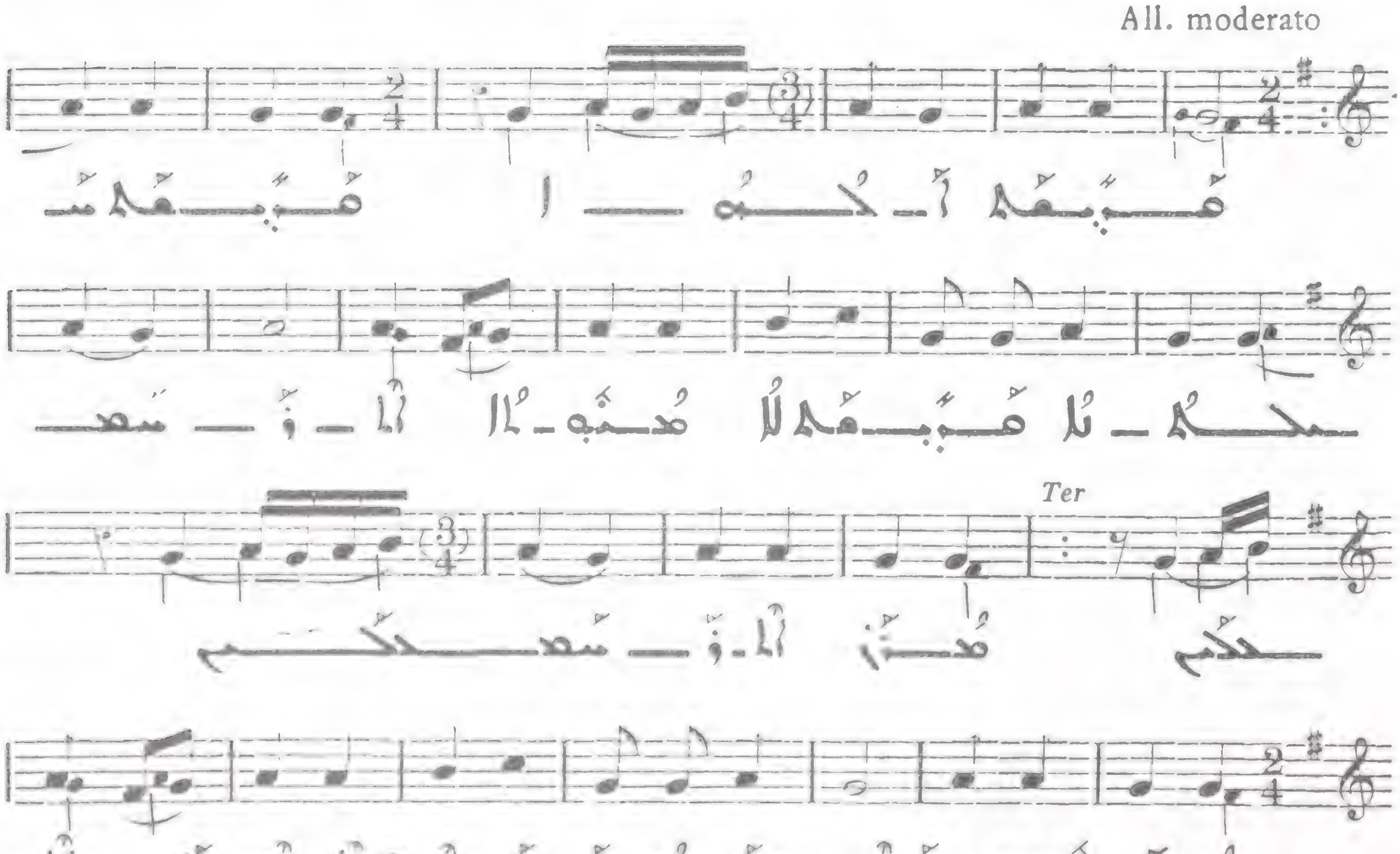
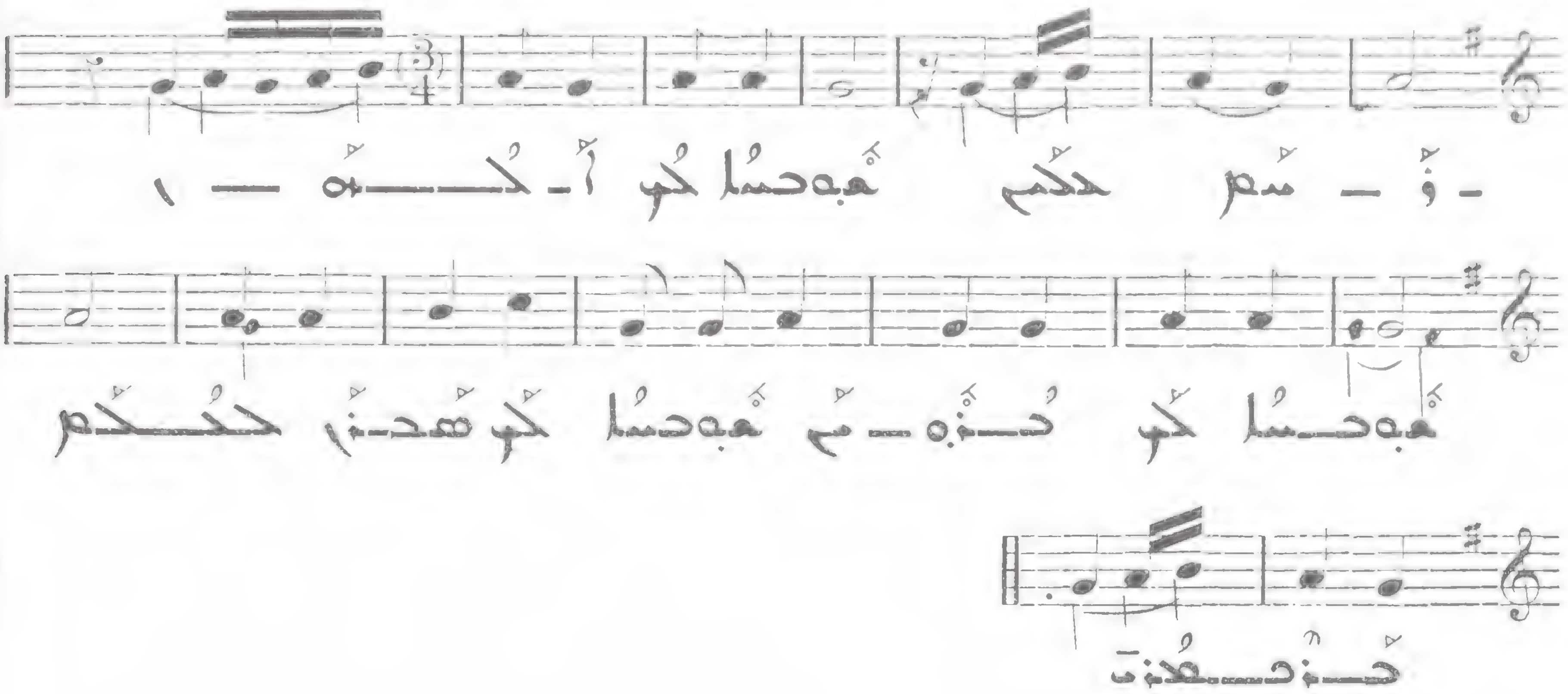


360





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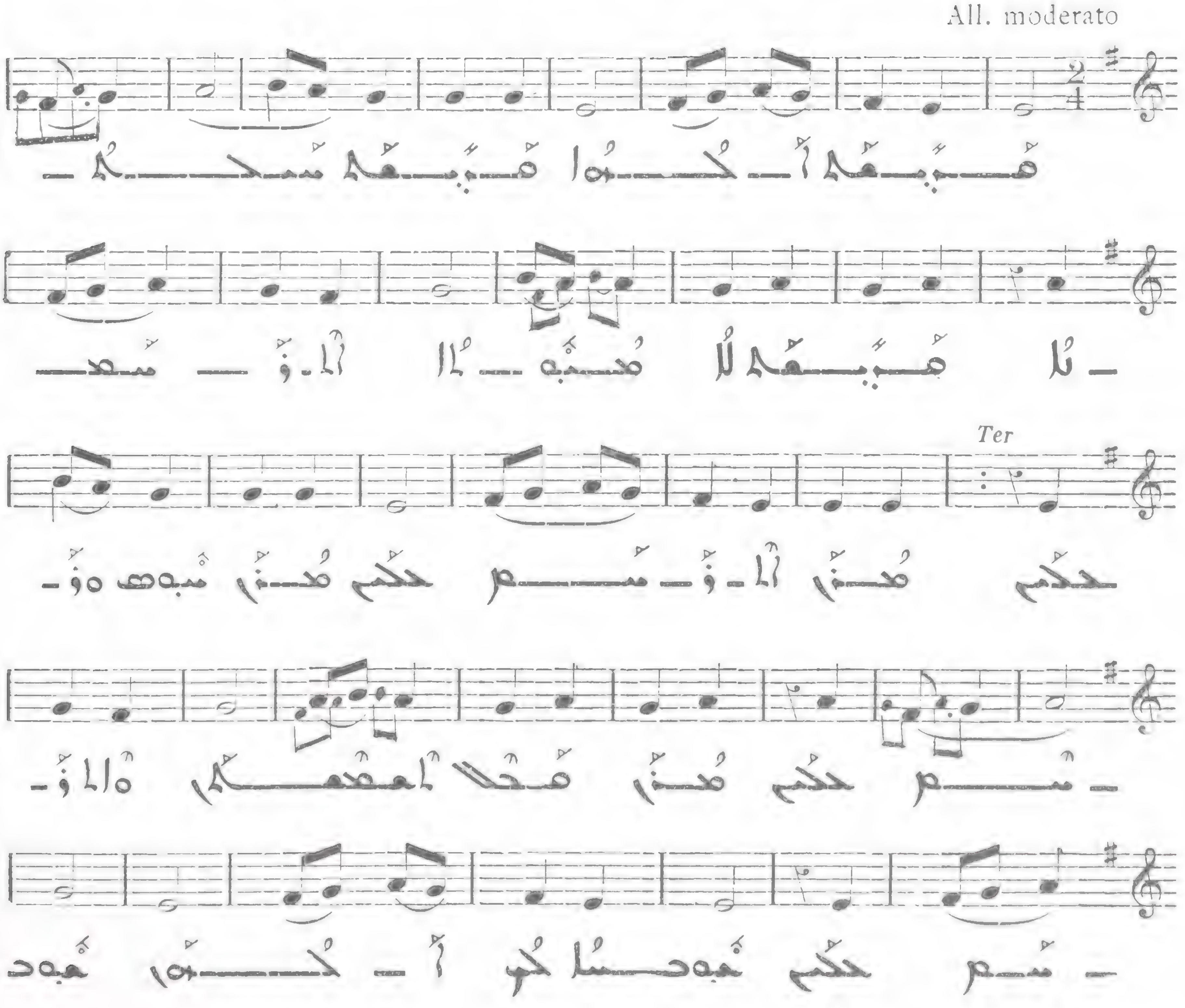
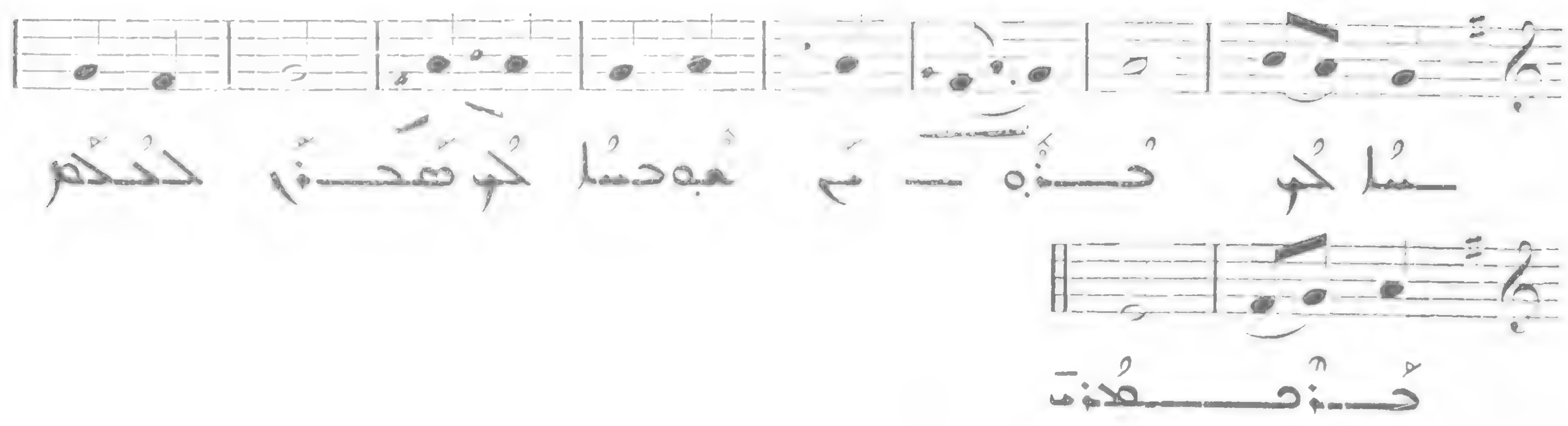
361

V





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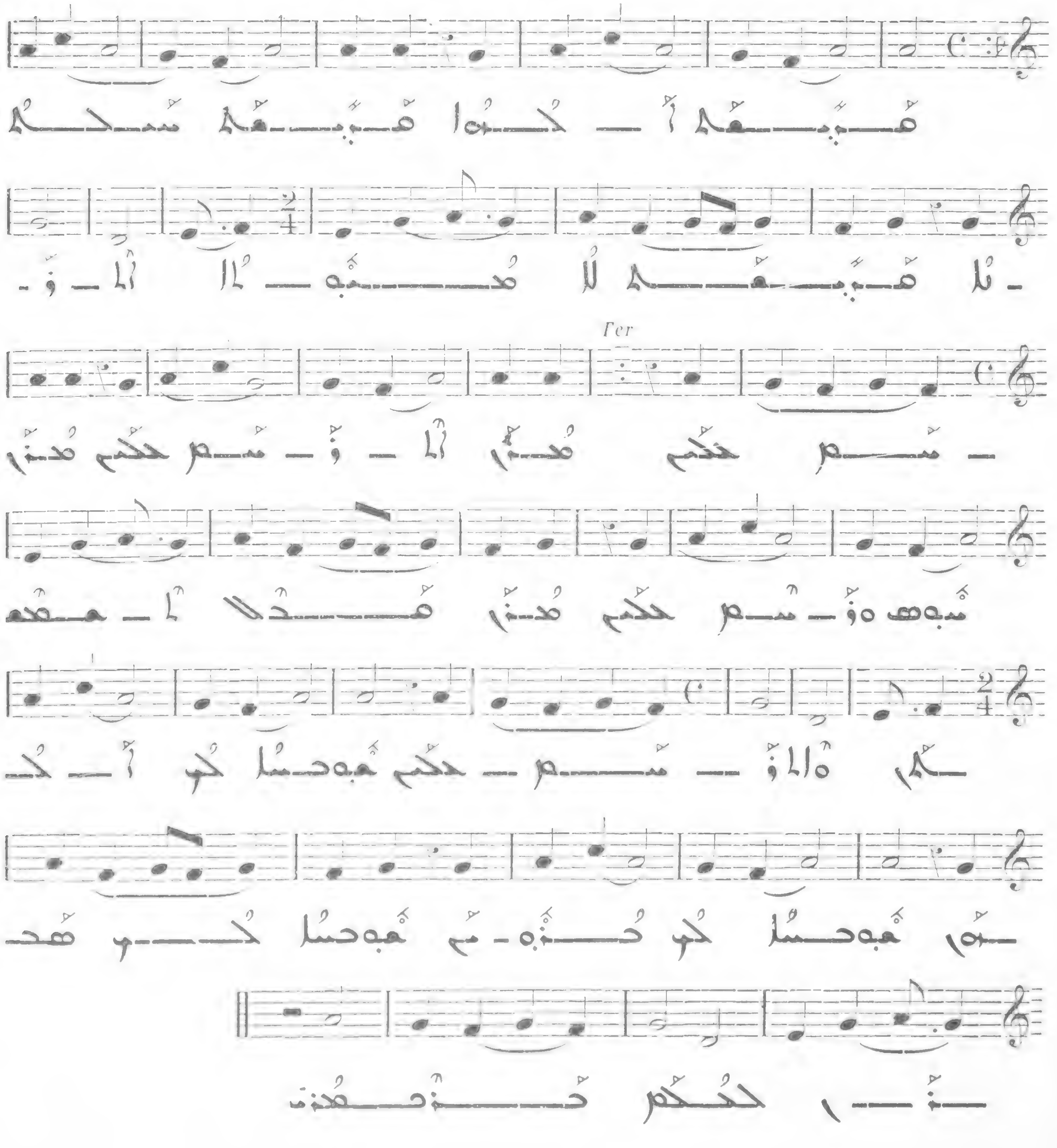
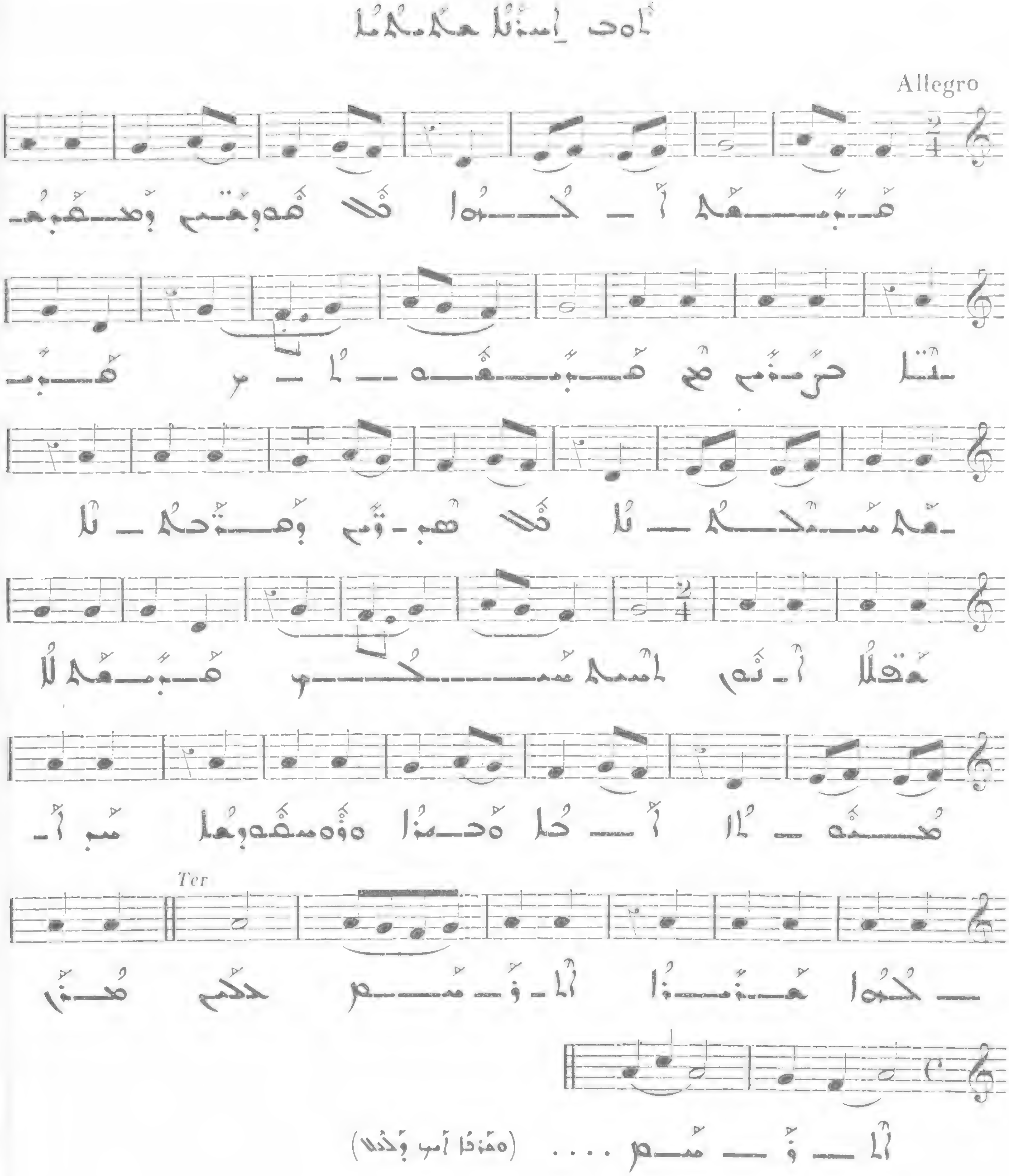
Allegro

VI

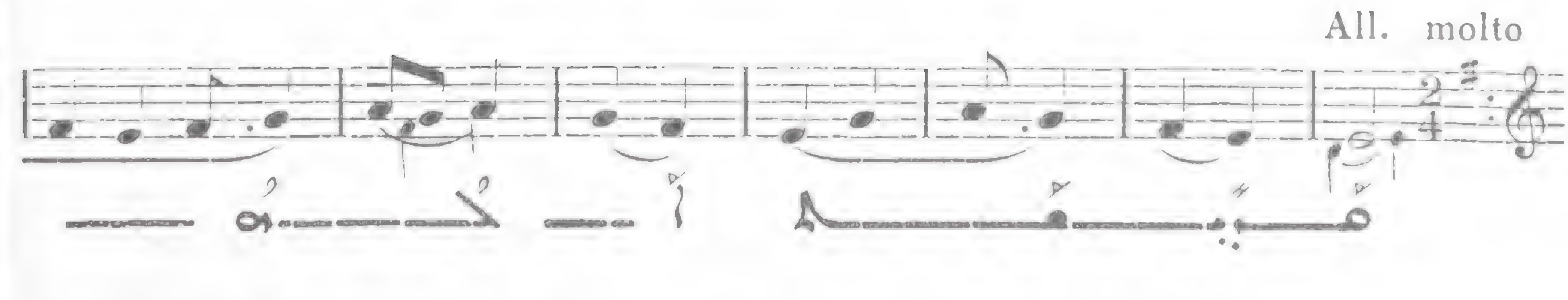


363

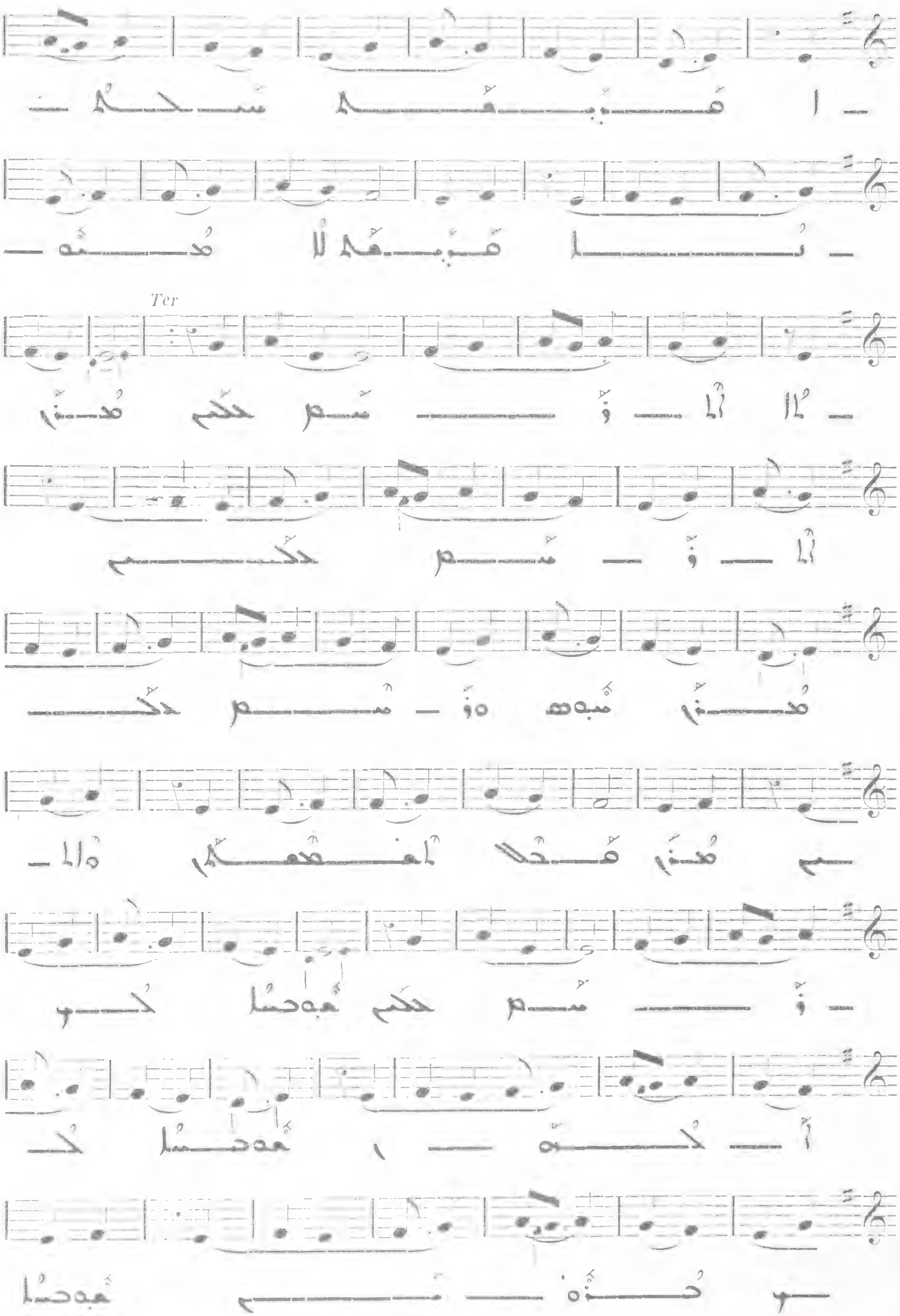


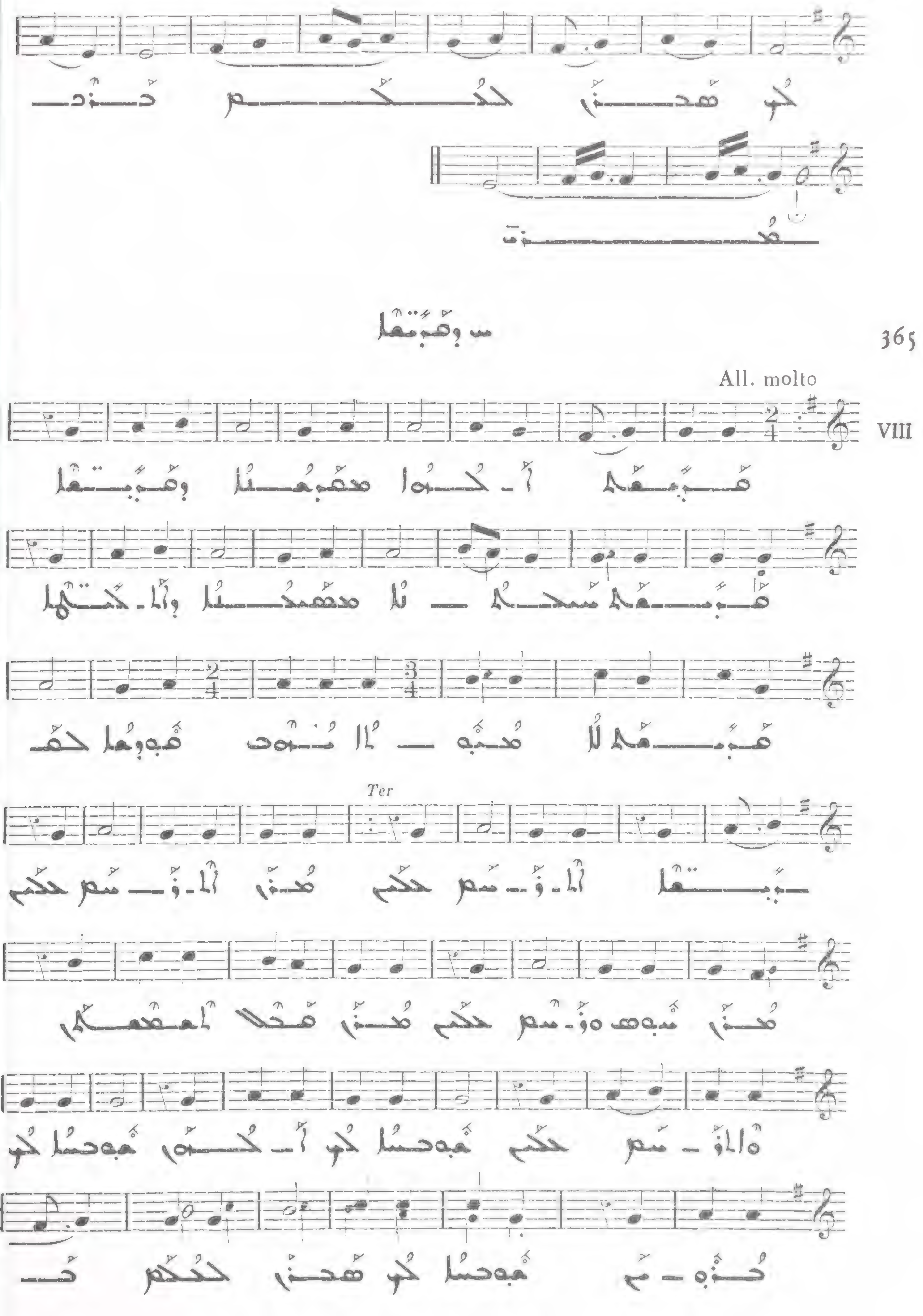
VI

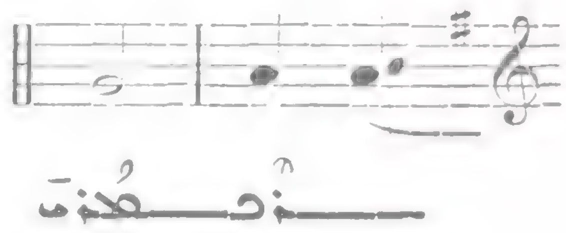
364



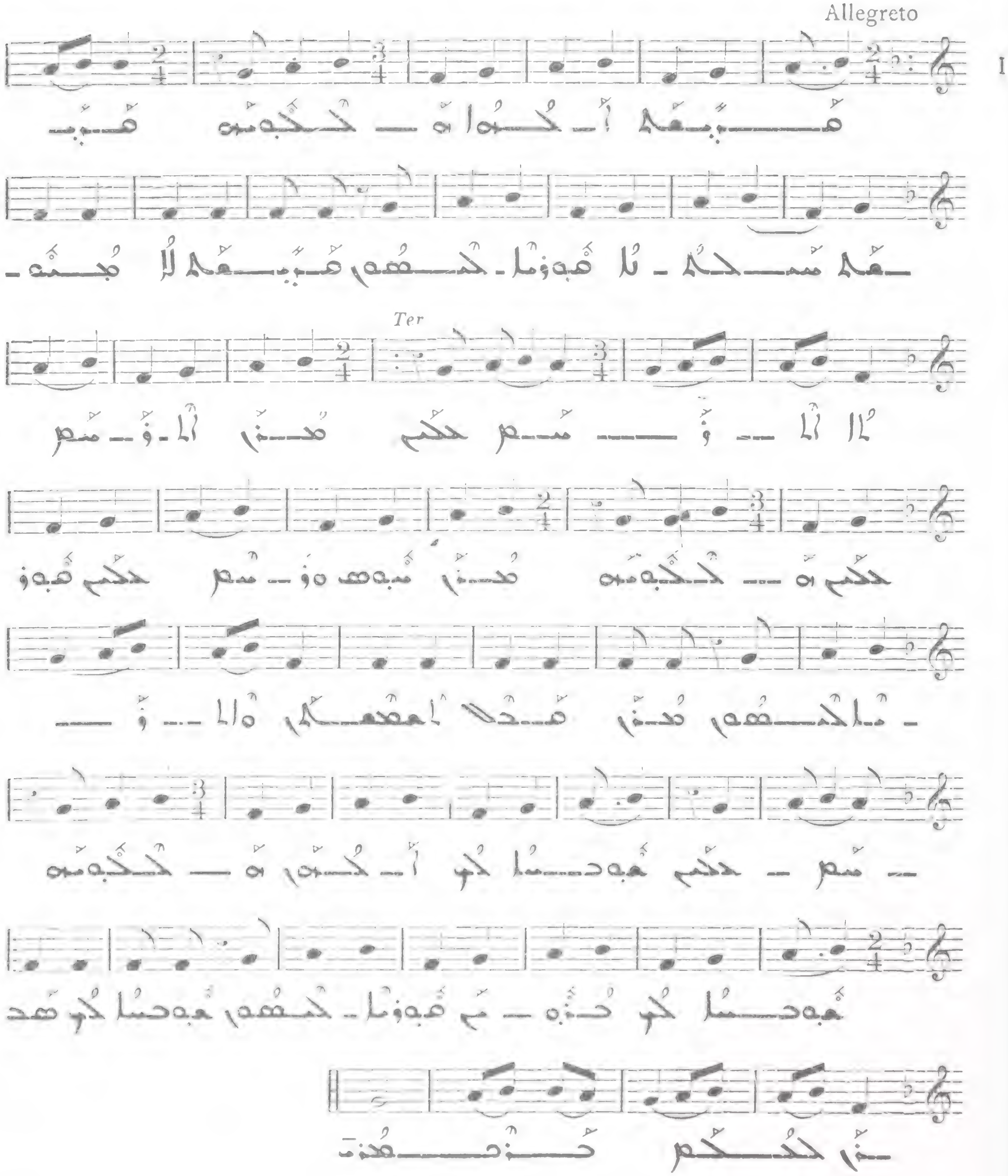
VII



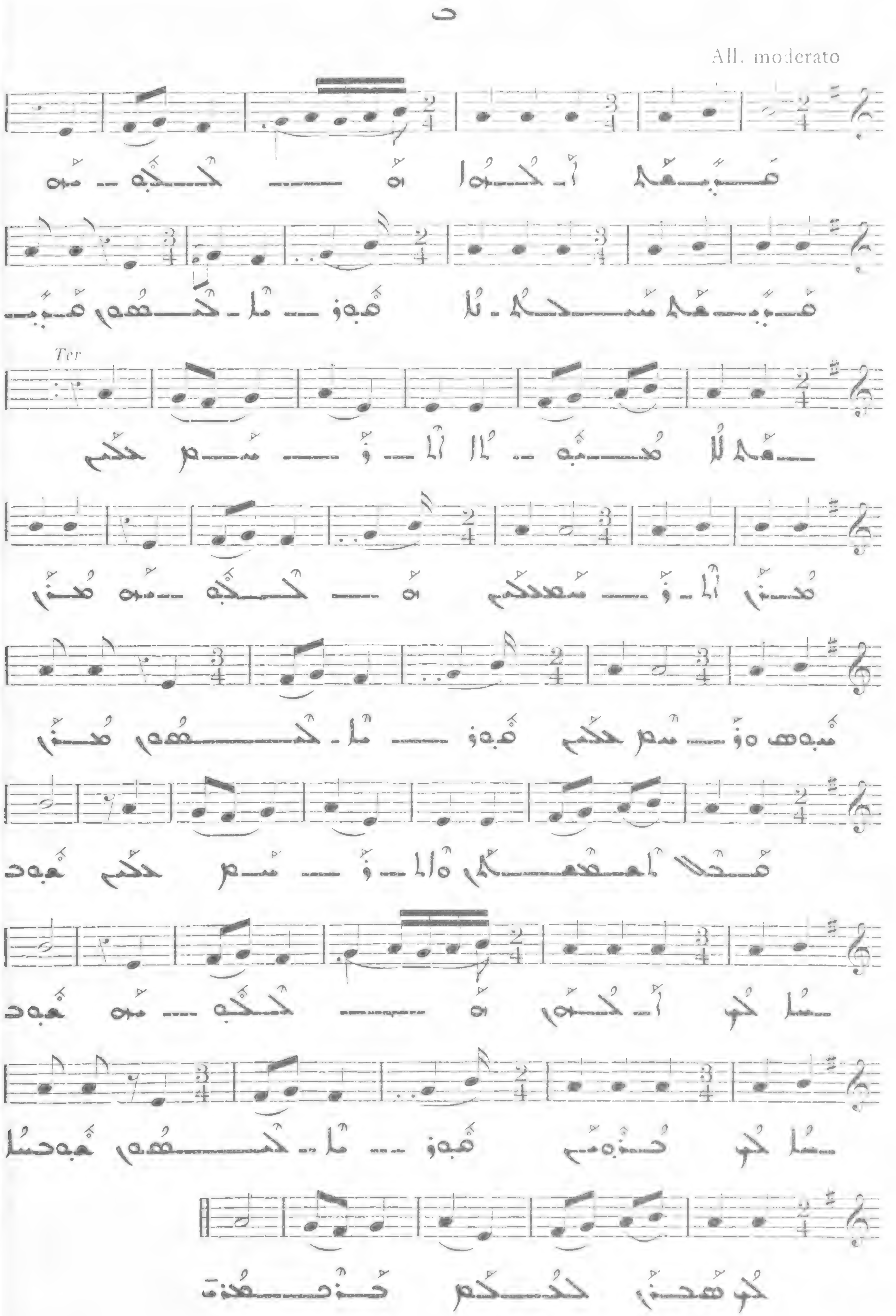

365
All. molto
VIII
Ter

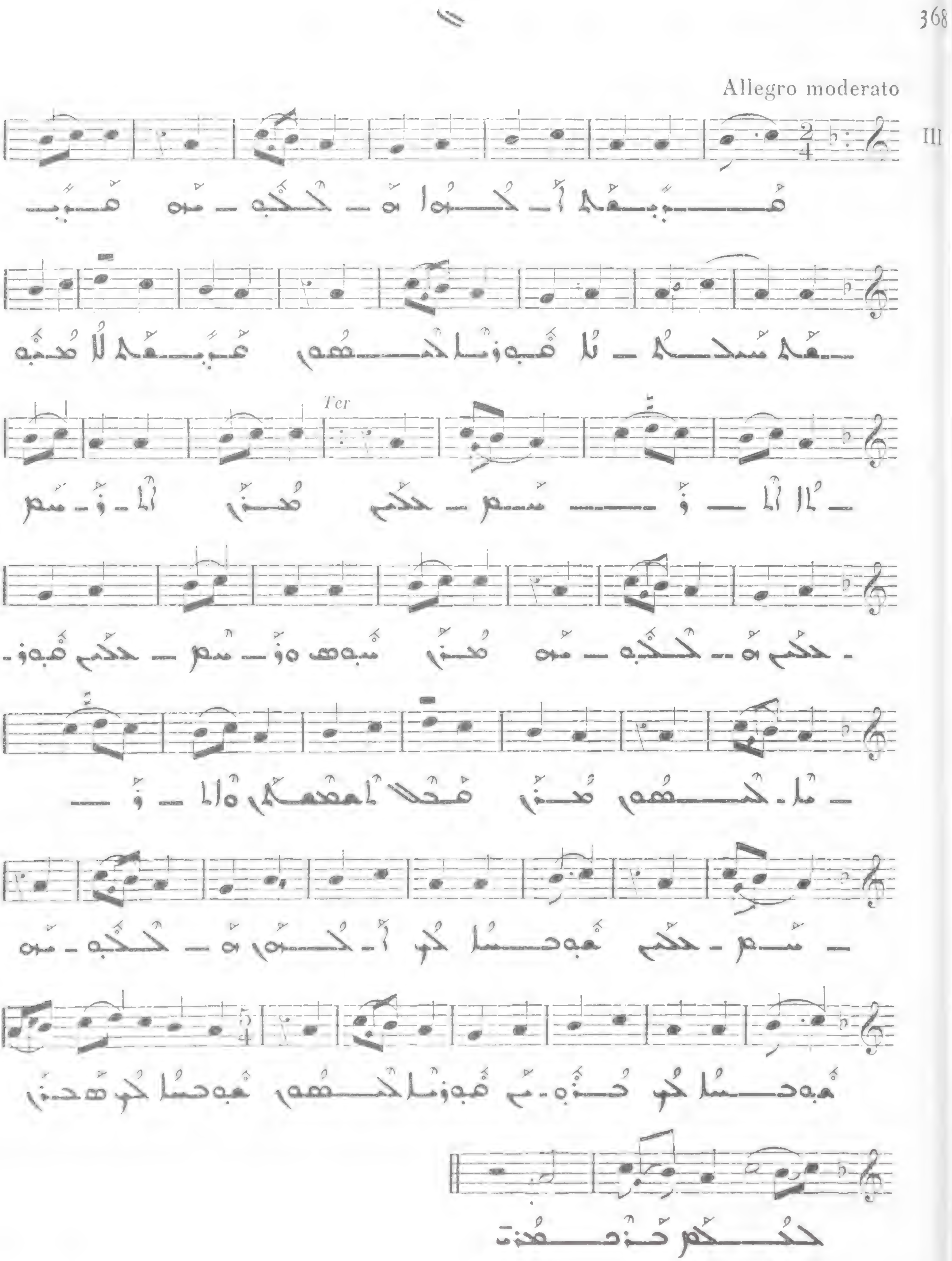


ܩܕܝܫܬ ܐܠܗܐ ܕܪܘܚܐ : ܐ 366



367



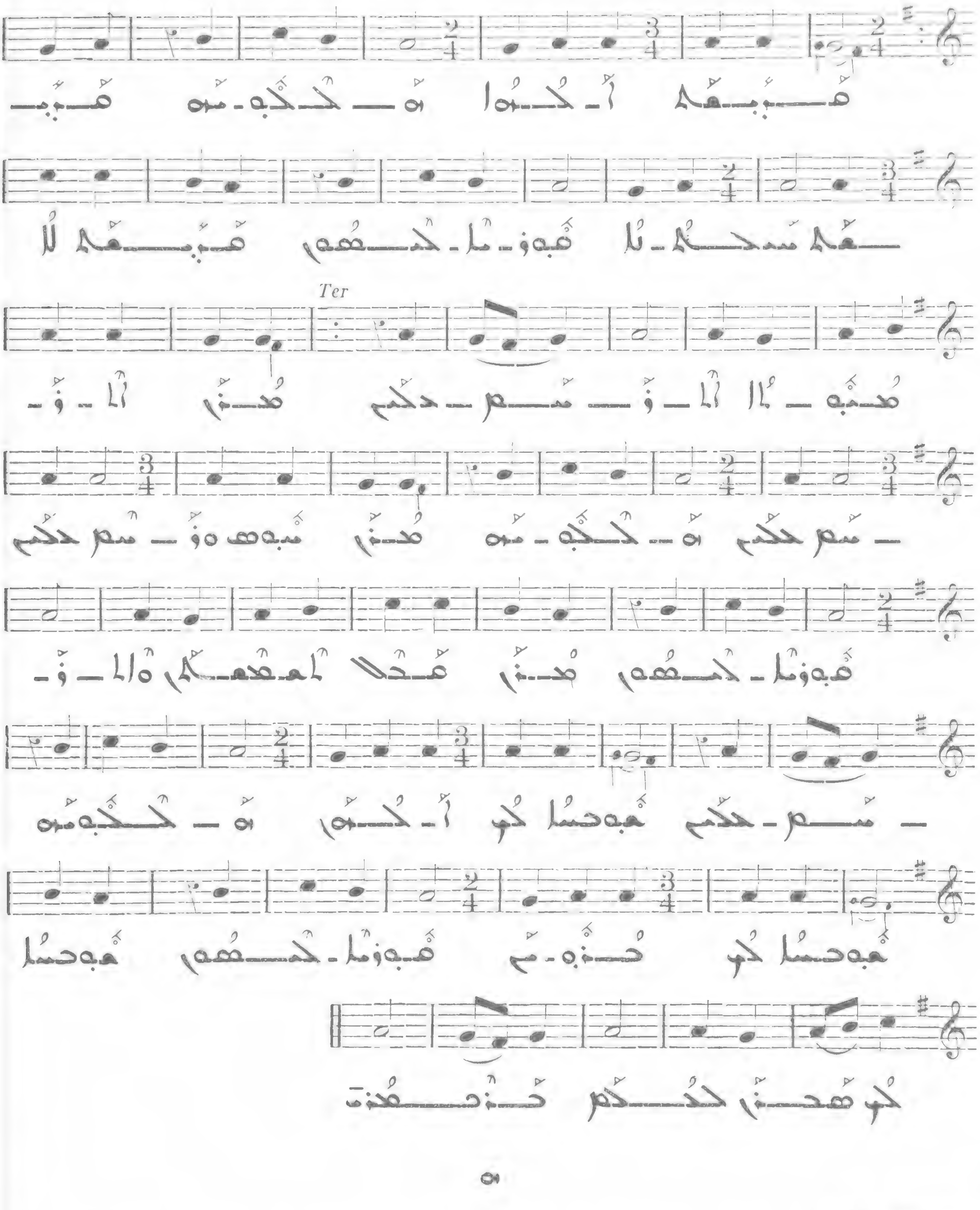

368
Allegro moderato
III
Ter

369

ܕ

Allgretto

IV



370

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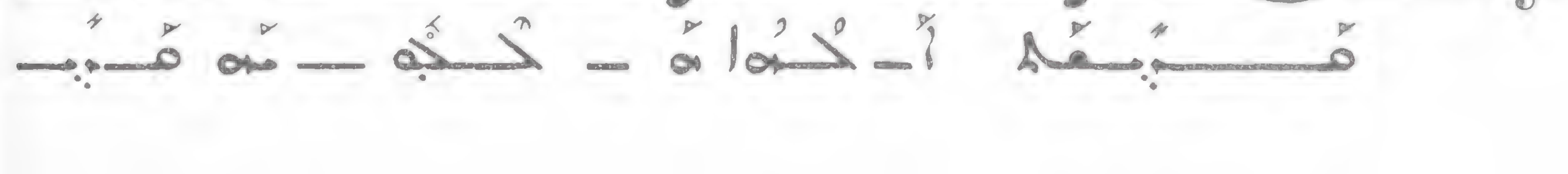
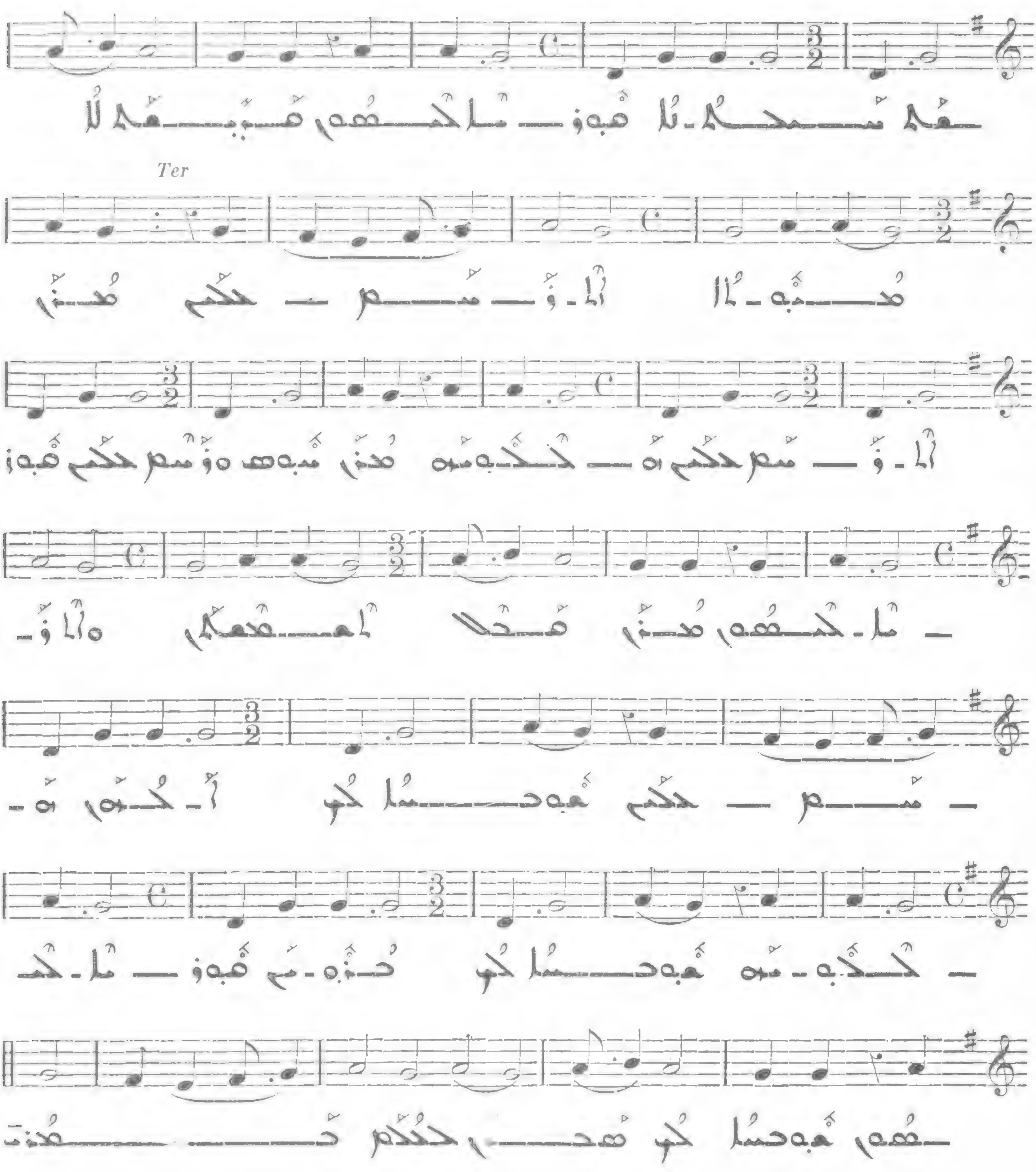
All. molto

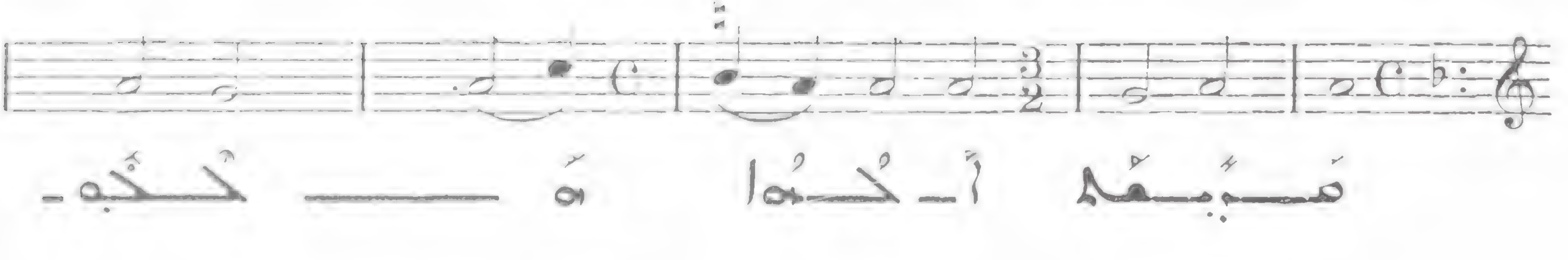
V

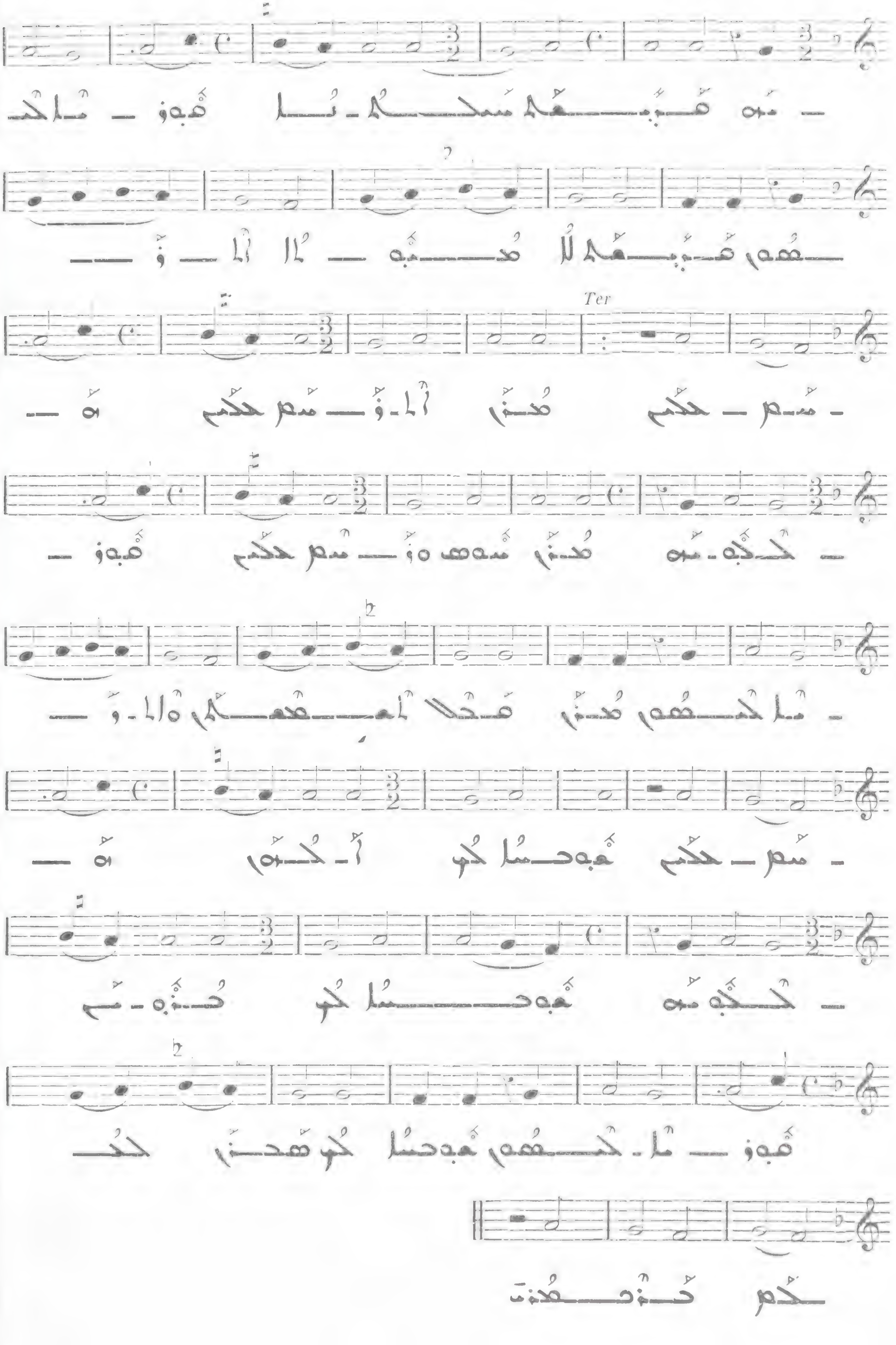




371

Allegro molto





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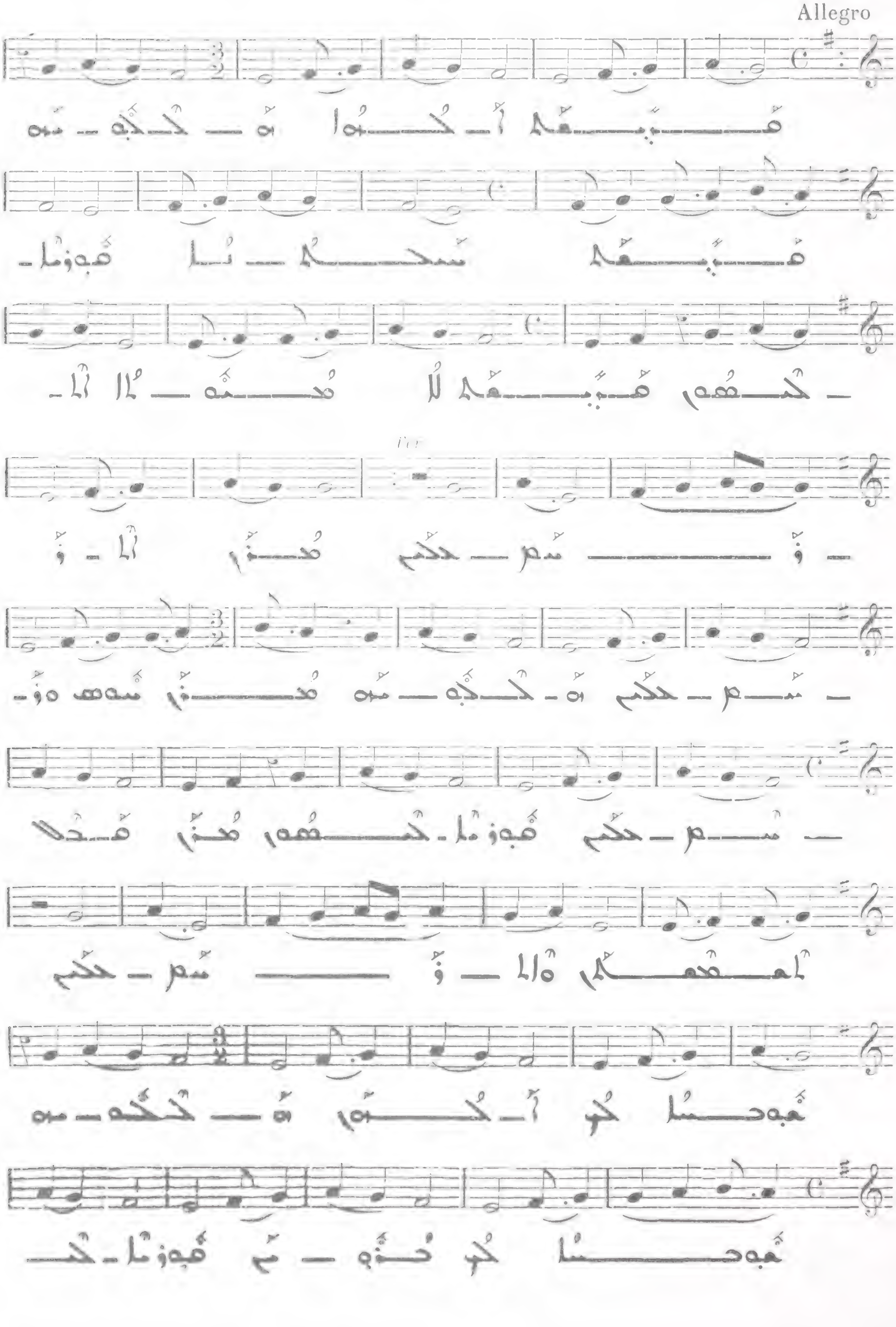
372



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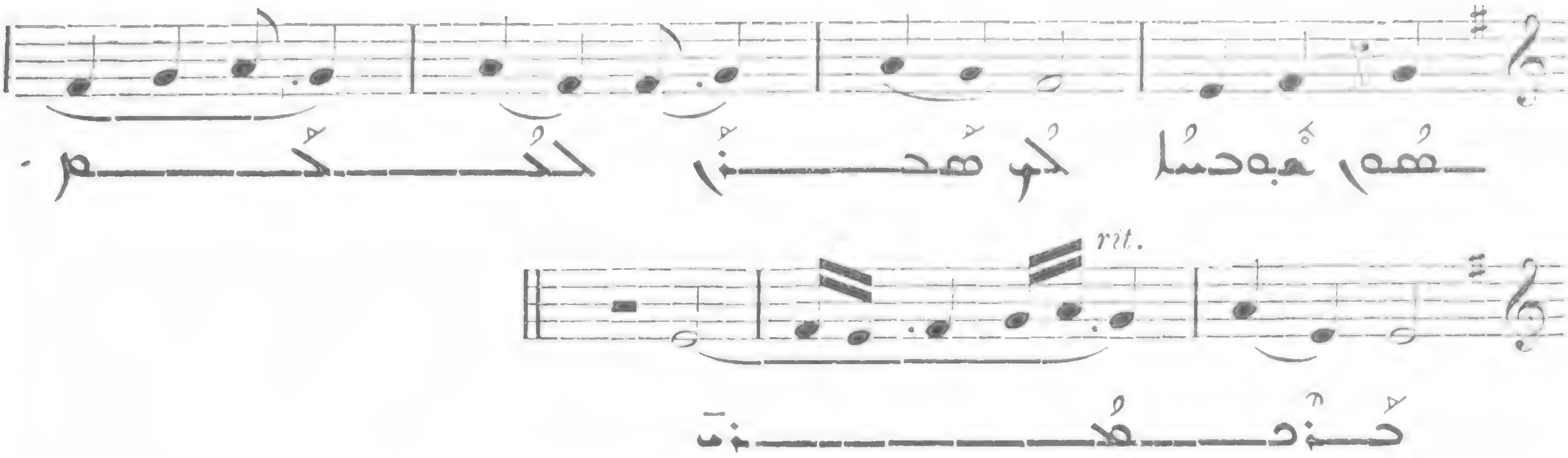
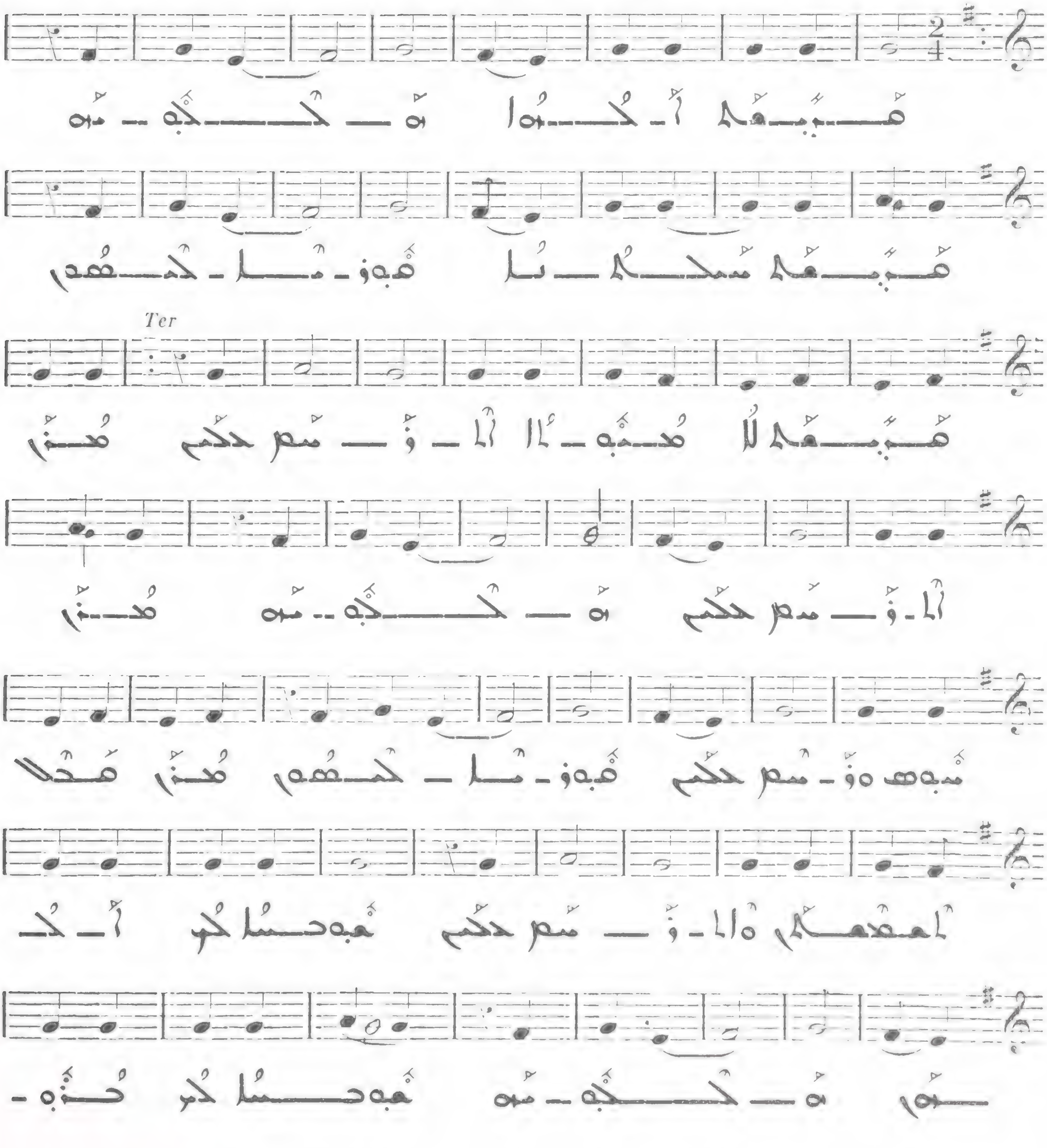
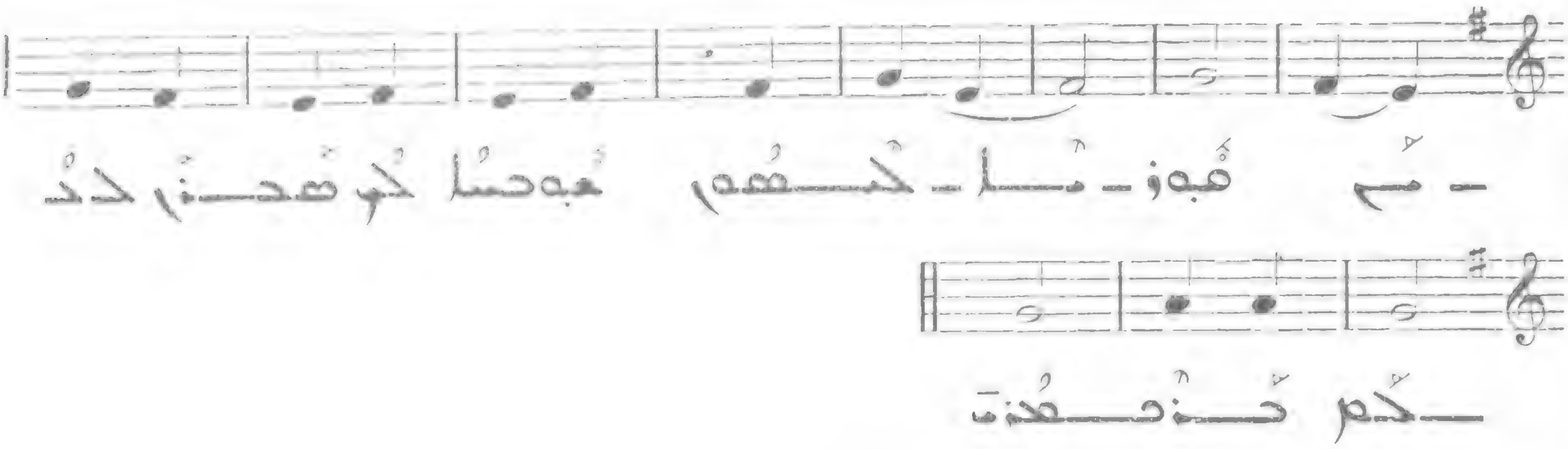


373

Allegro molto

VIII





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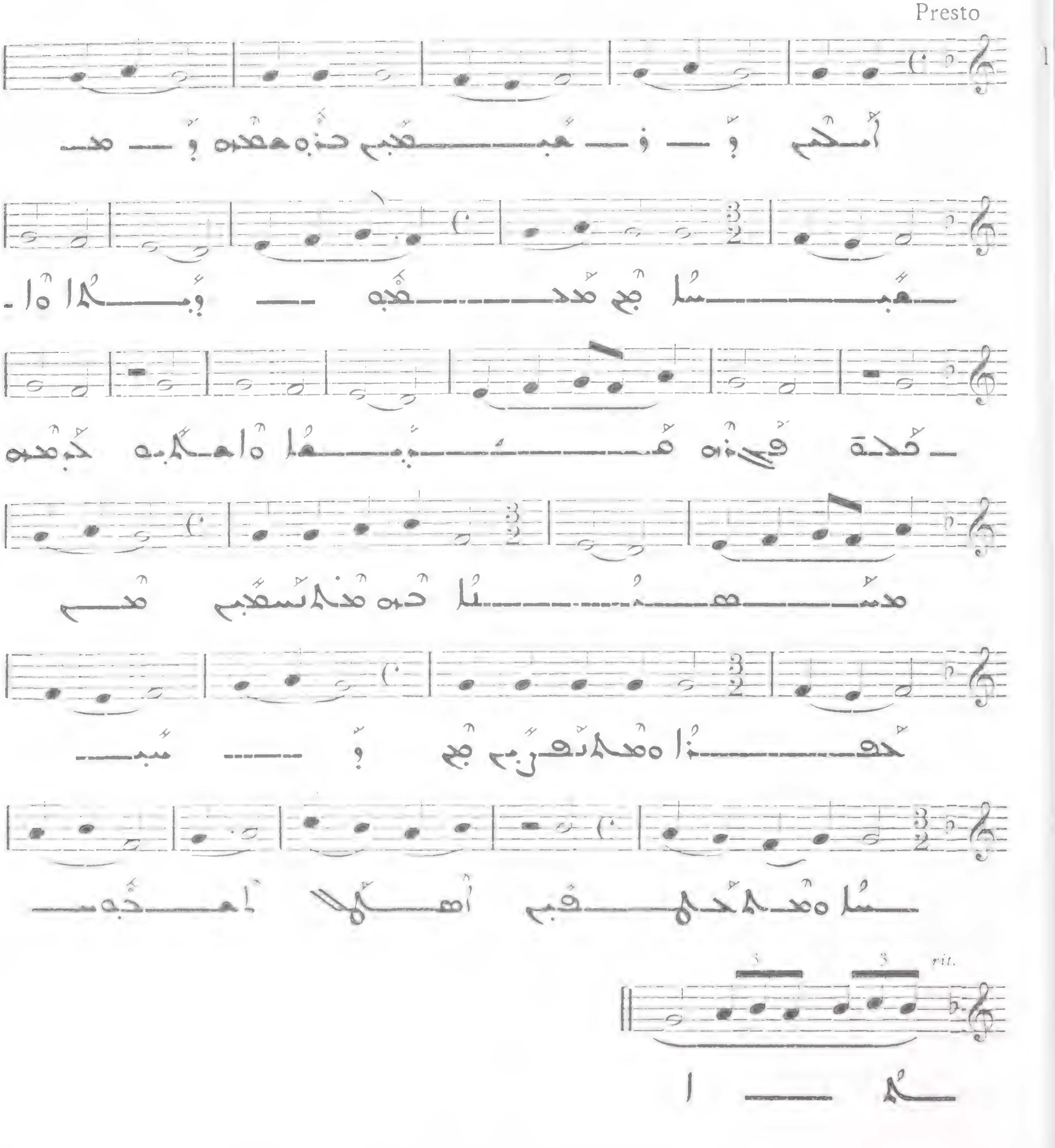

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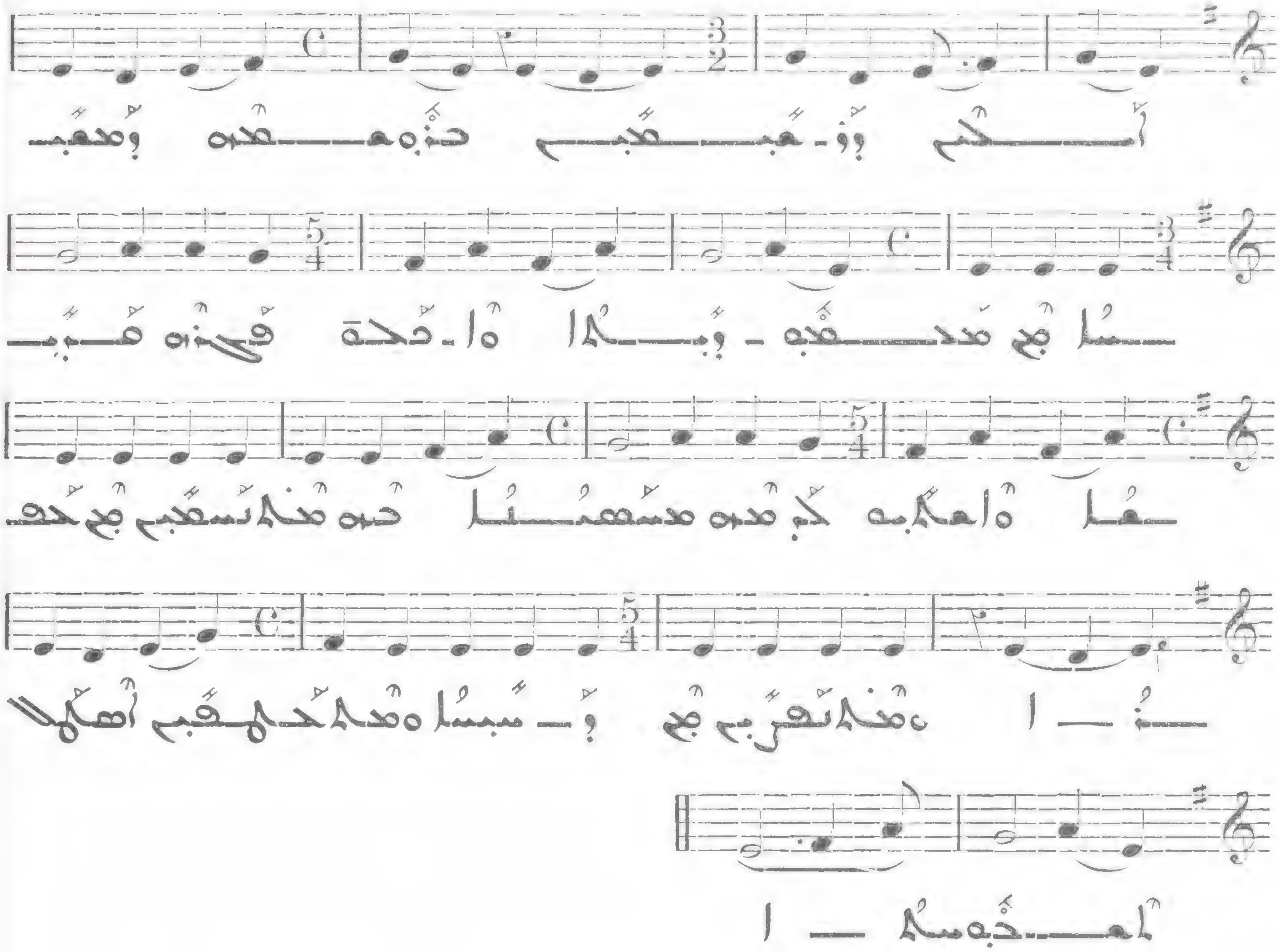
375

Presto

II



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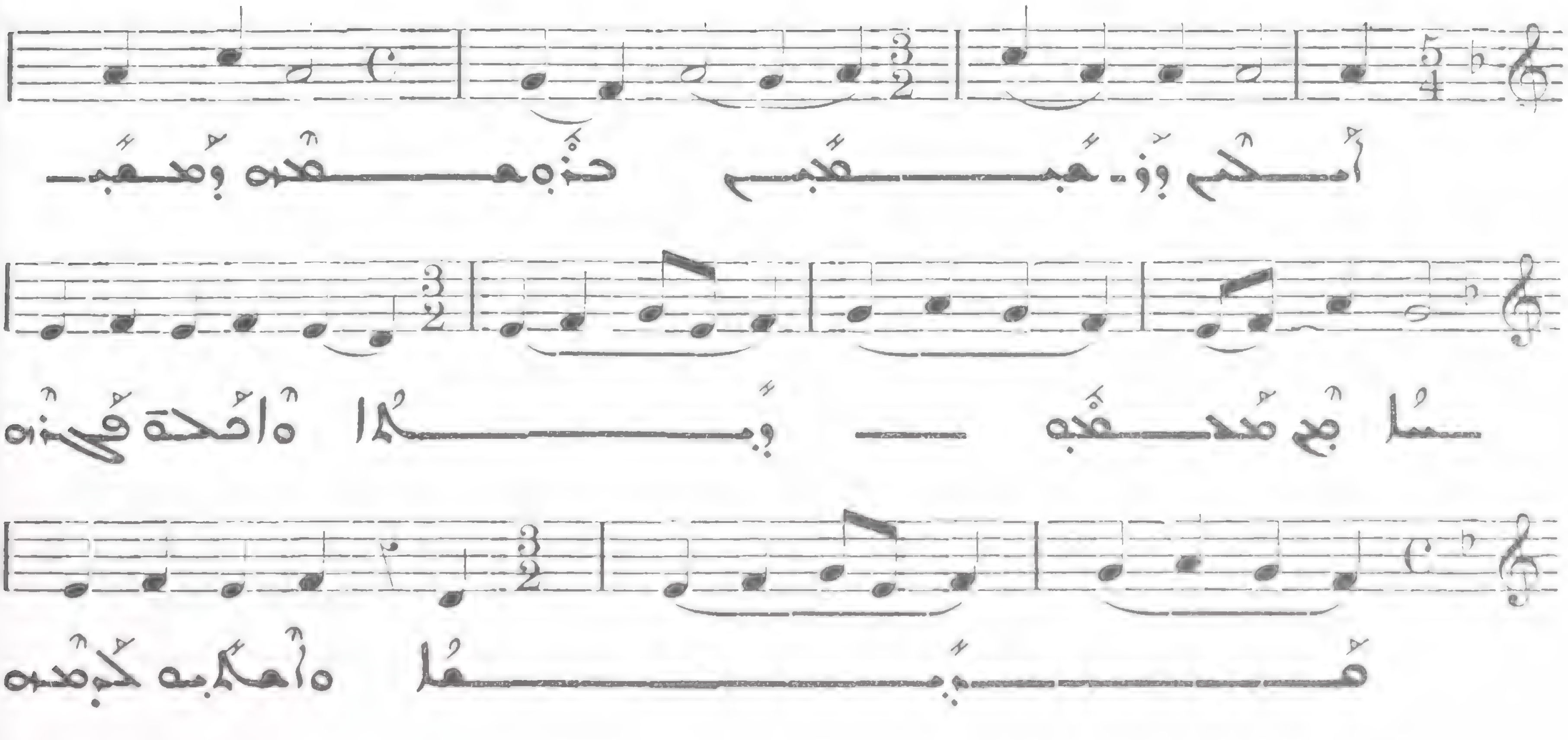
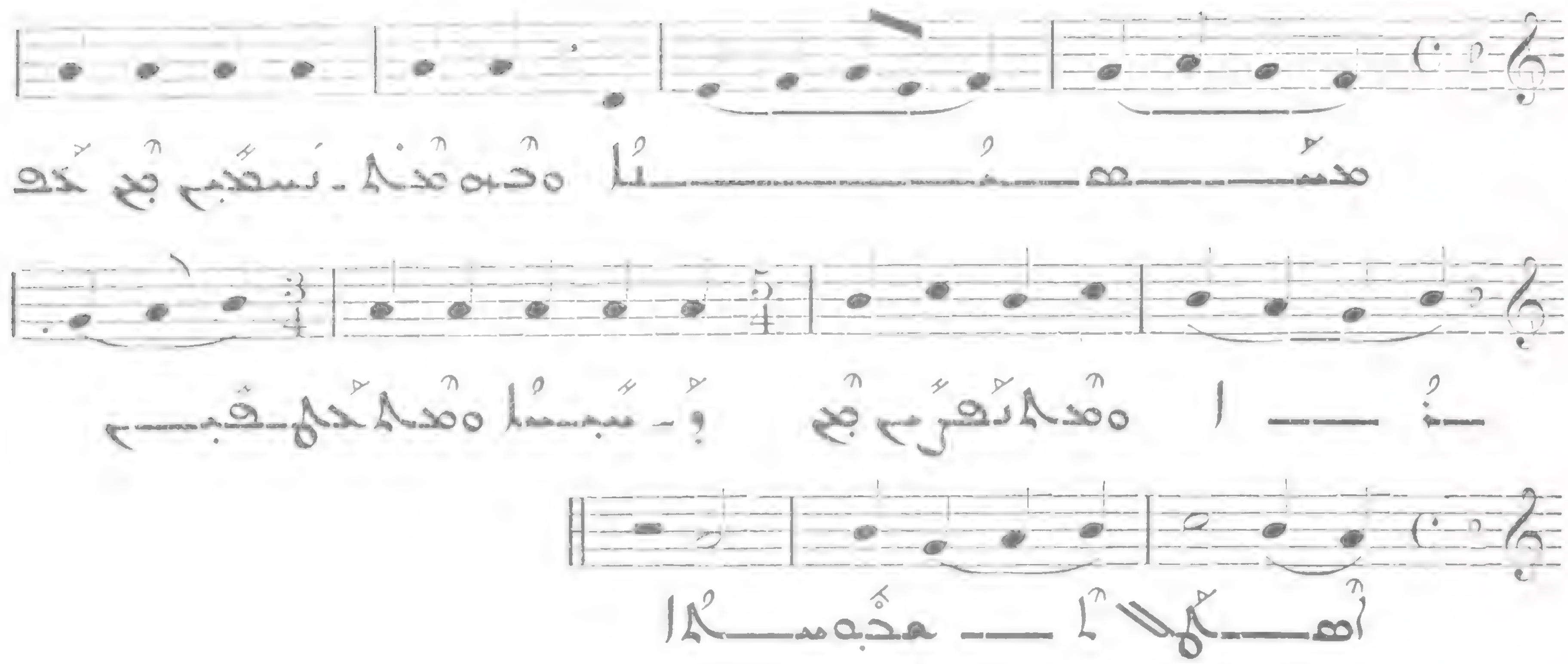
376

Presto

III





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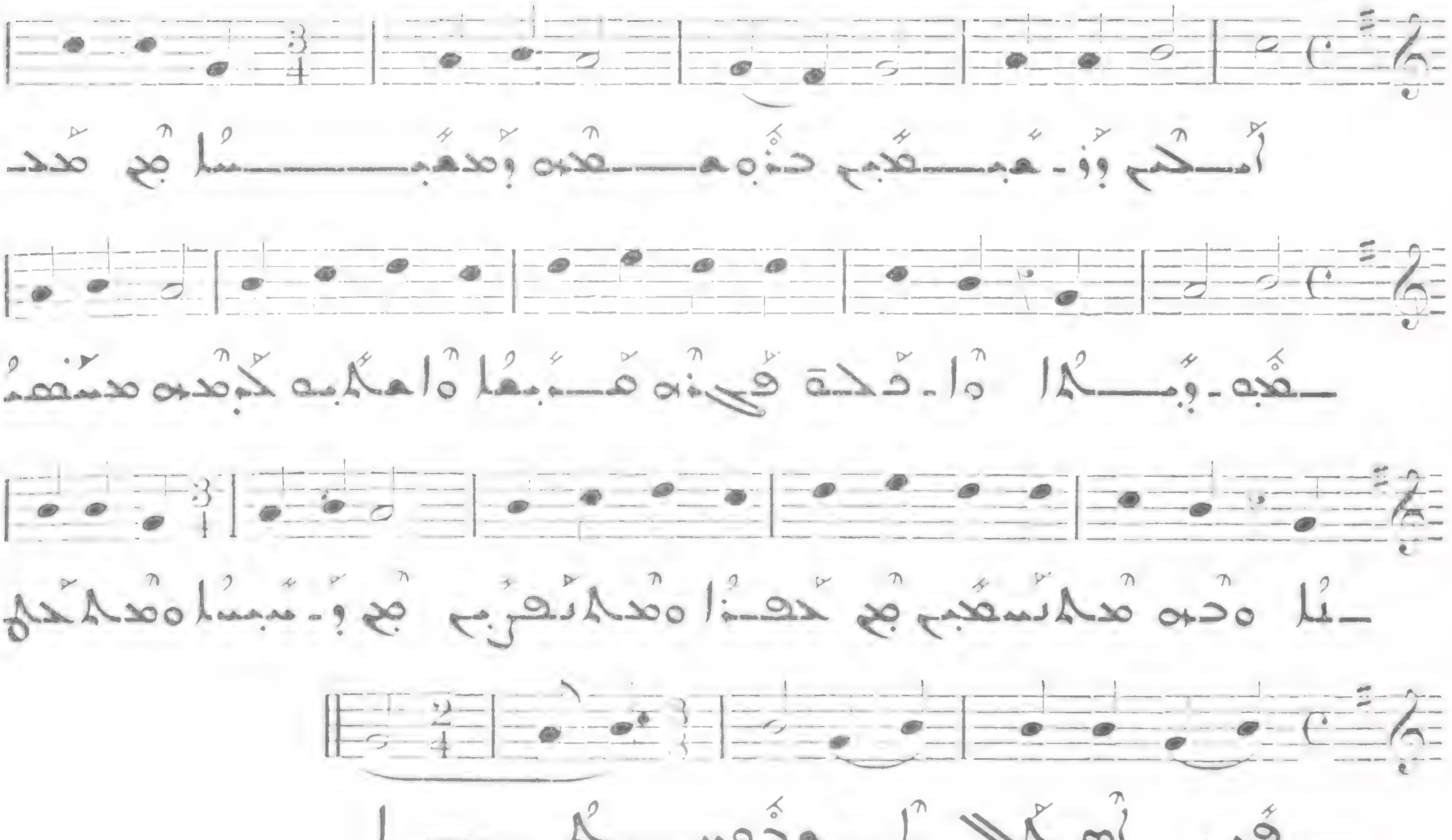
377

All. molto



IV

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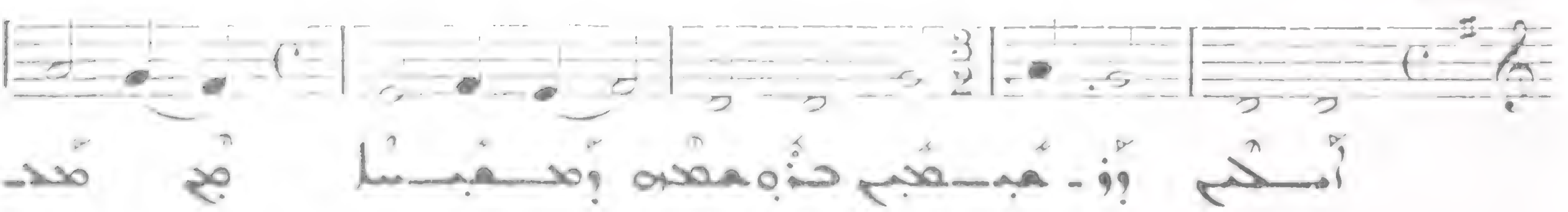
378

Presto



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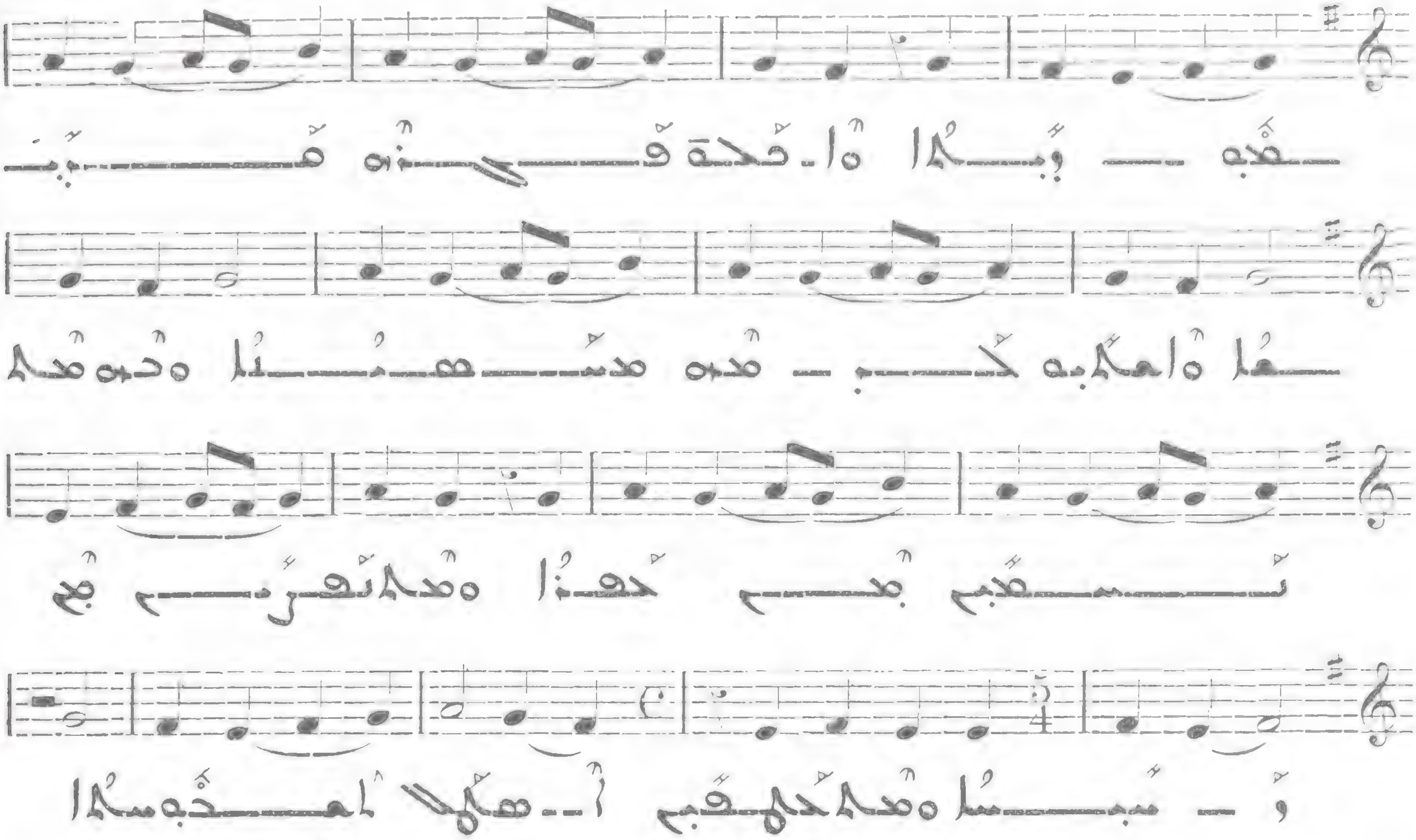

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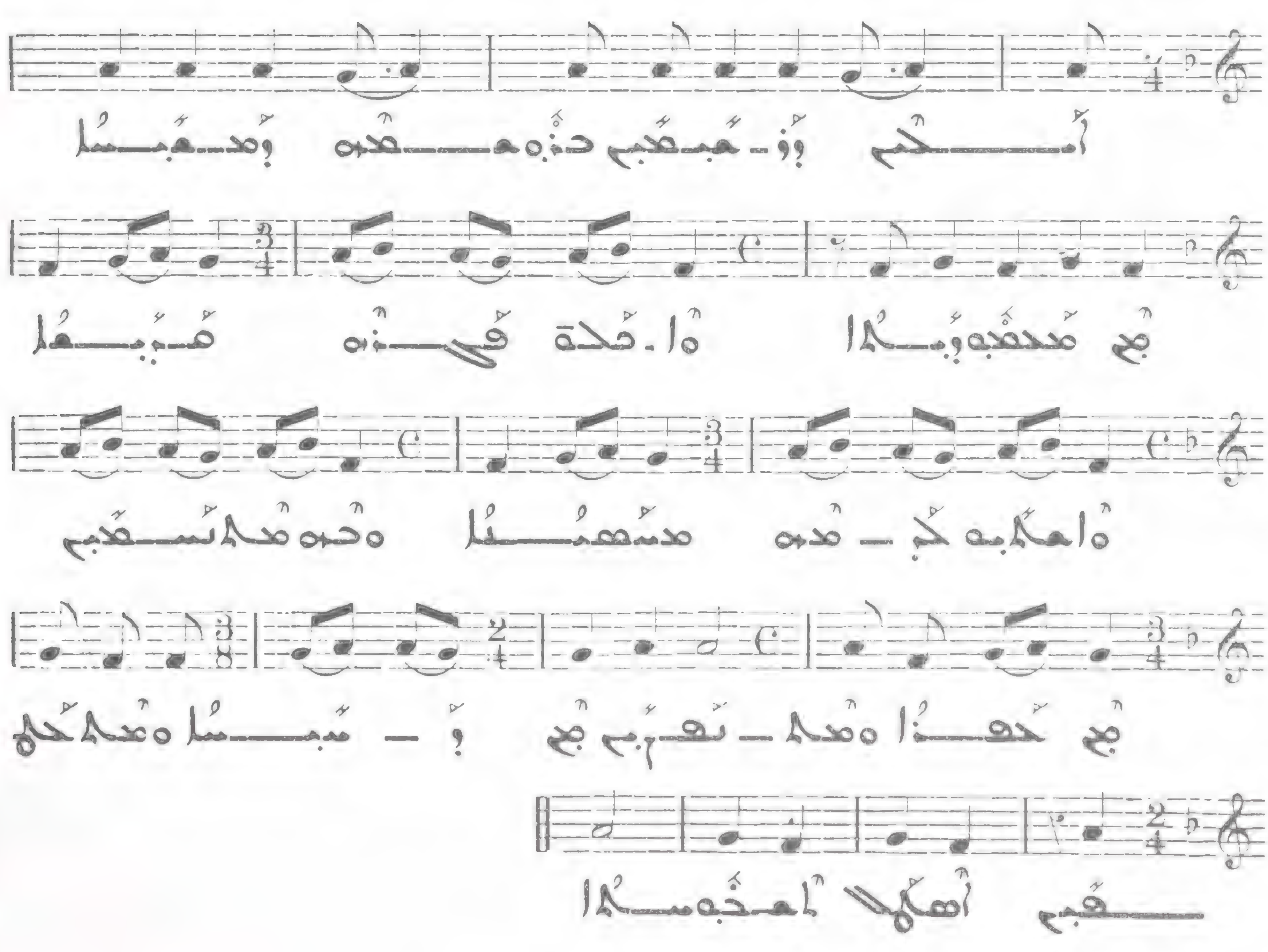
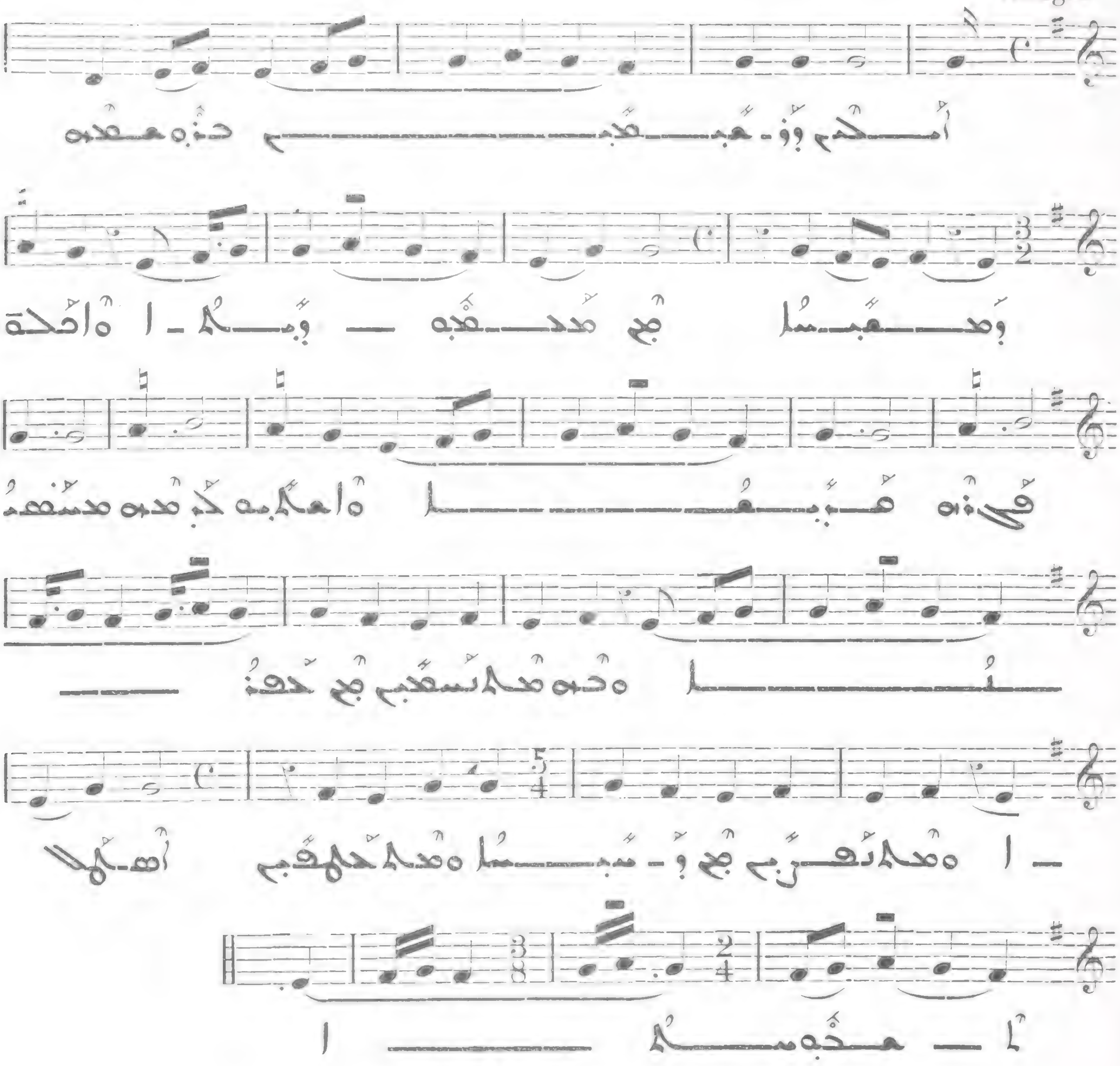
379

VI

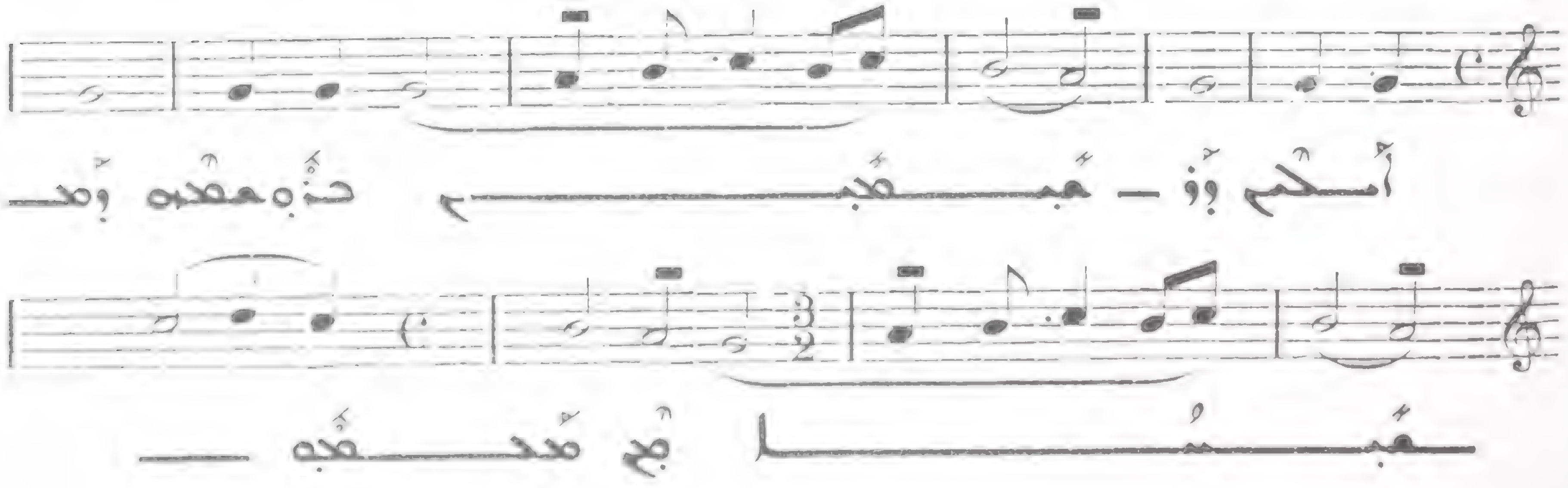
Allegro

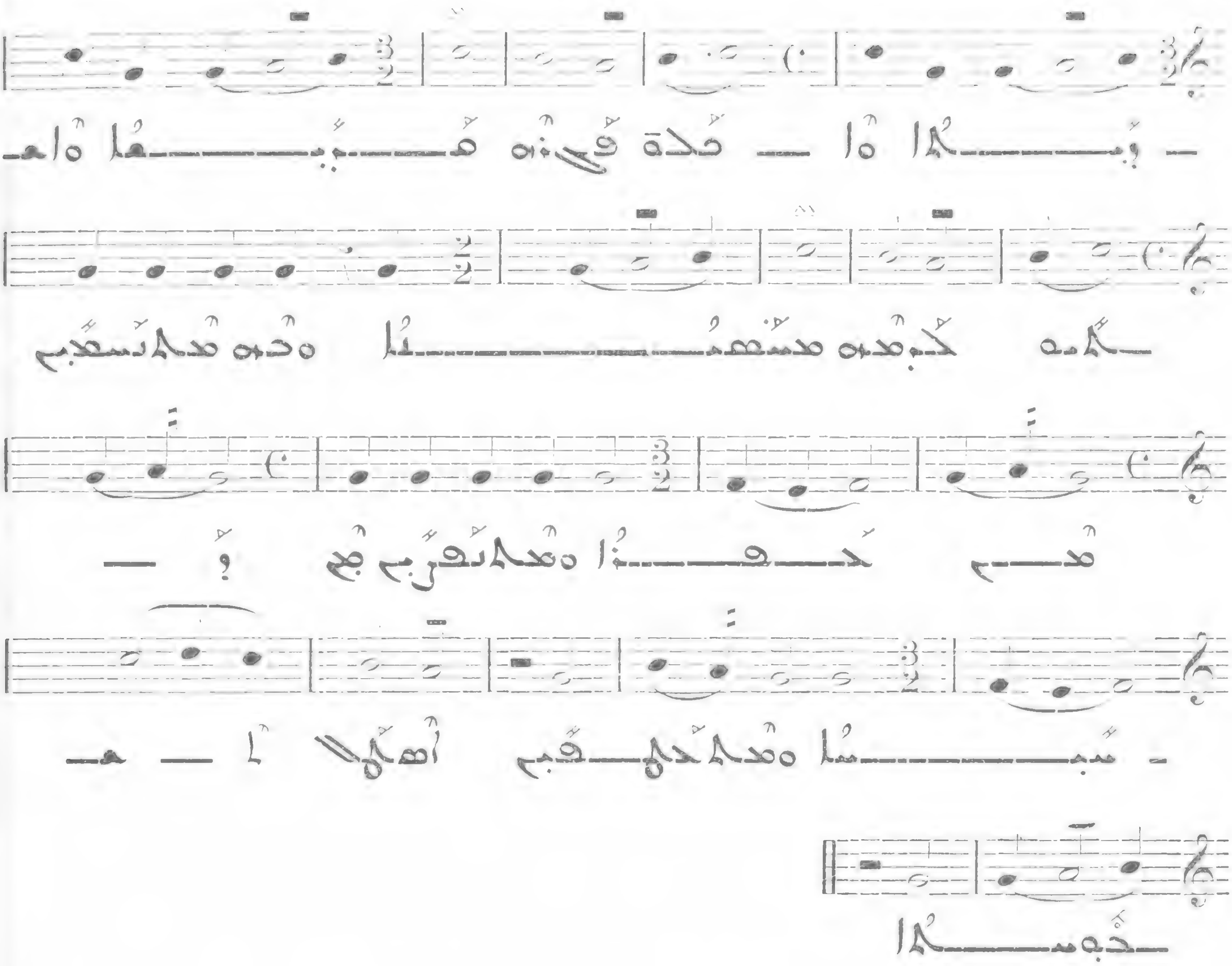


ܐ 38



ܒ 381





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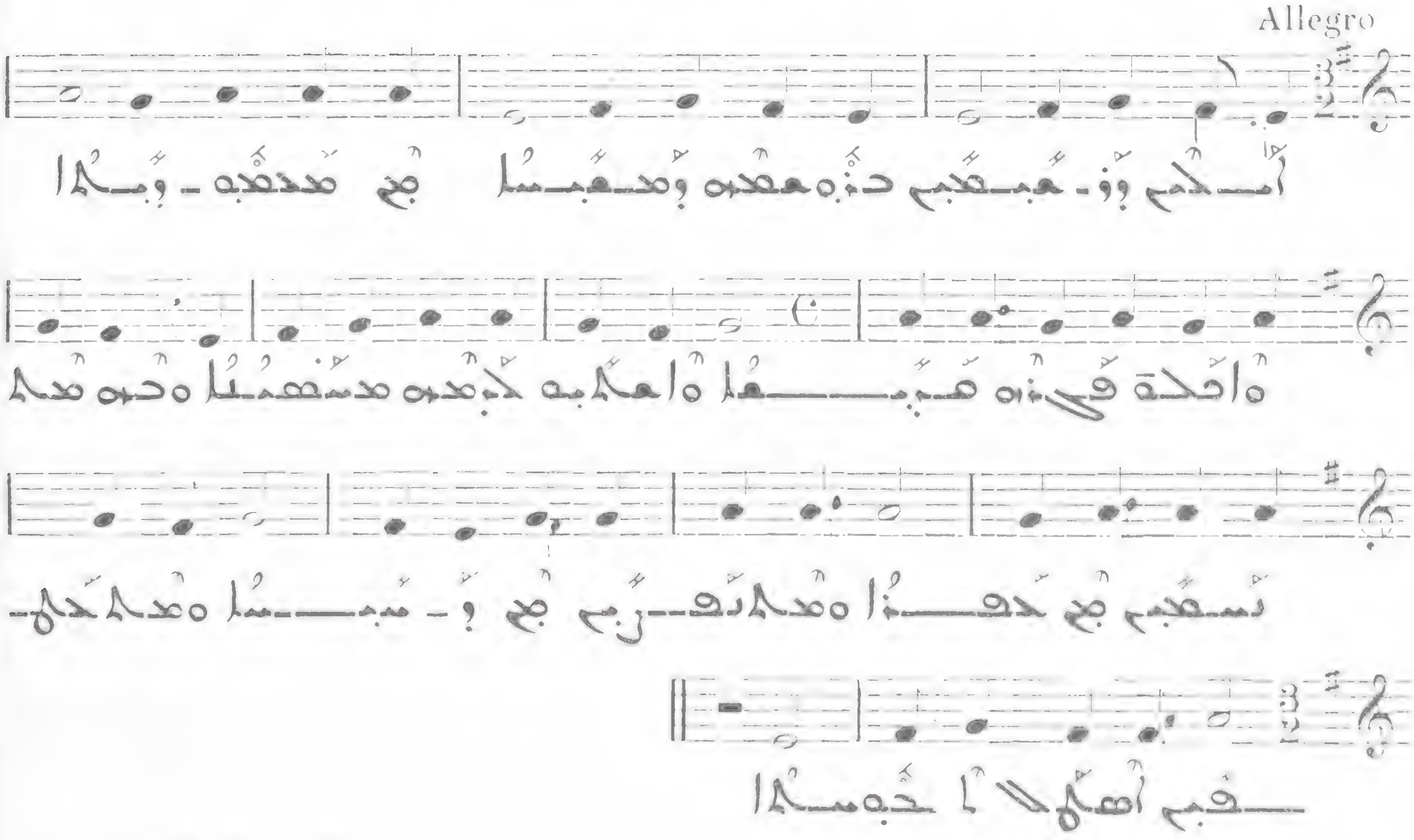


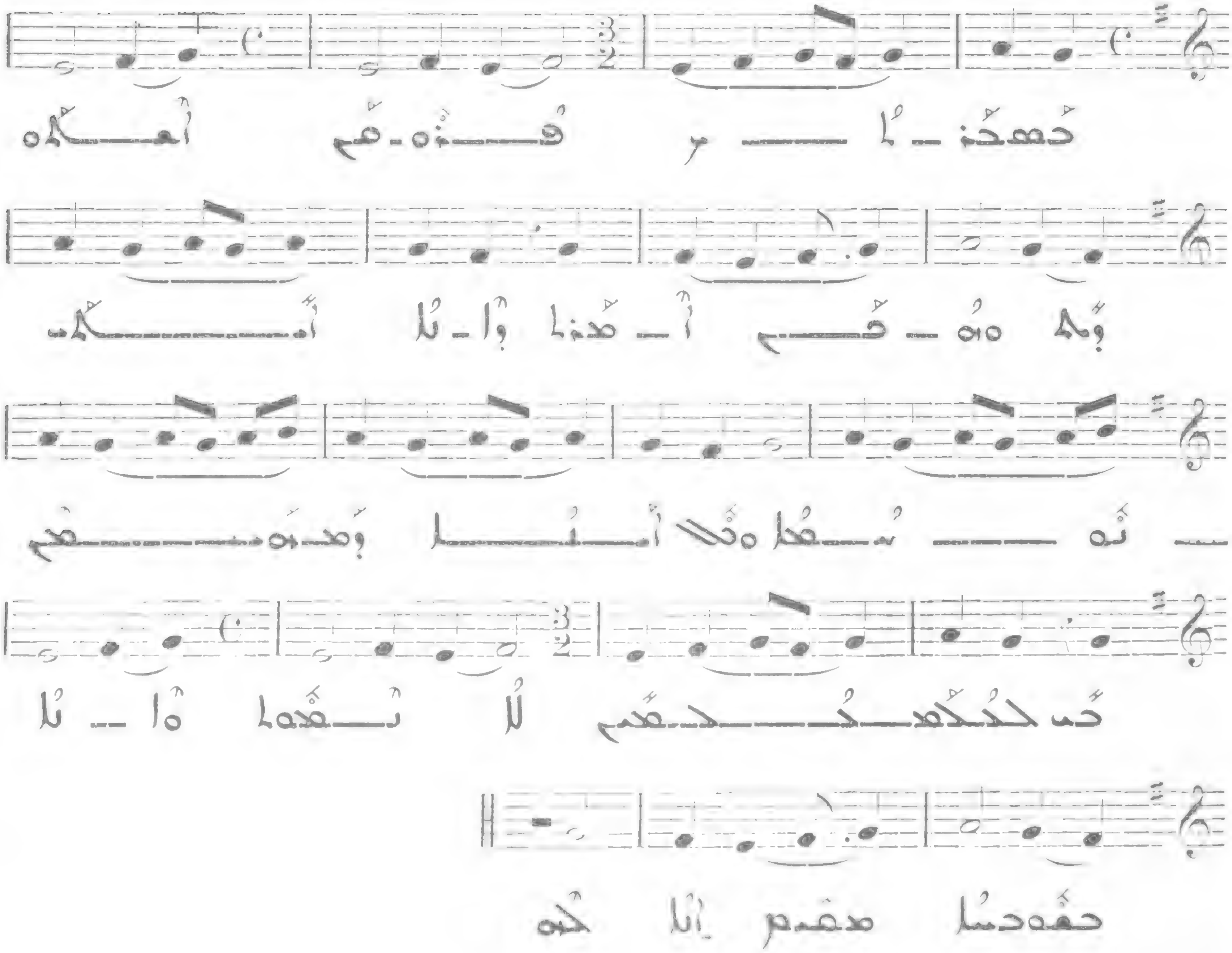
ܩܠܐ ܕܩܠܝܬܐ ܡܪܝܡܐ　38

ܦܬܚܘ ܐܝܟ ܩܠܐ ܕܒܪܟܬܐ ܚܠܦܝܗܘܢ

Cf. Nº 262 - 270

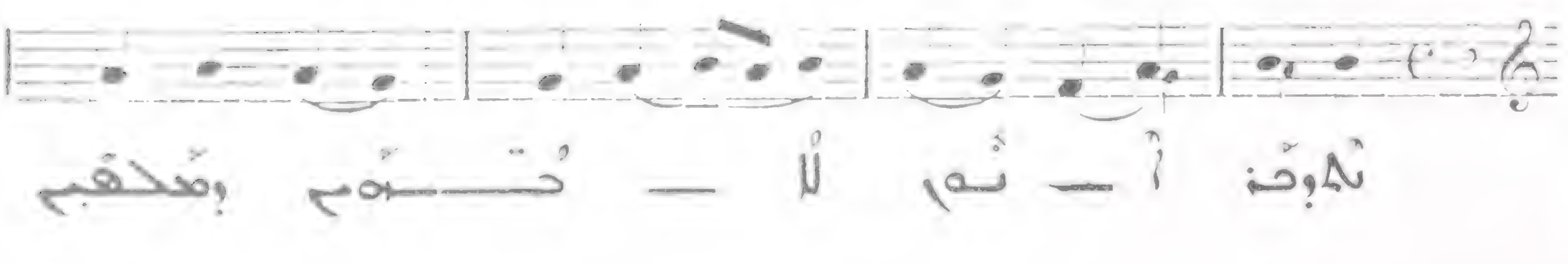
ܒܥܘܬܐ ܕܦܬܚܘ　38 (bis

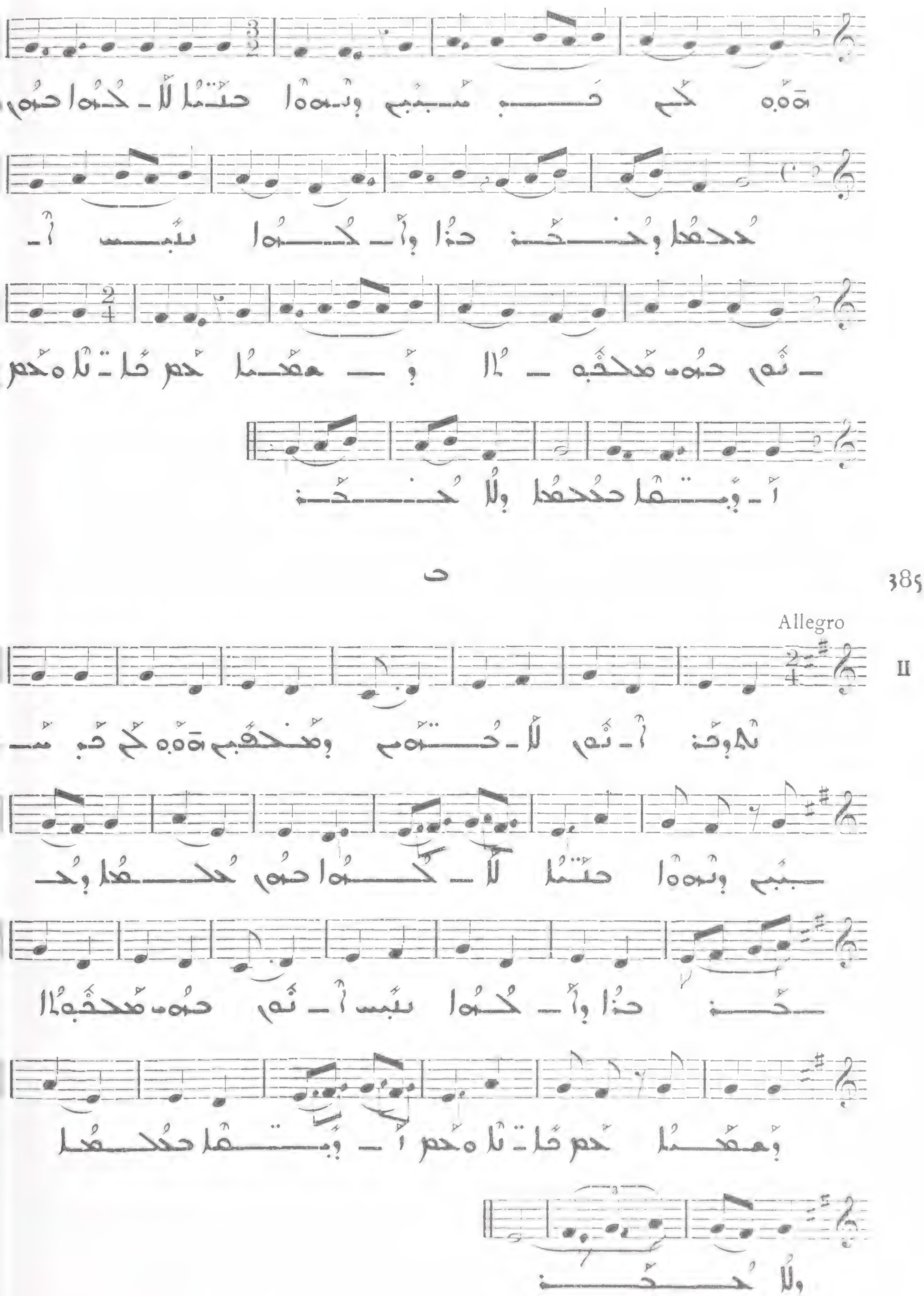
All. molto



ܩܠܐ ܕܒܗ ܐܬܐ ܡܪܝܐ ܕܢܚܣ ܥܠܝܢ : ܝ　38

All. molto

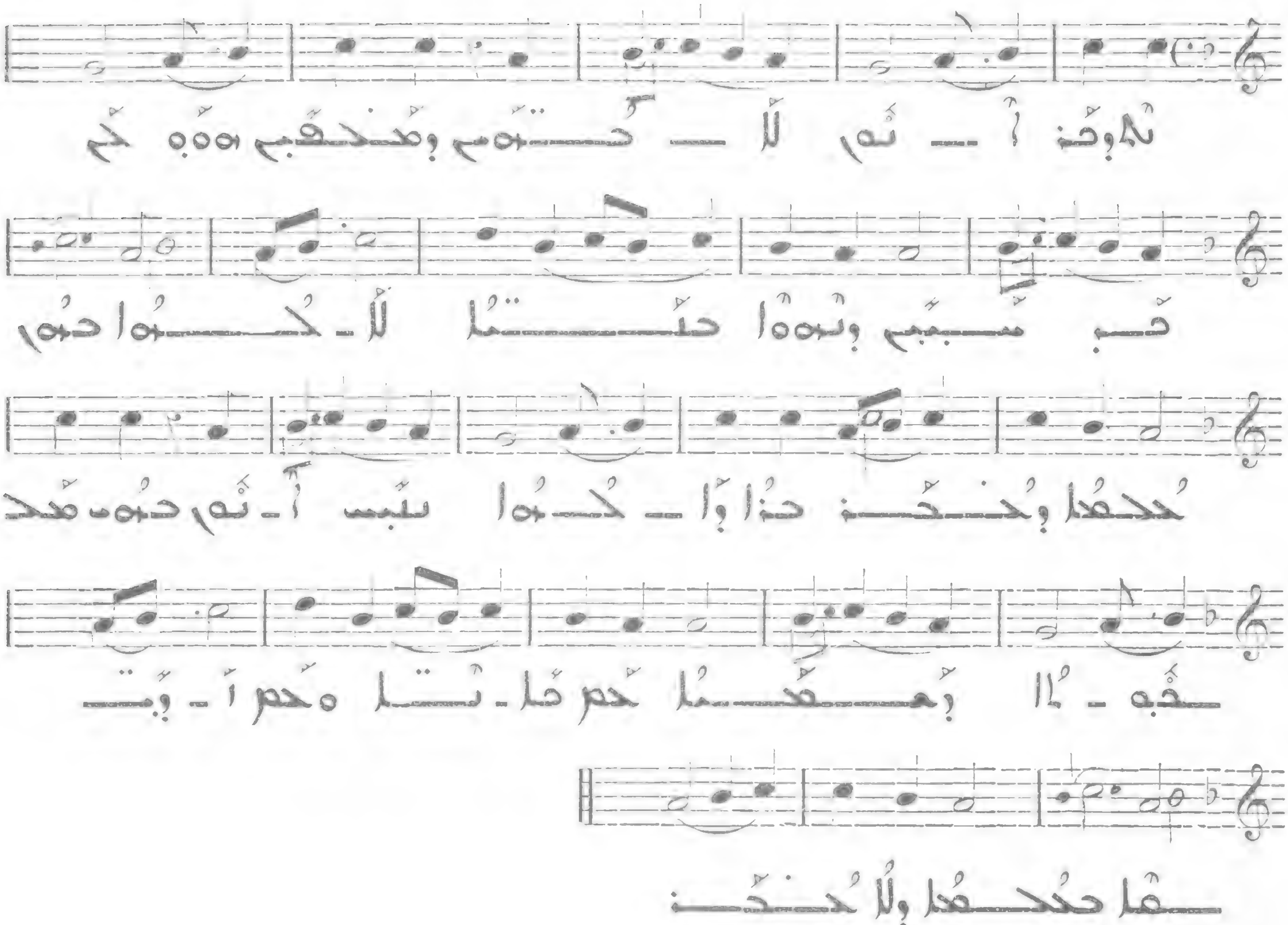



ܕ
385
Allegro
II

386

Presto

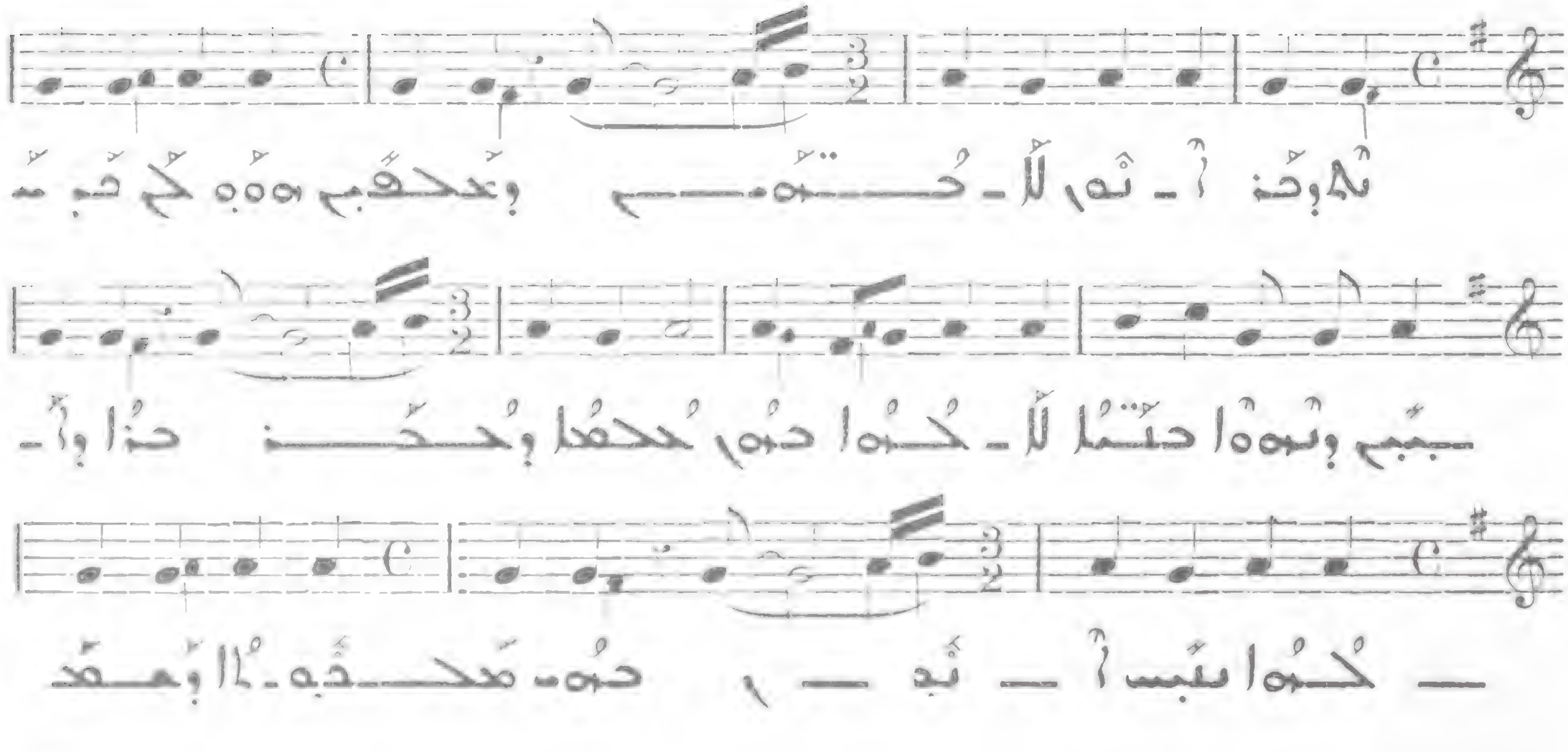
III

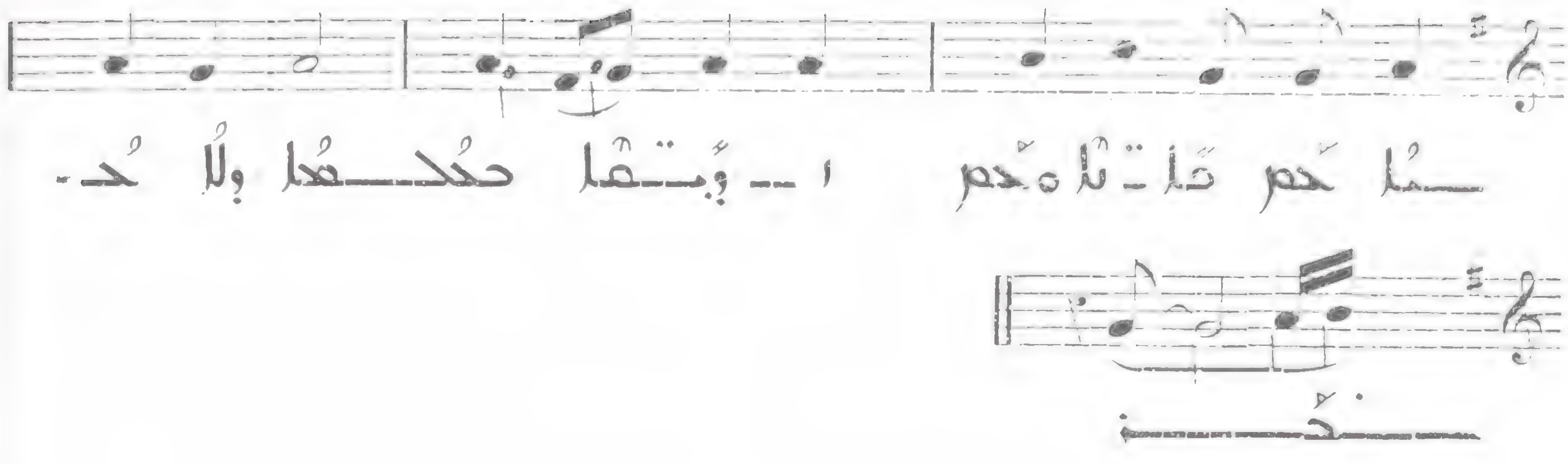


387

Allegro

IV

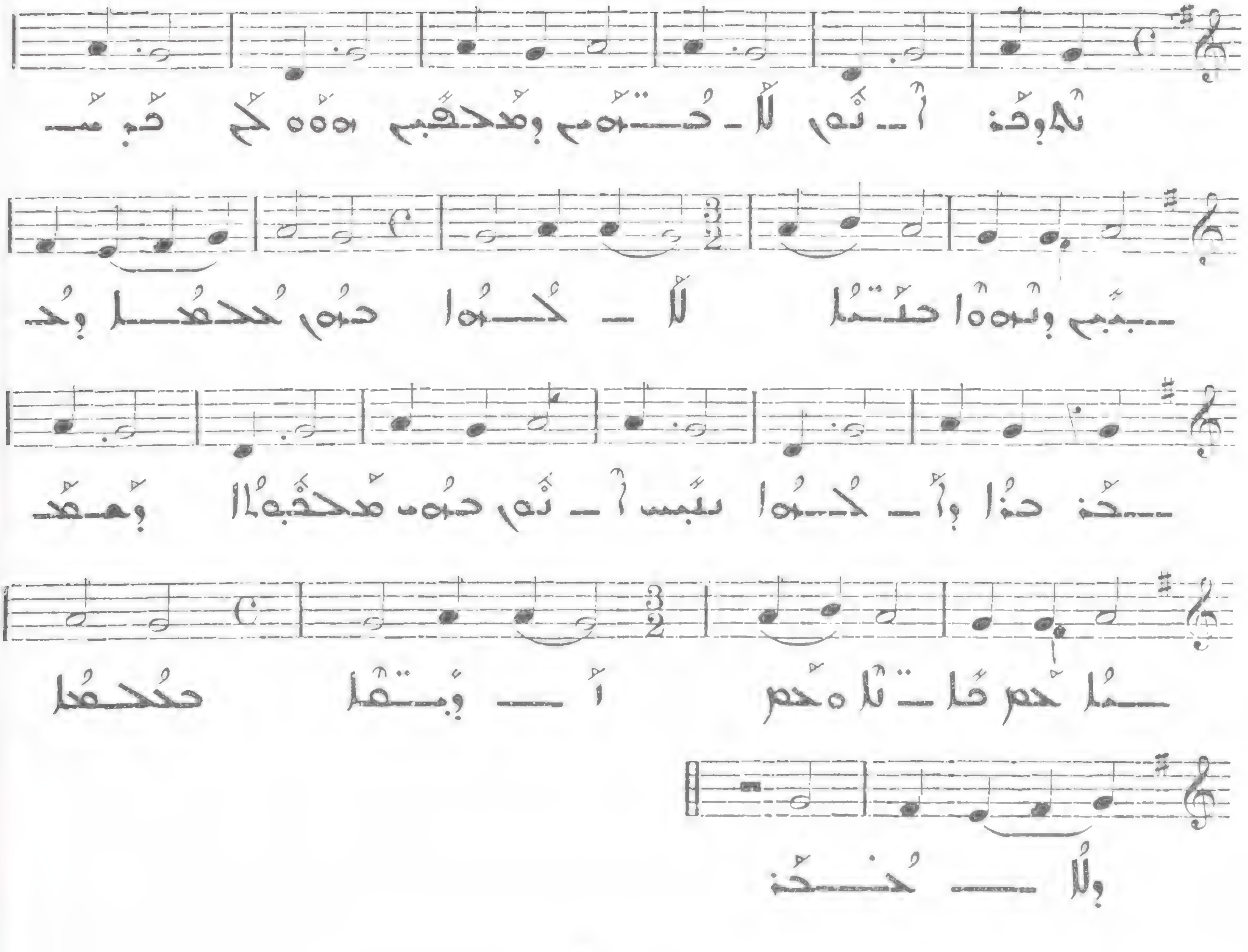




388

Presto

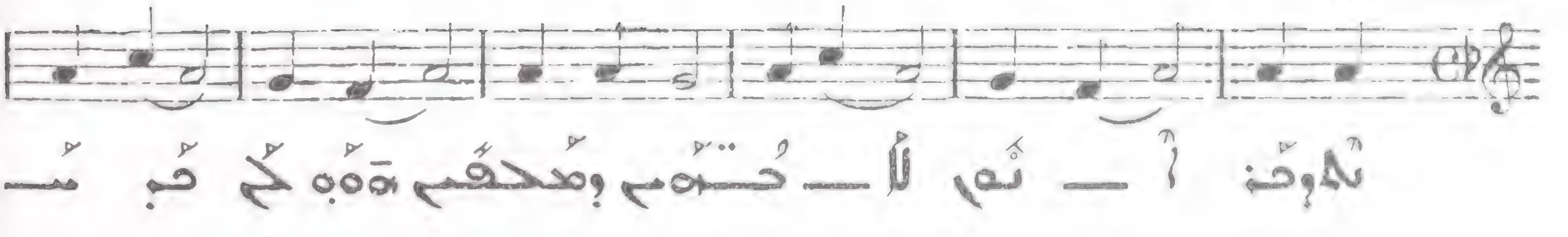
V

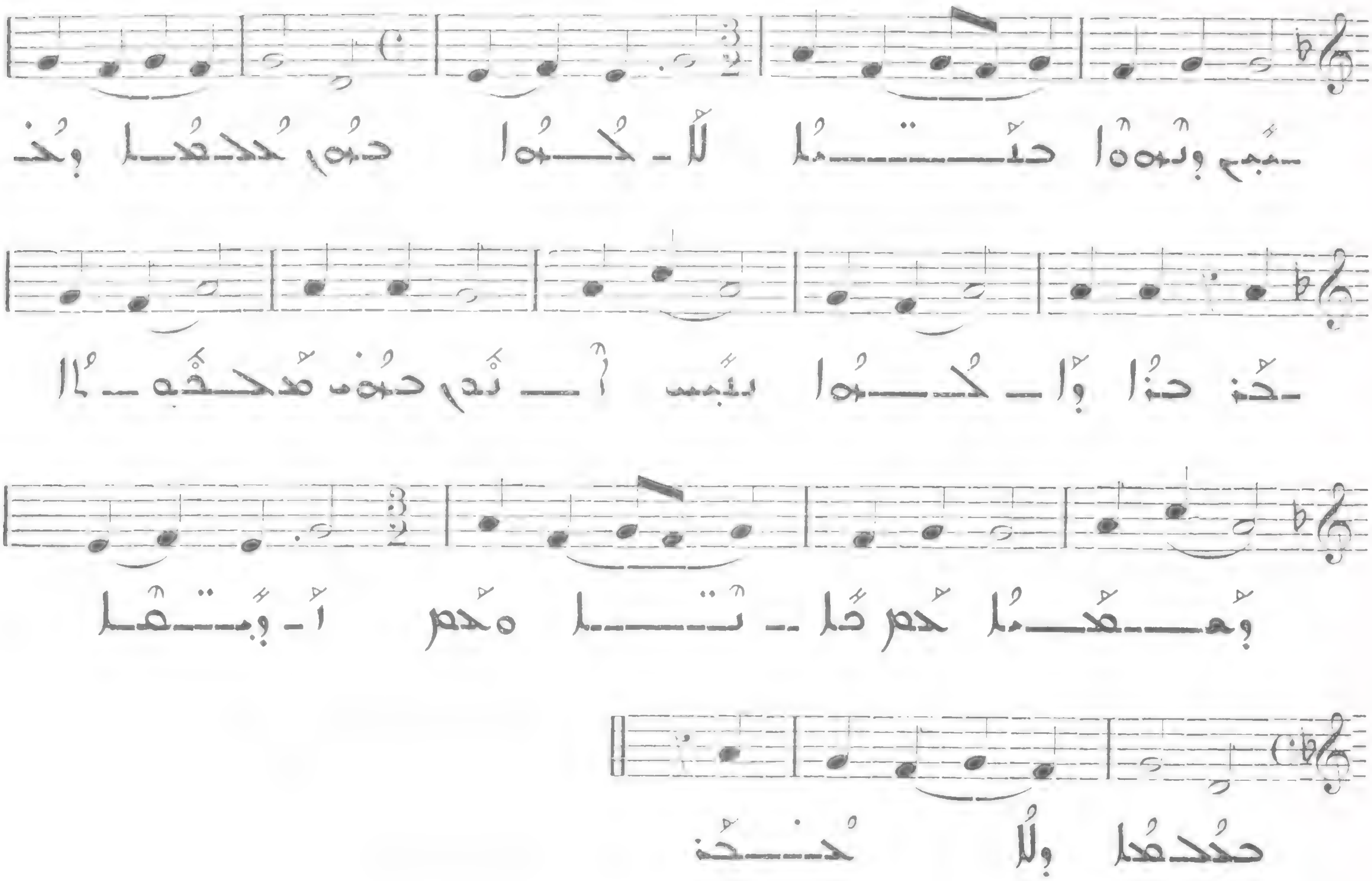


389

All. molto

VI





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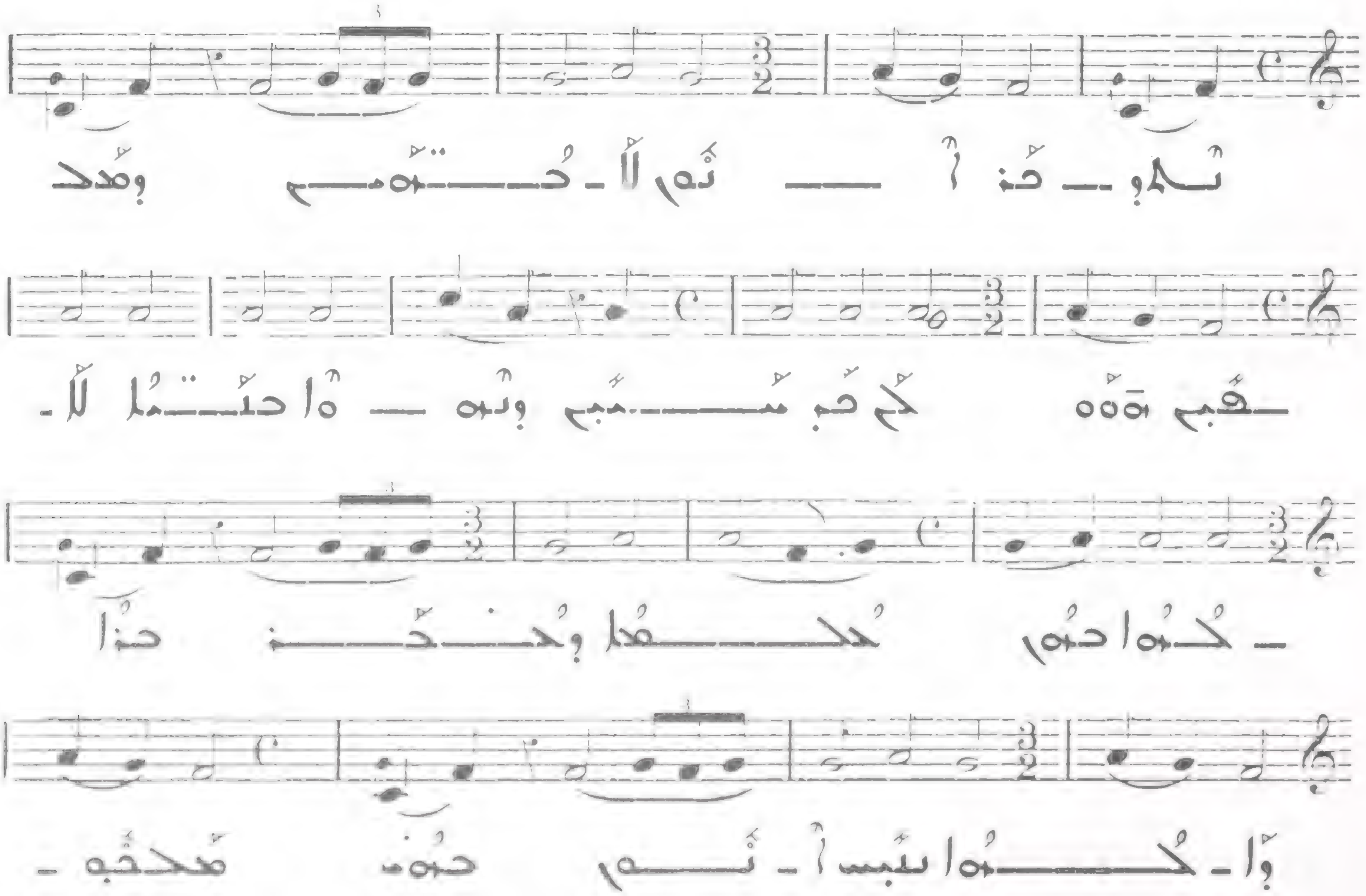
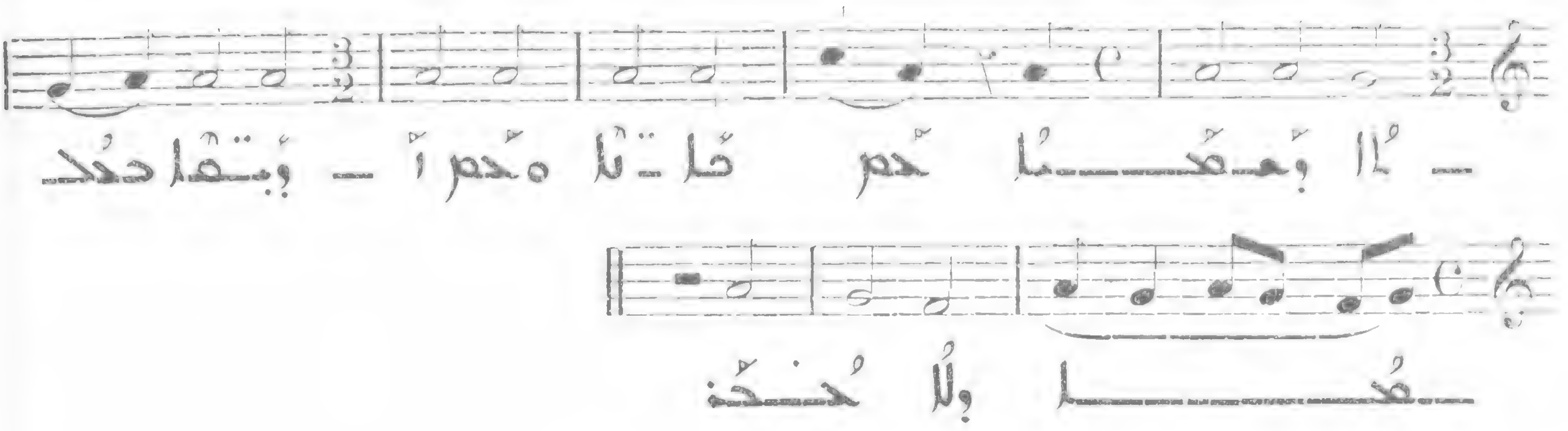
390

All. molto

VI





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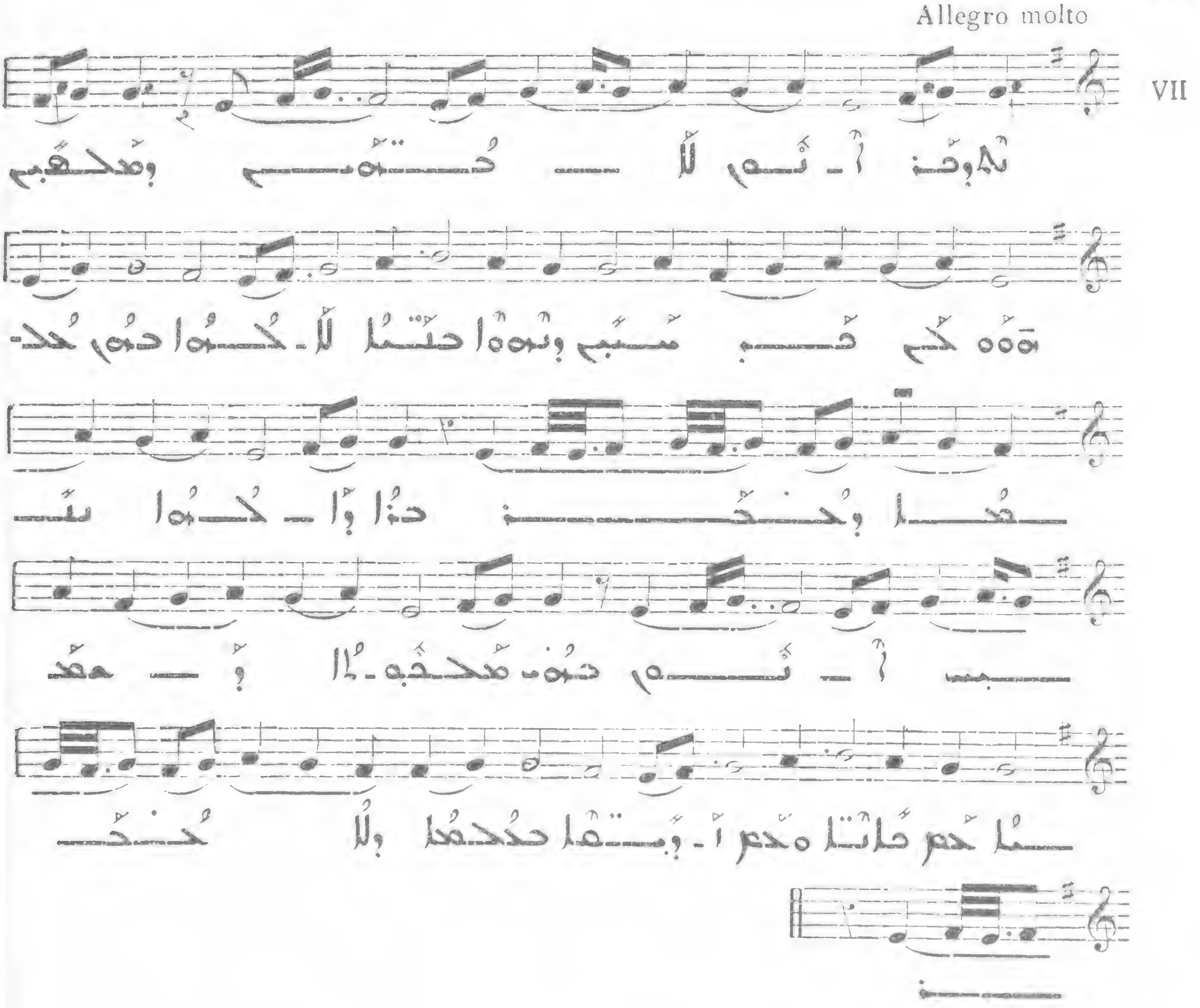
391



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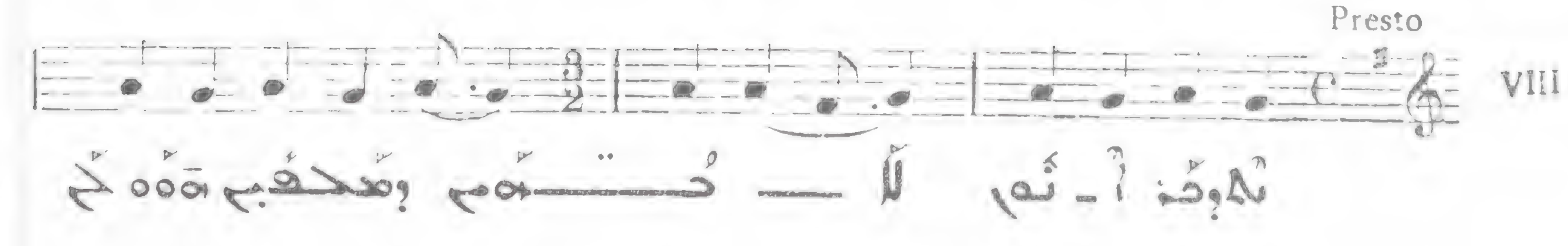
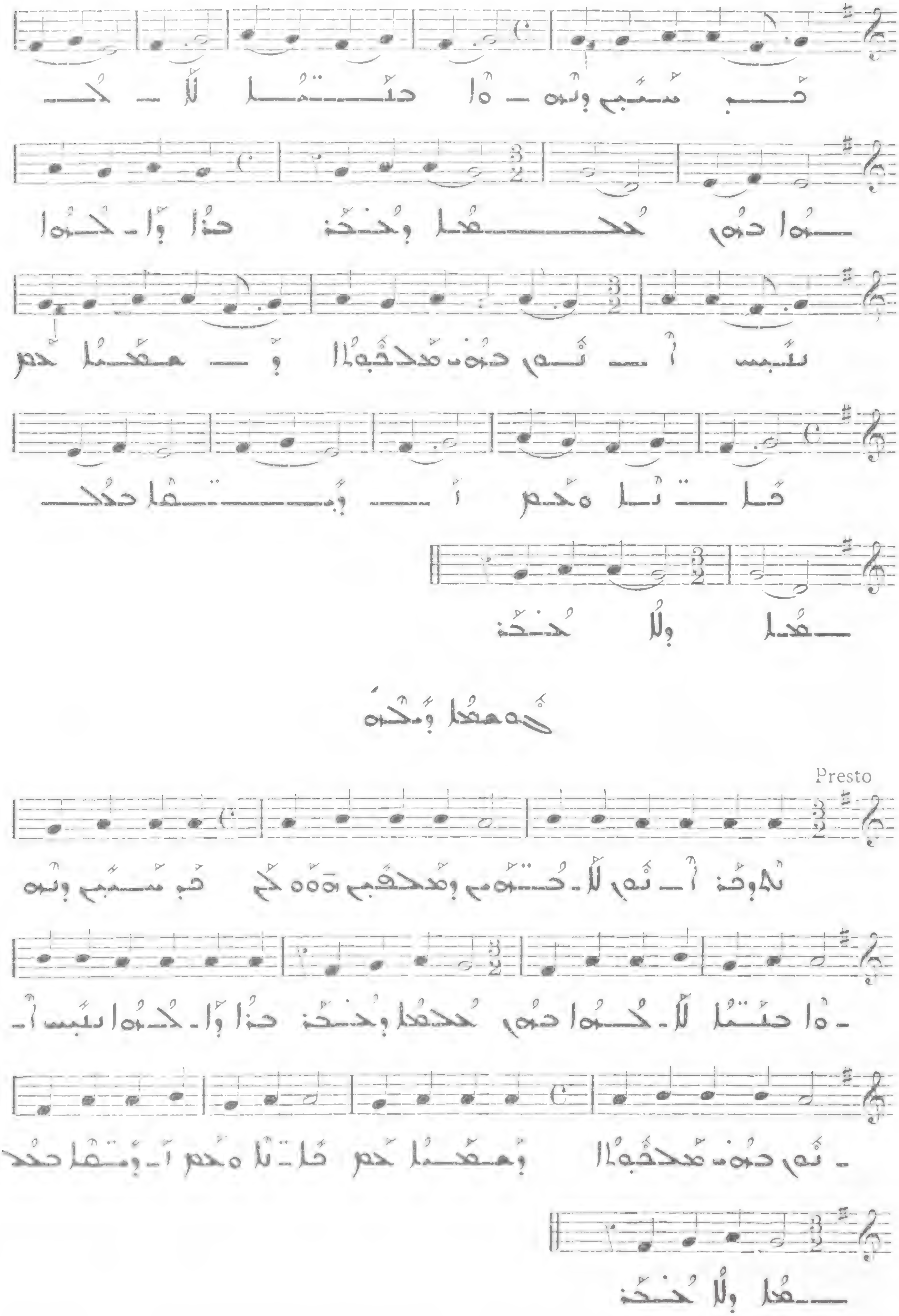
392

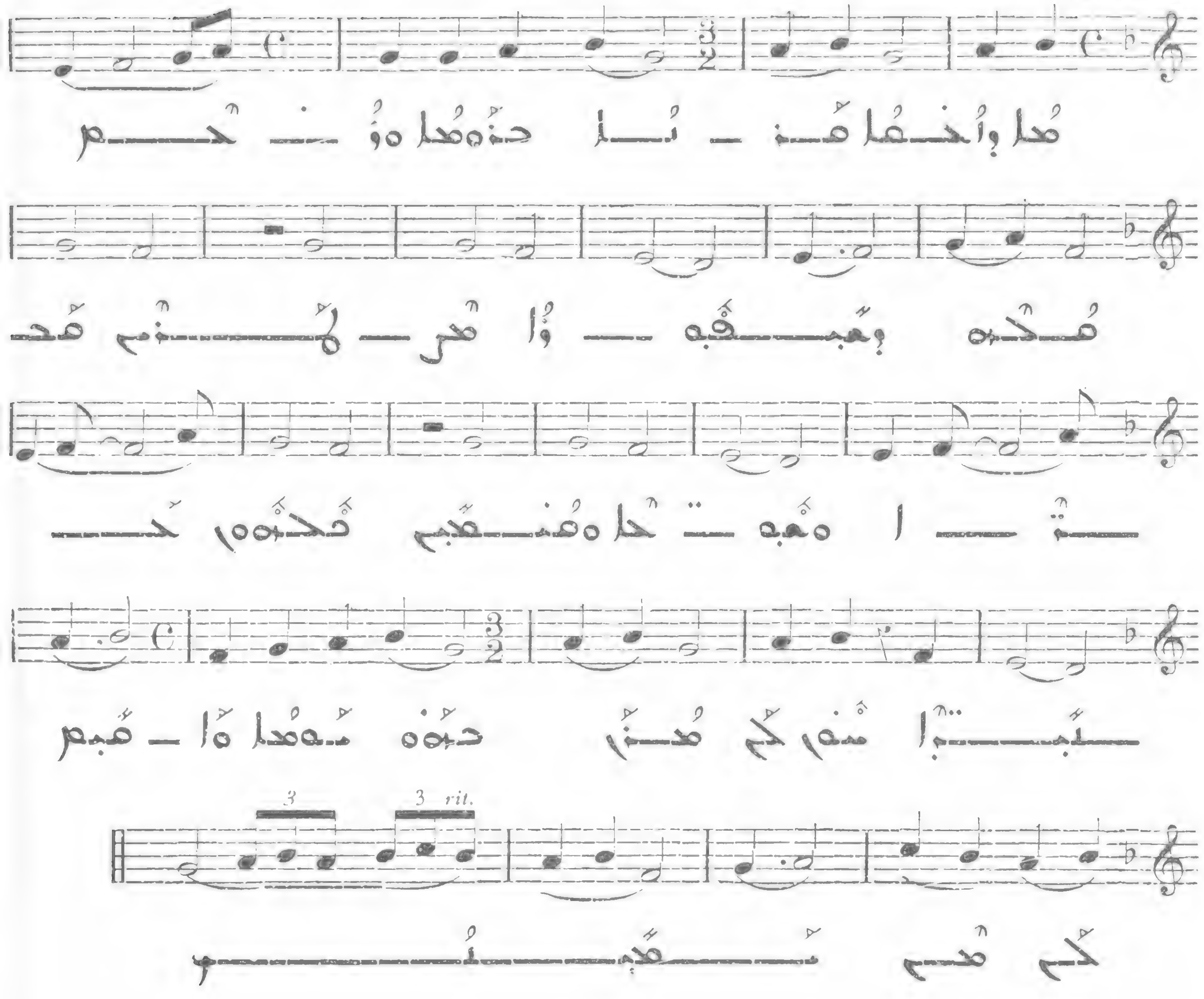



Presto

394

Presto

I



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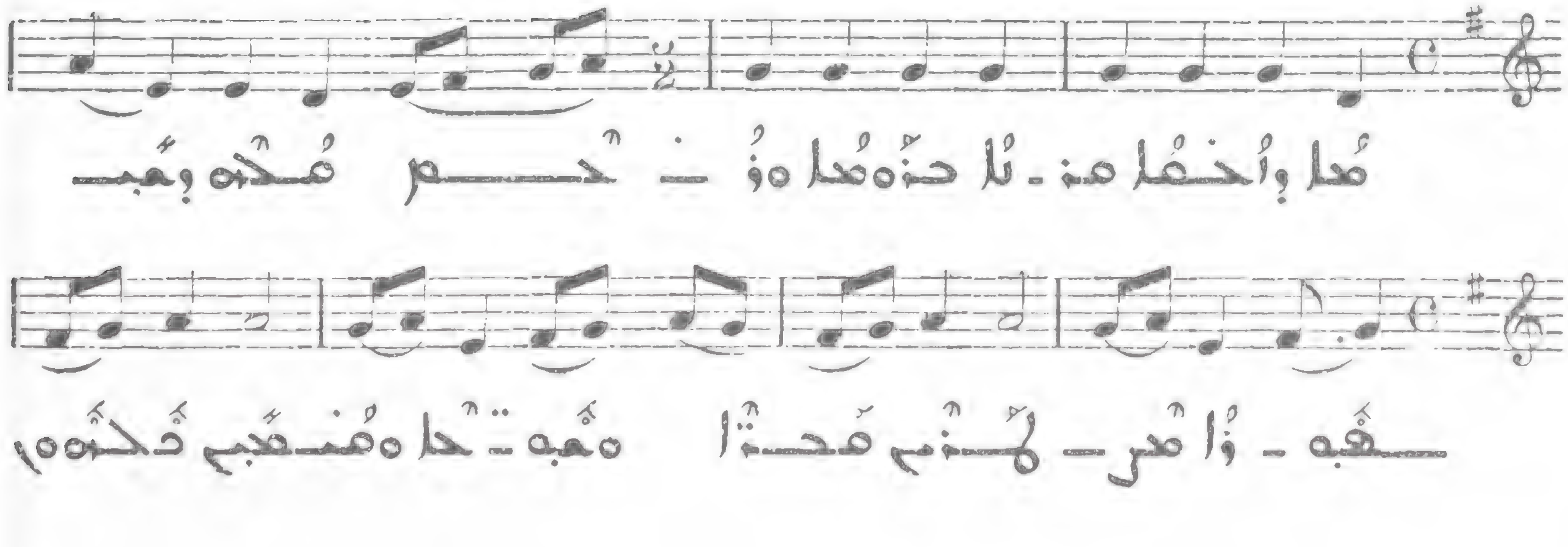
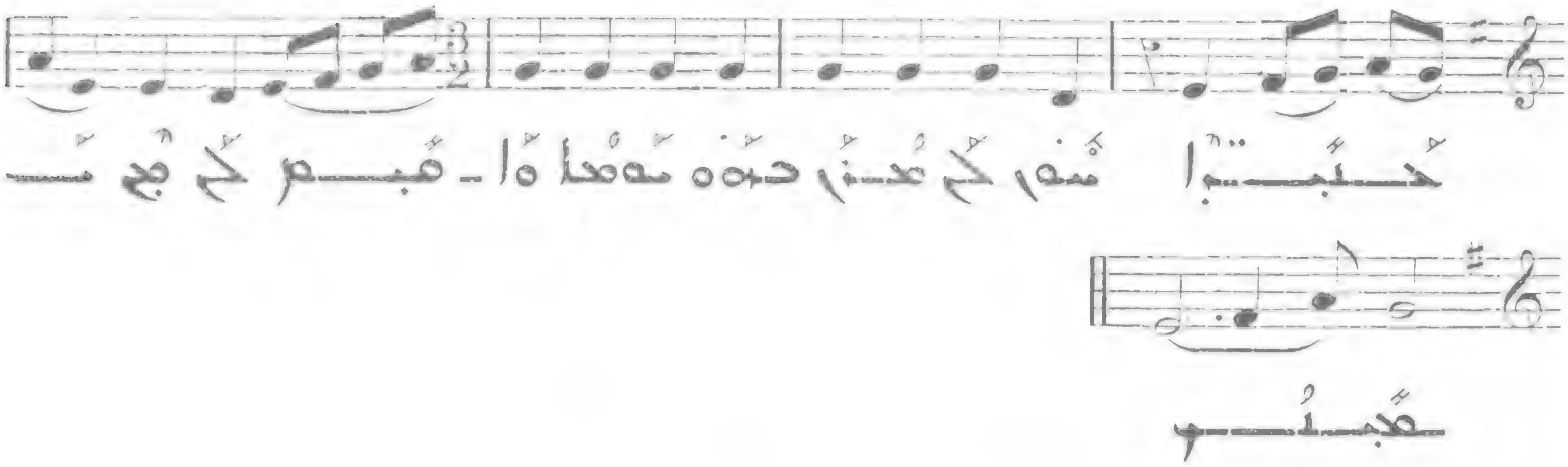
395

Allegro

II





396

Presto

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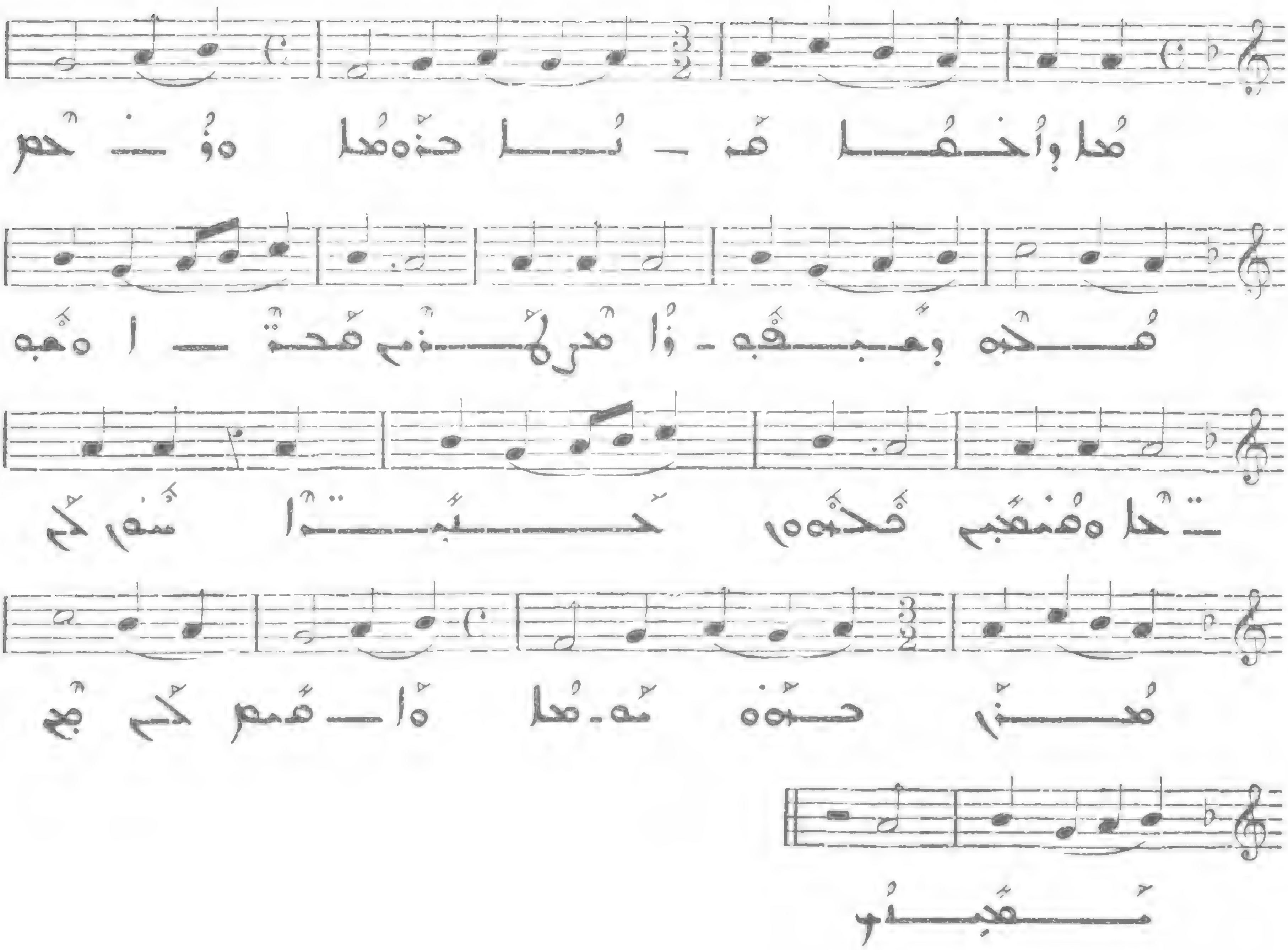
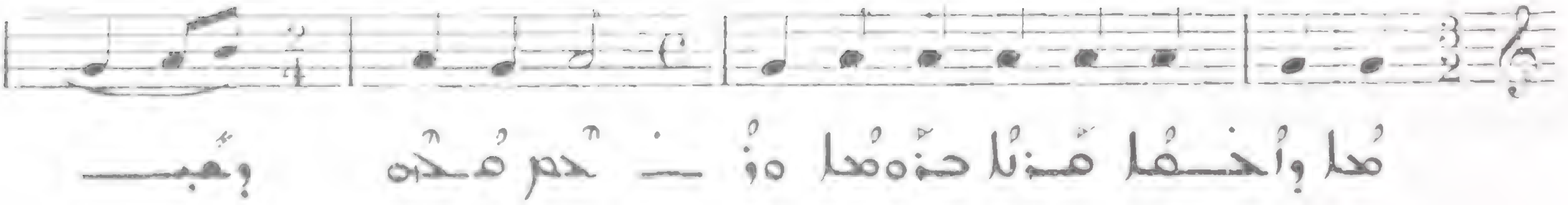
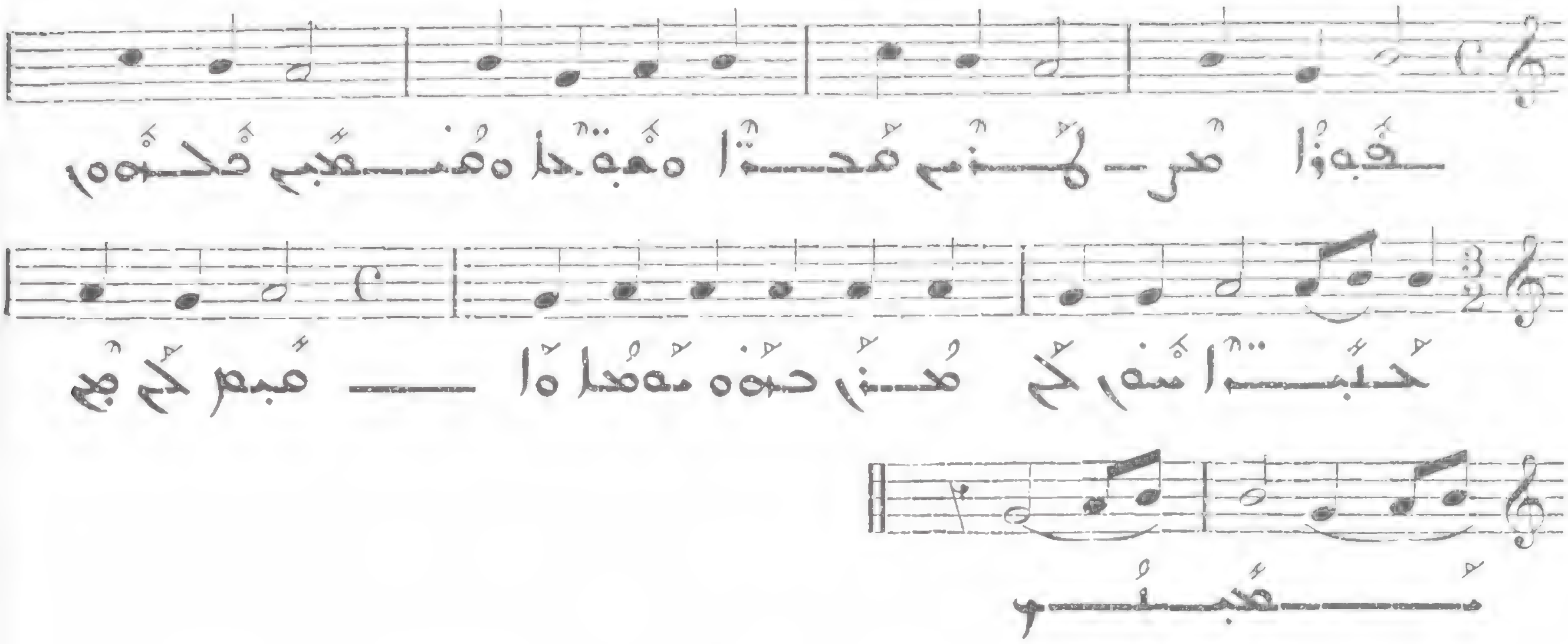


397

Presto

IV

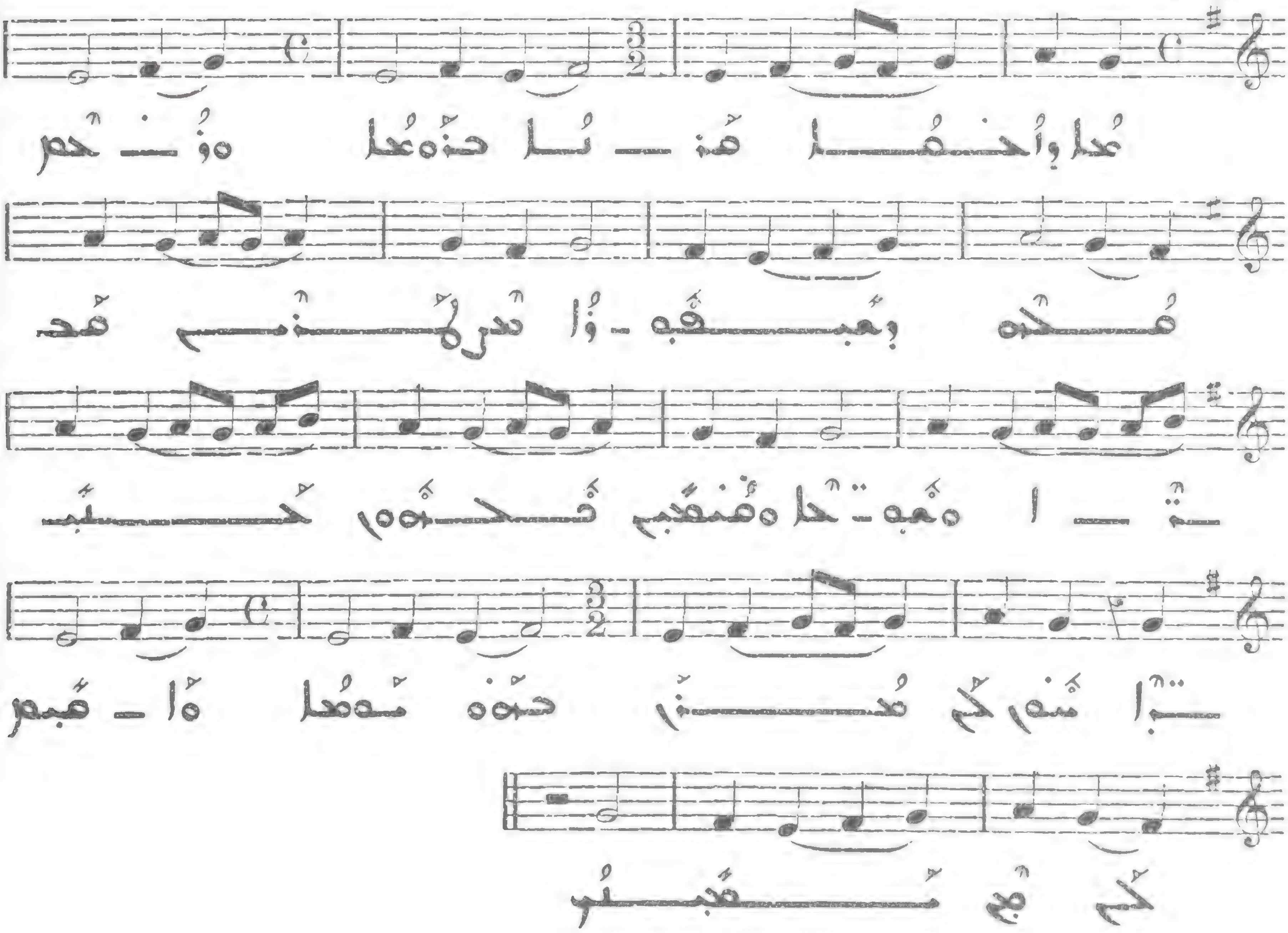




398

Presto

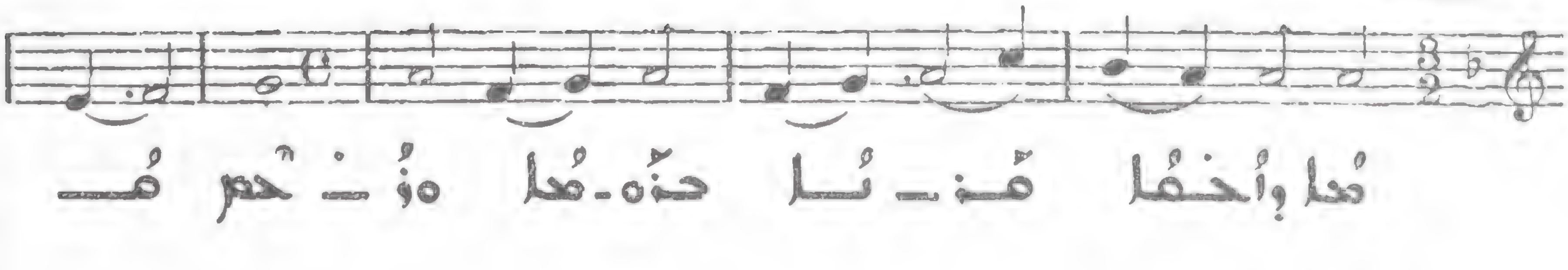
V

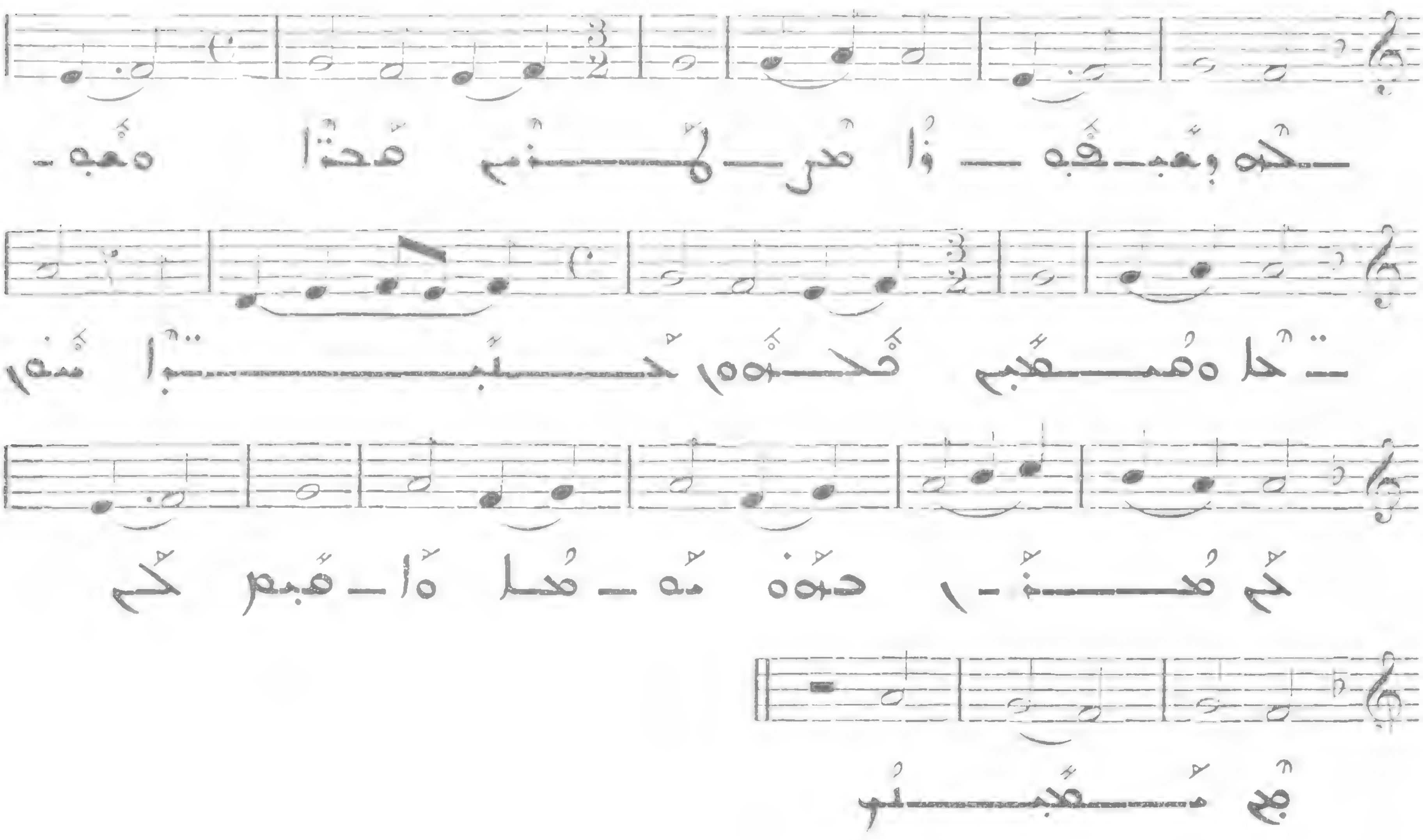


399

Presto

VI





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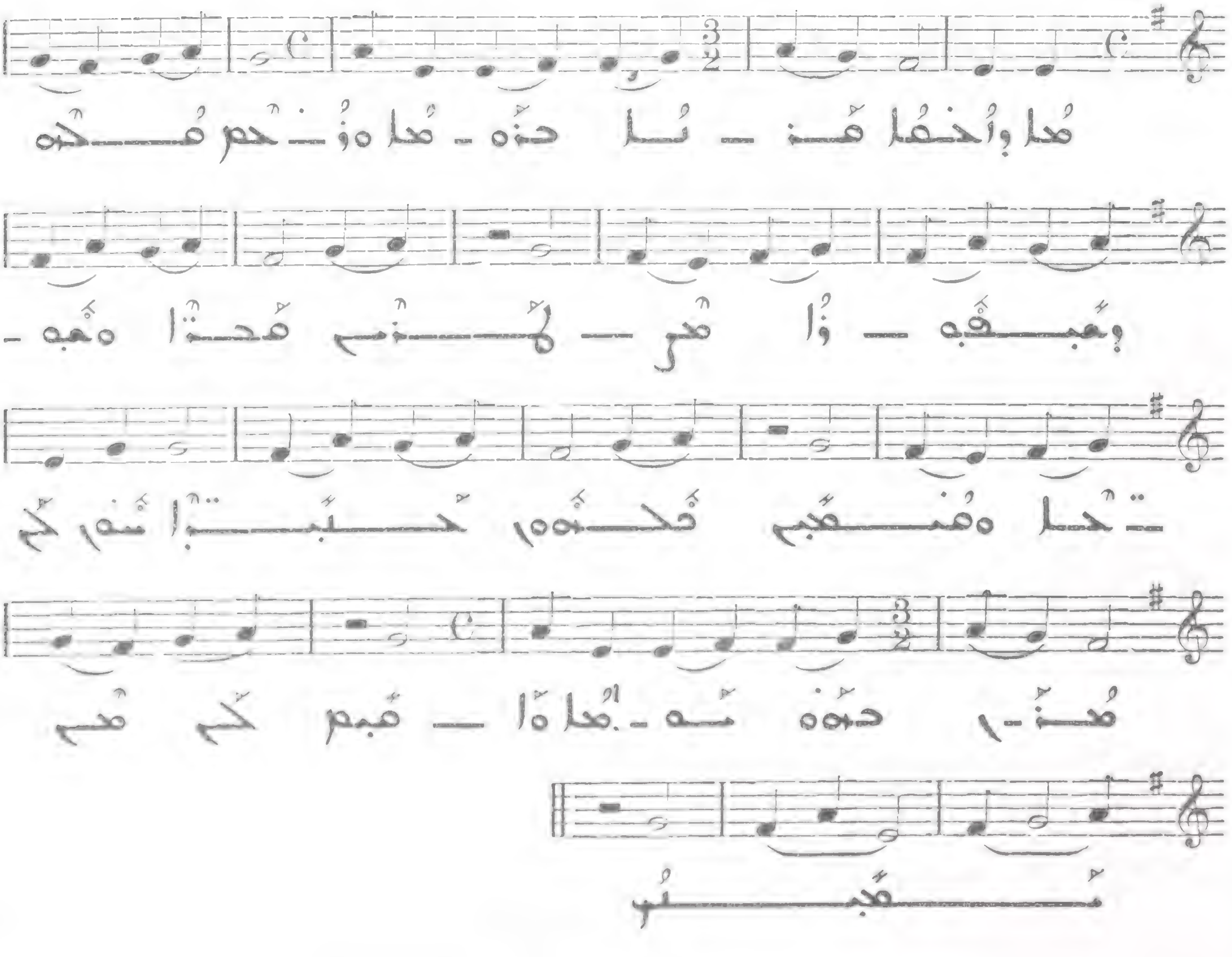
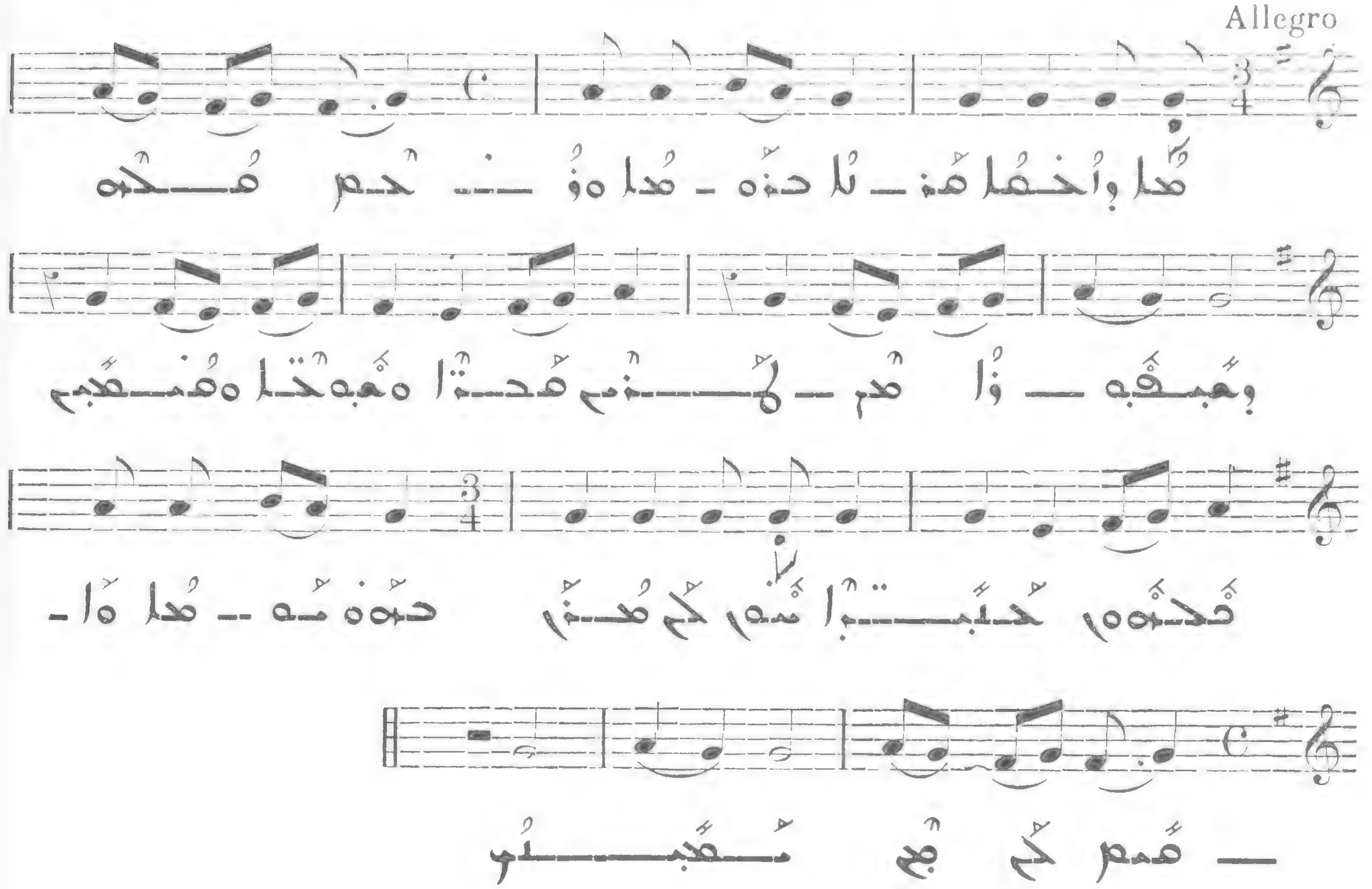
Presto

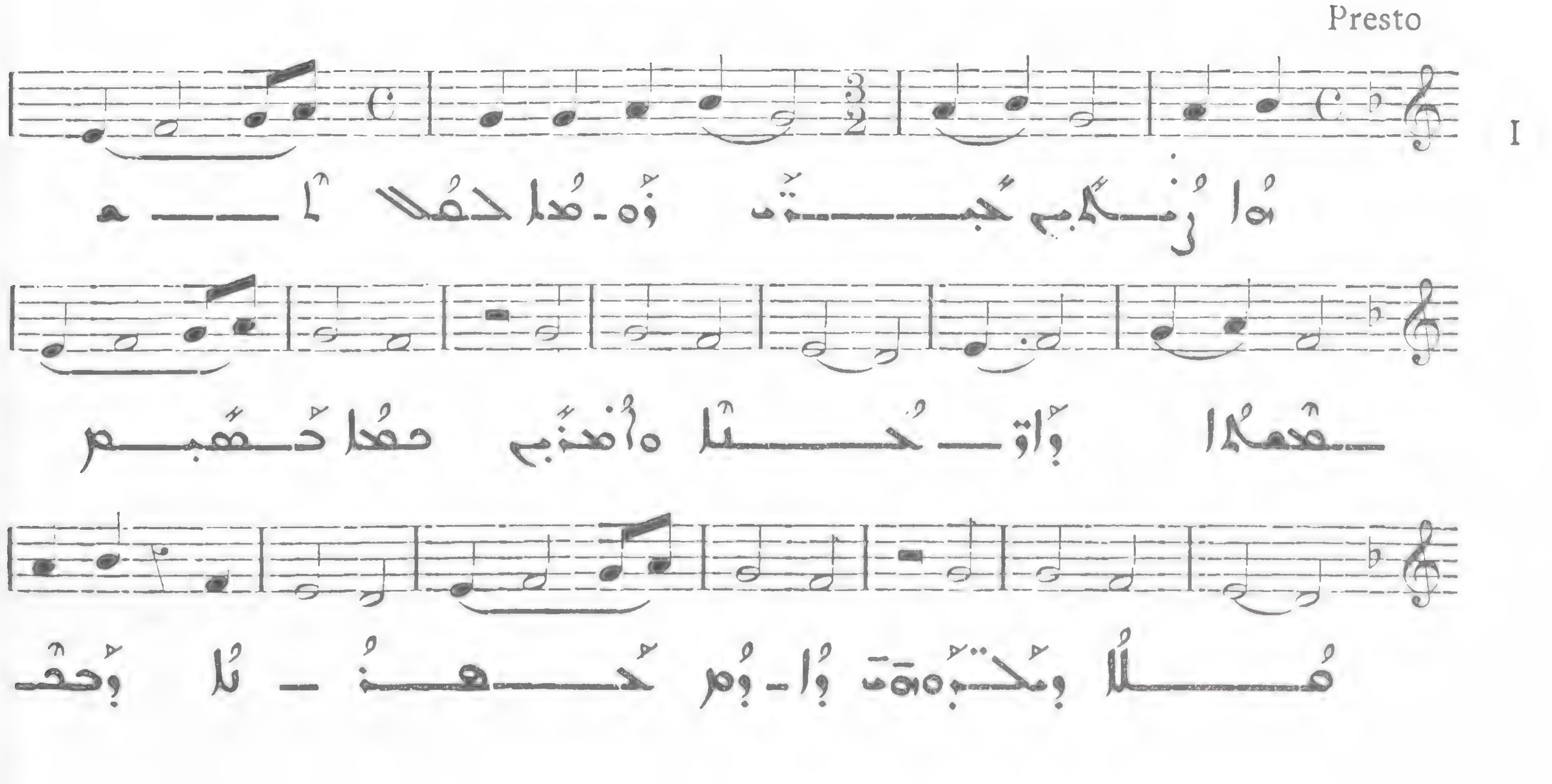


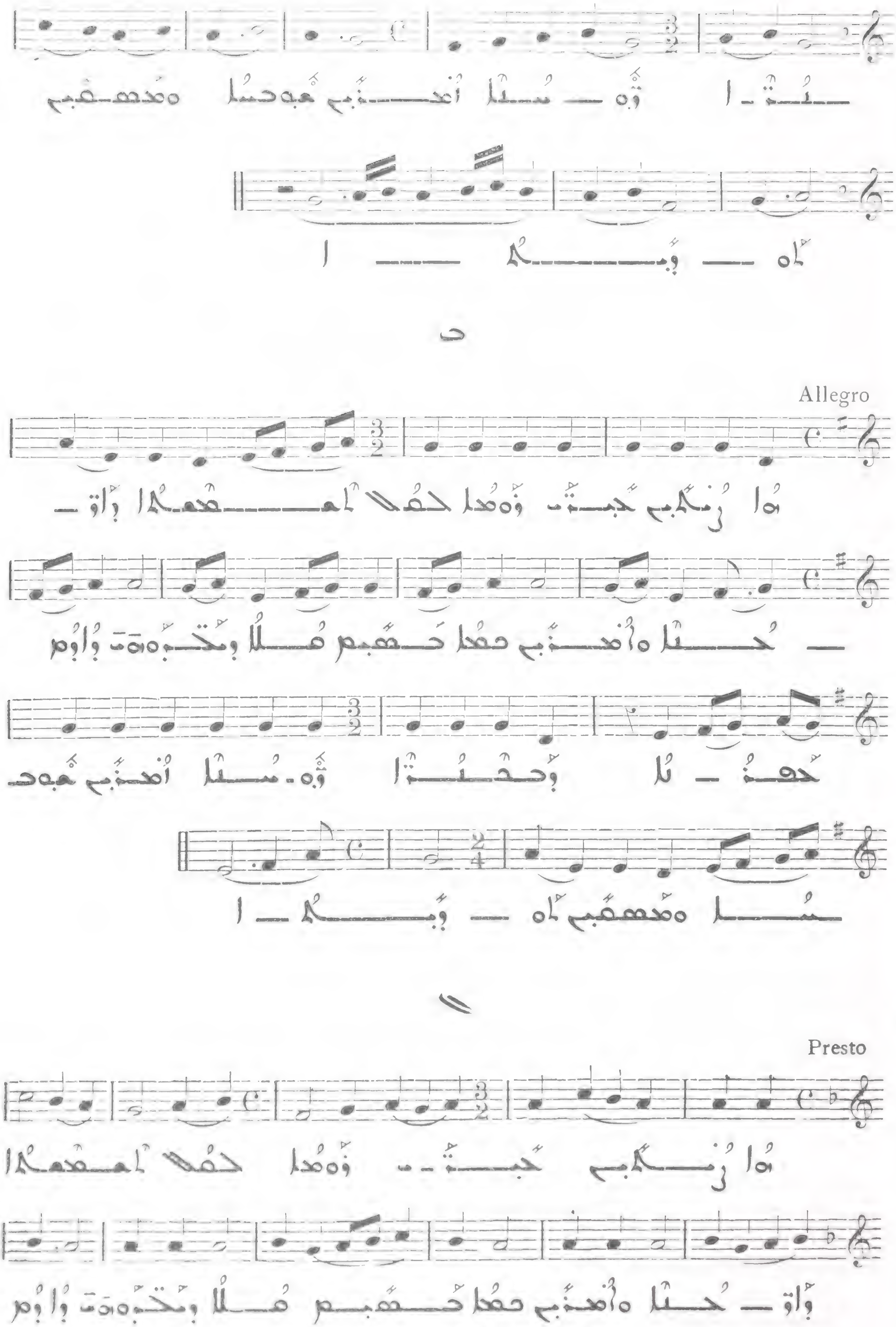
ܣ 401



ܟܘܡܫܐ : ܗܘ ܕܝ ܗܘ ܣܥܝܢܐ ܕܝܠܗ

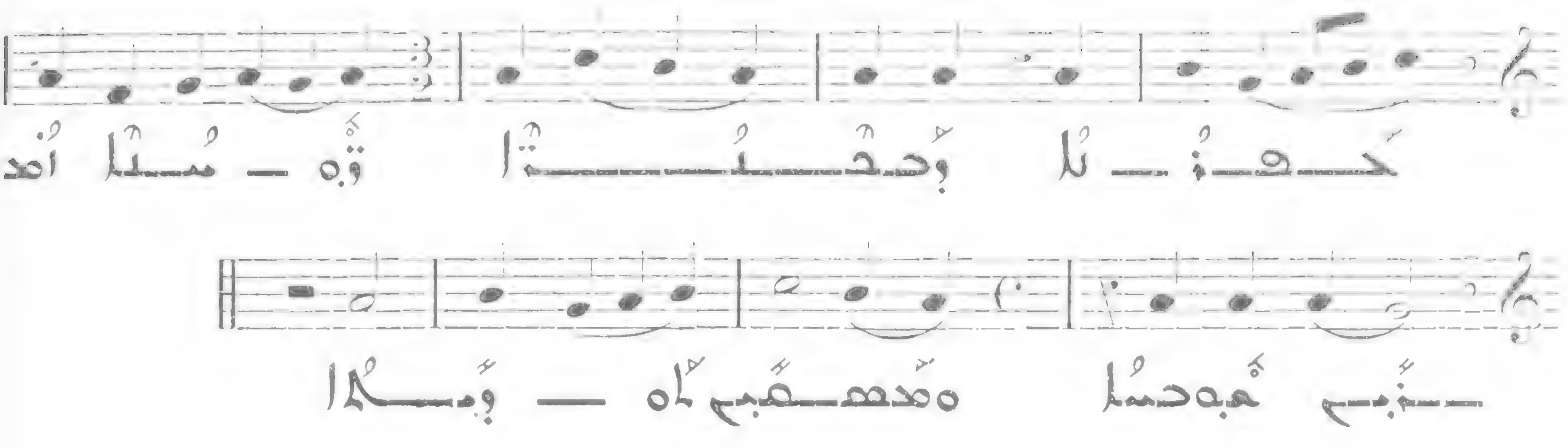
ܩܠܐ ܕܡܫܡܫܝܢ ܒܥܘܪܐ ܕܐܡܫܡܫܐ : ܐ 402





403 II

404 III



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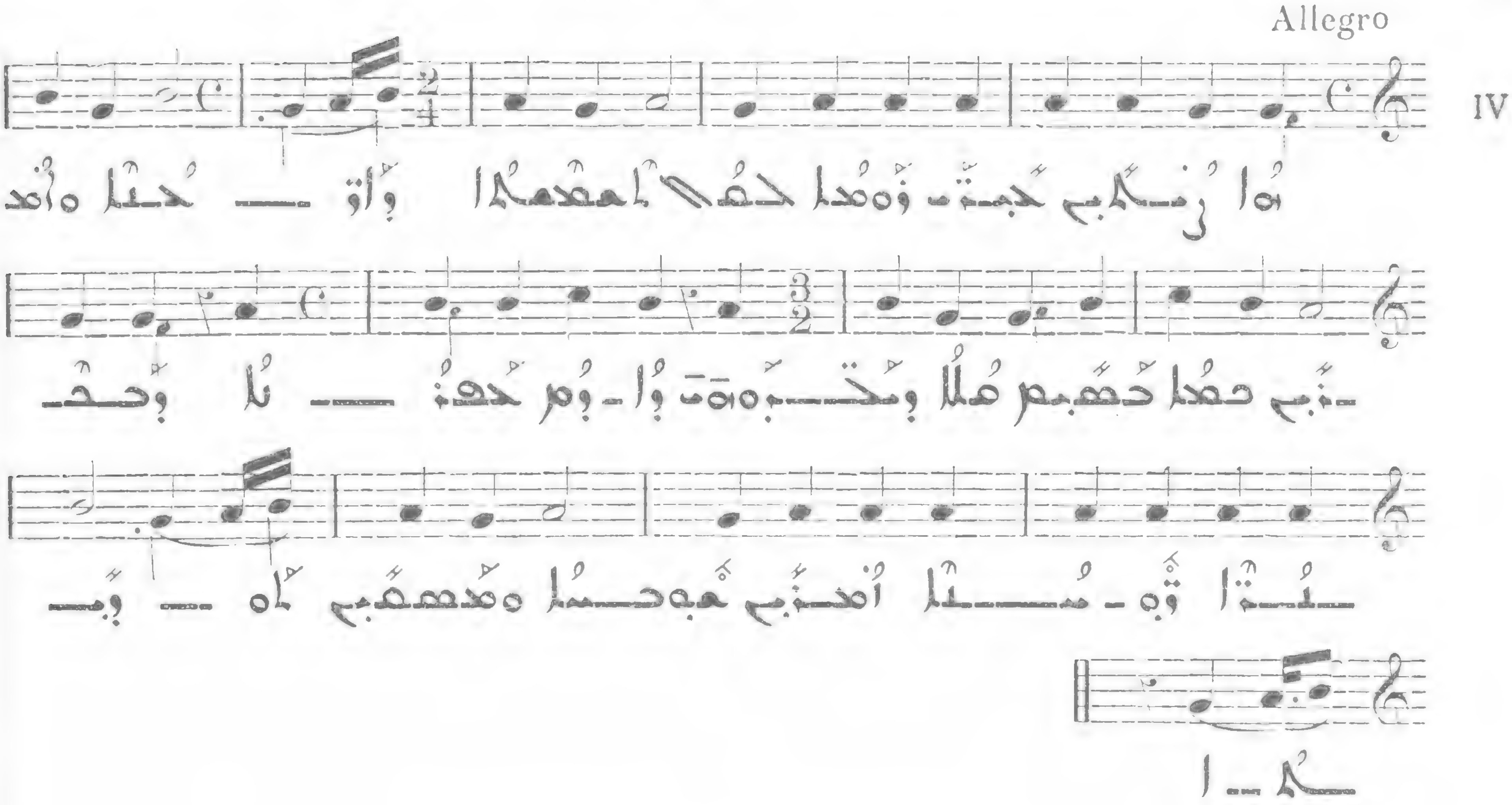
405



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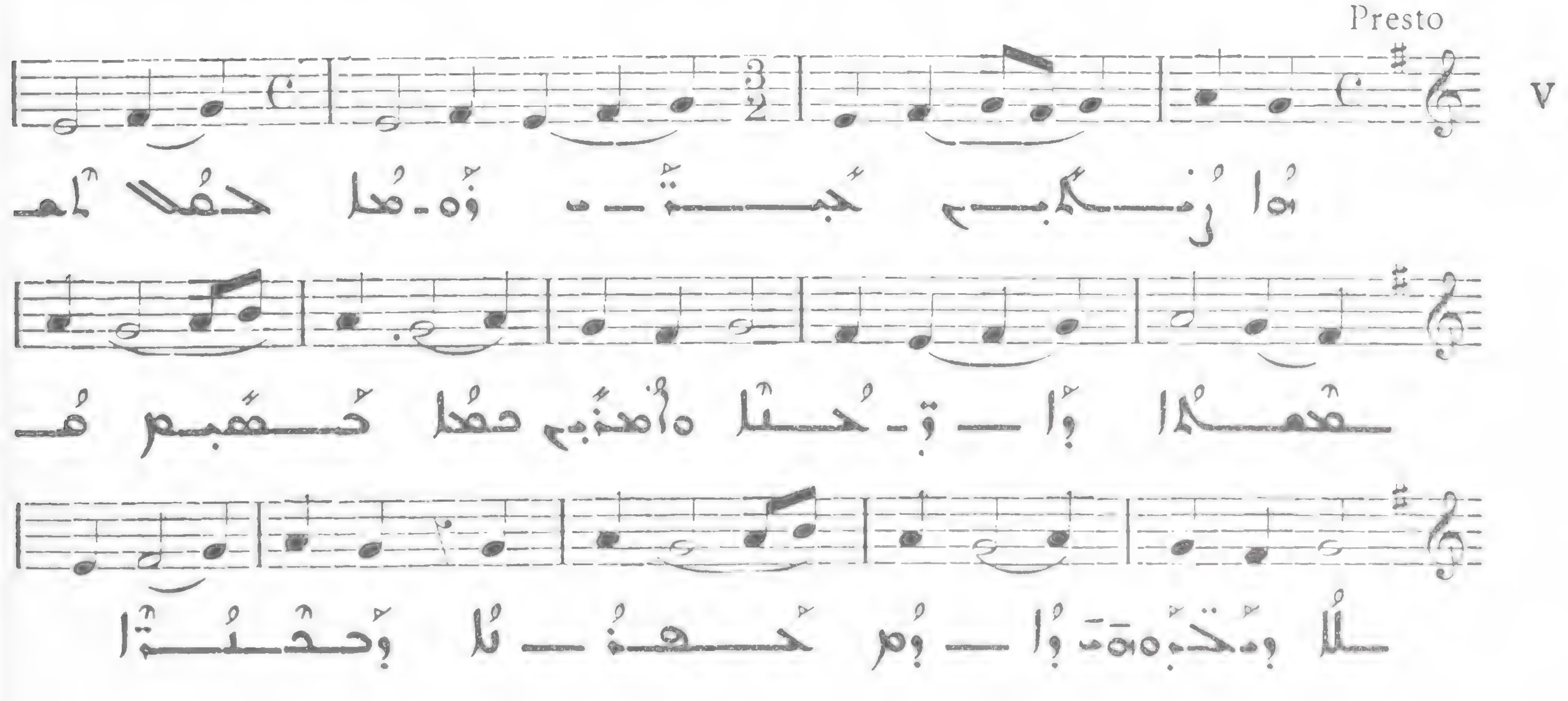
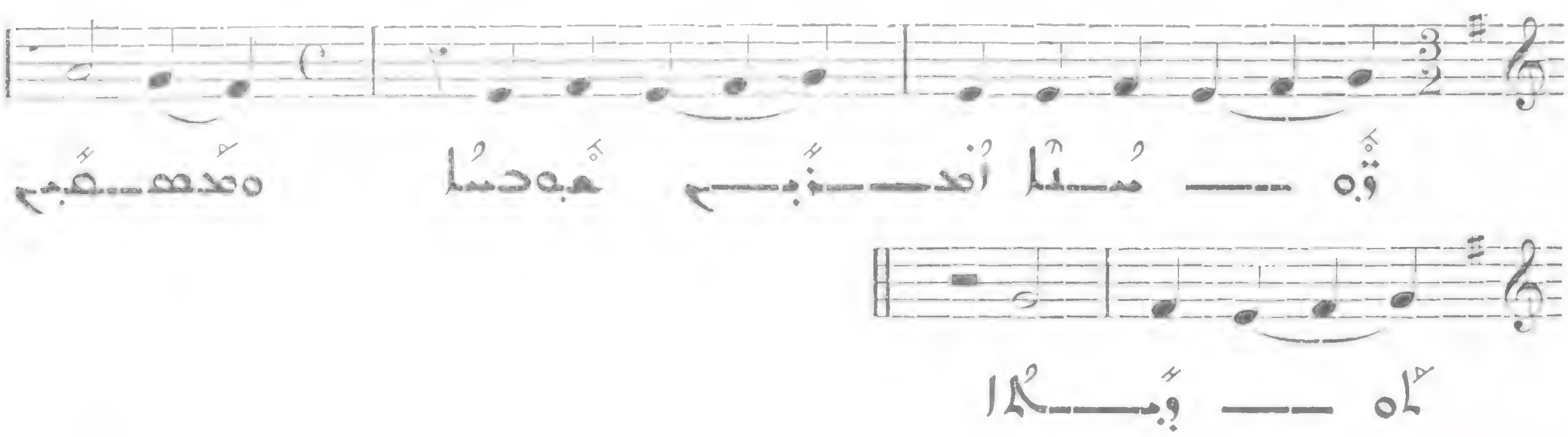
406





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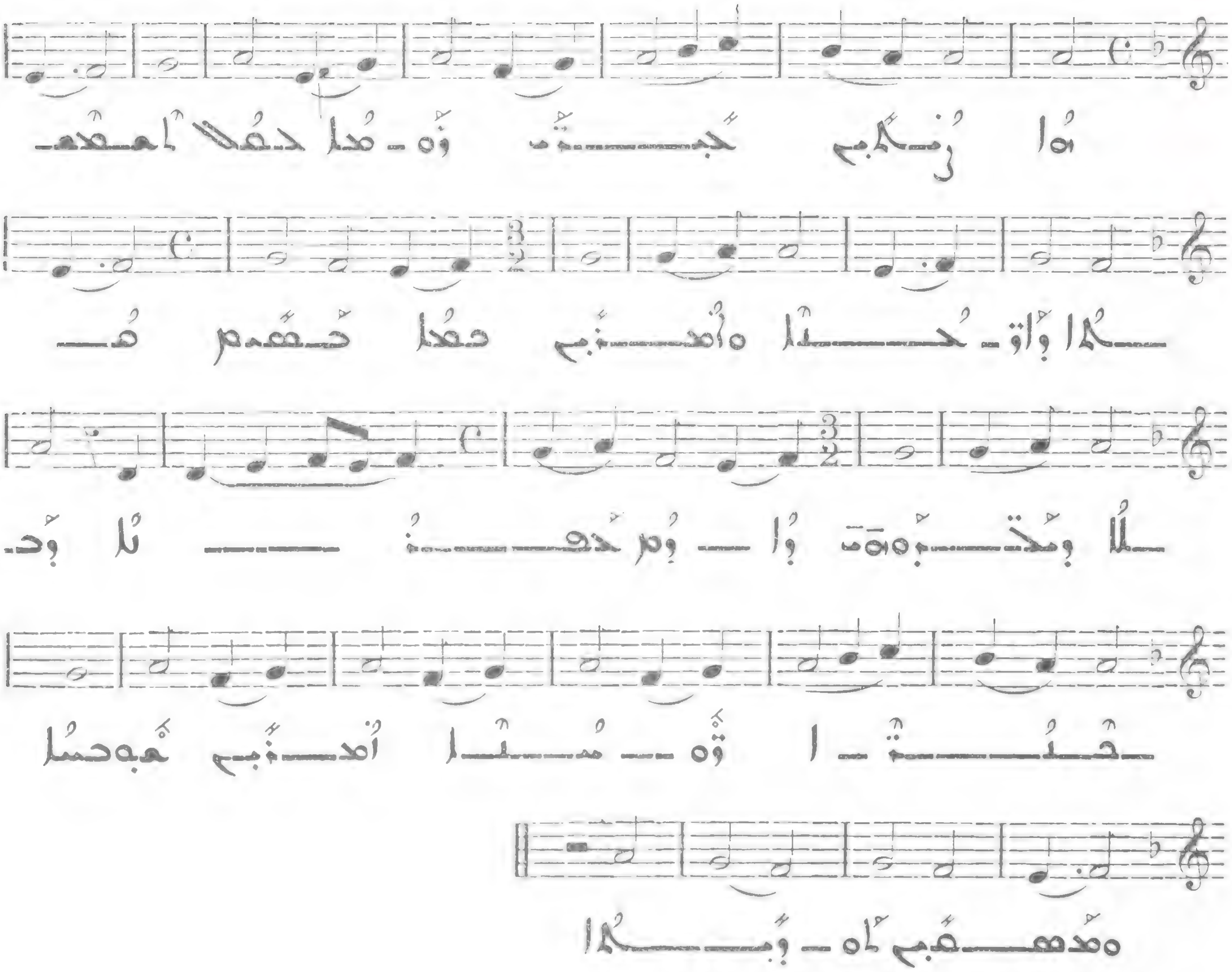
Presto

VI



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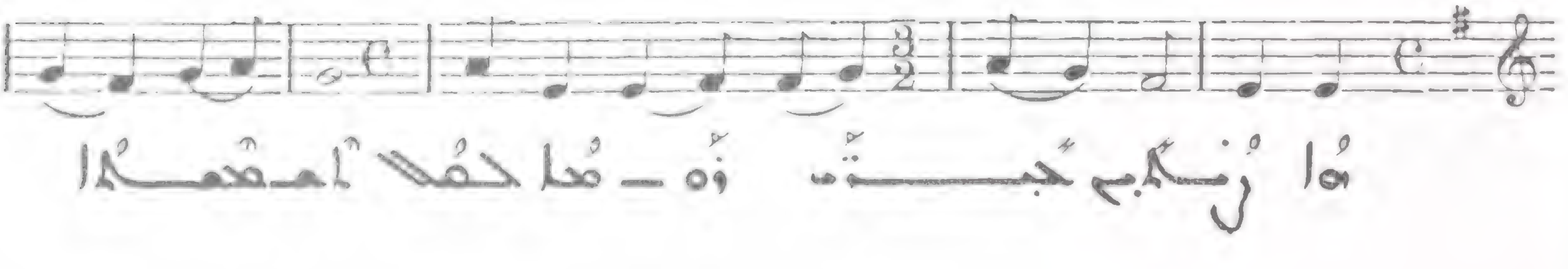
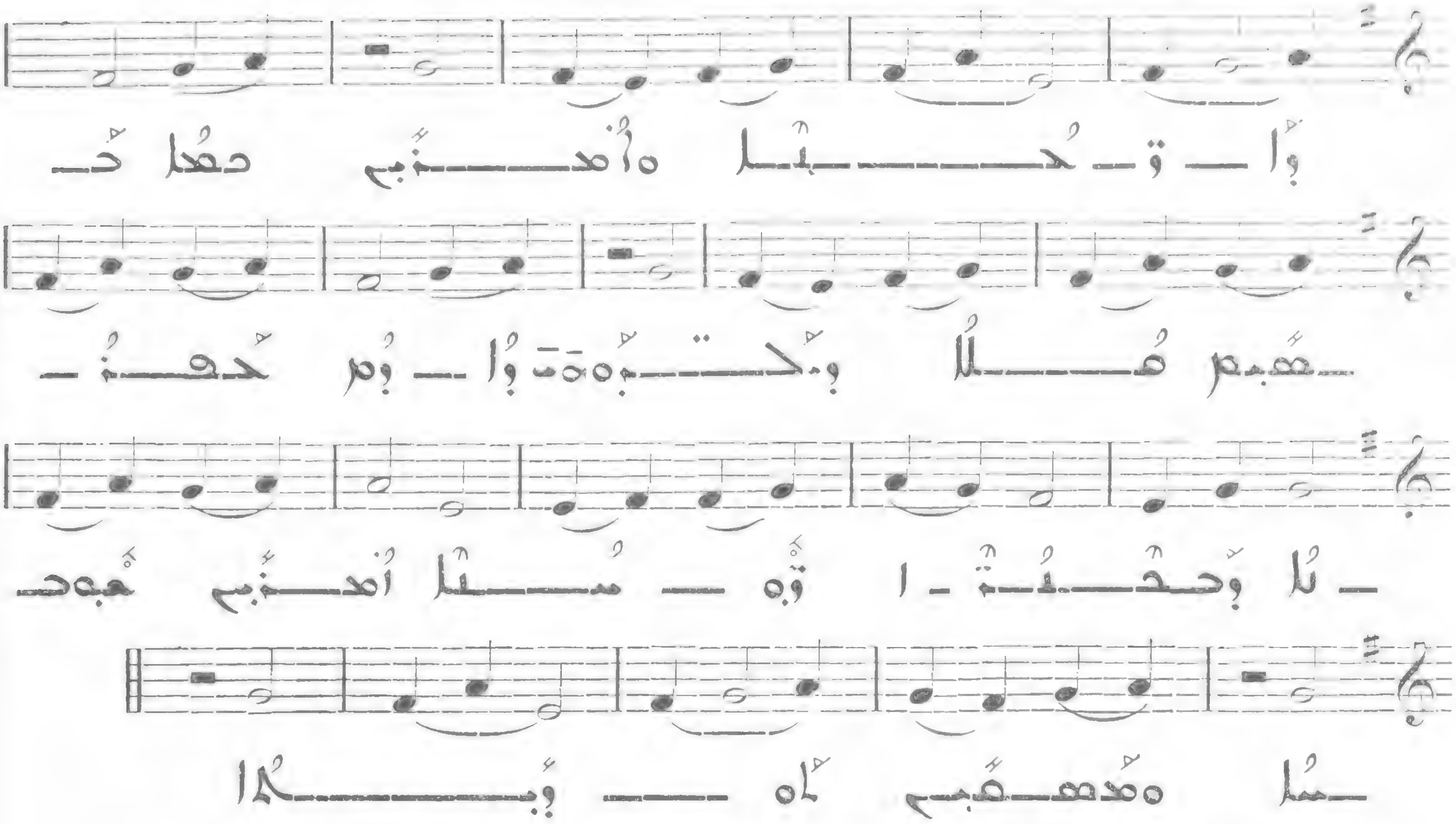
Presto

VII

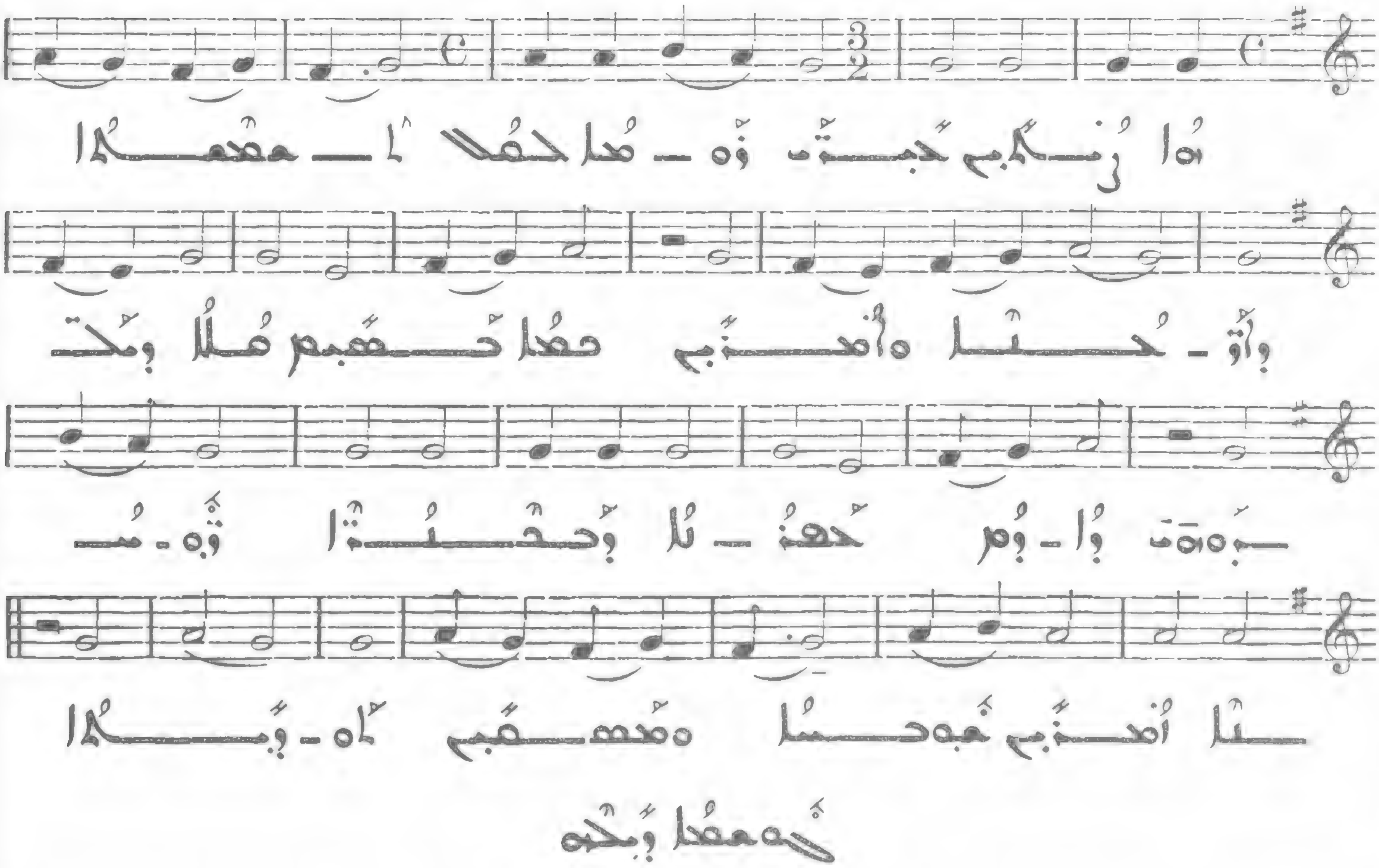




409

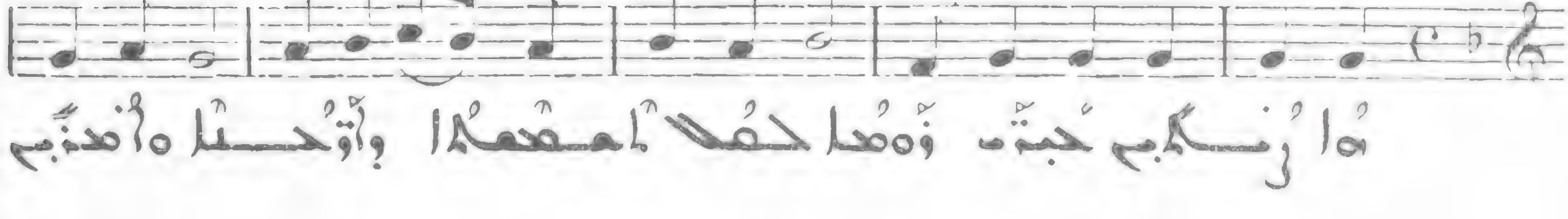
Prest

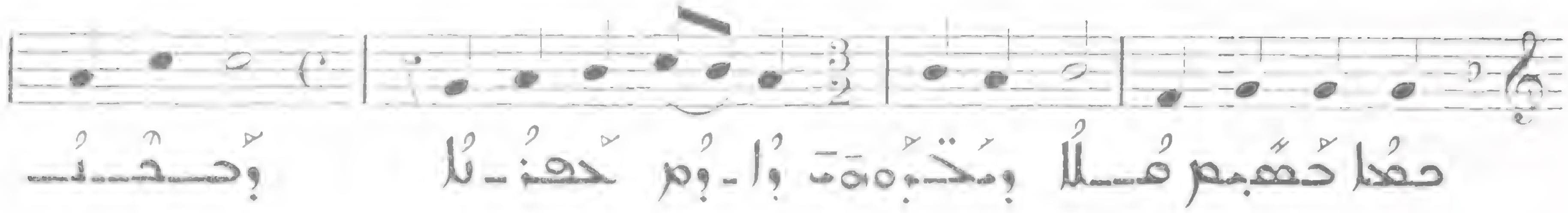
VIII

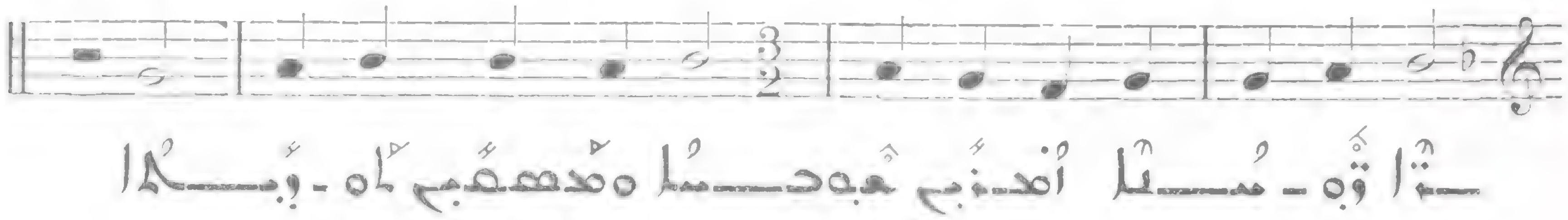


410

Presto







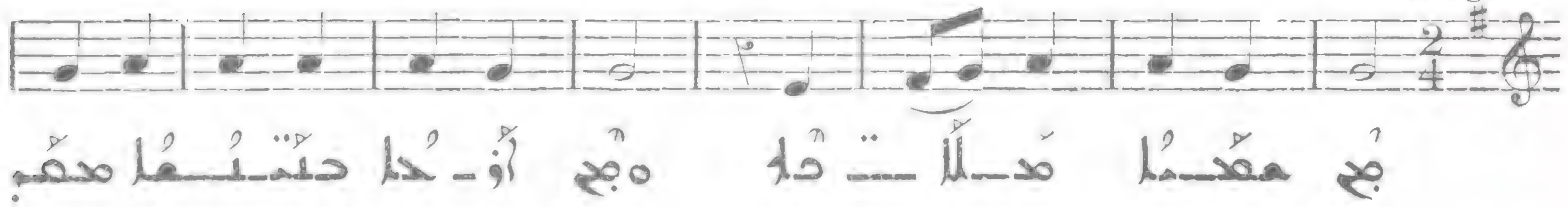
ܩܠܐ ܕܡܘܬܒܐ ܐܩܝܡܘܢܝܬܐ 411

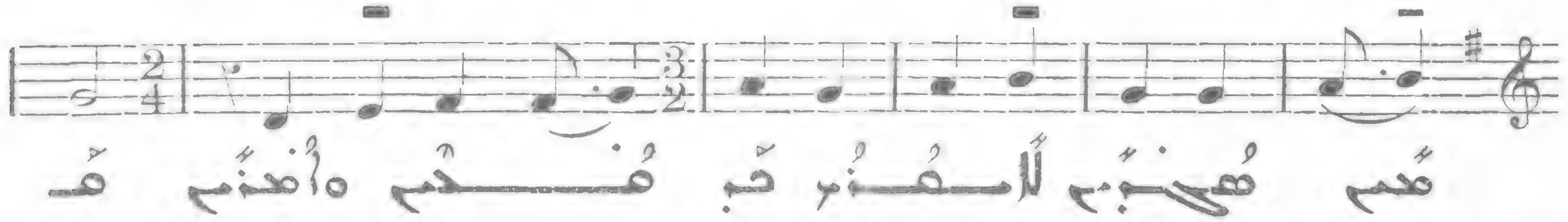
(ܩܕܡܘܗܝ ܐܝܟ ܡܢ ܐܚܐ ܡܪܐ ܕܢܝܚ ܠܟ)

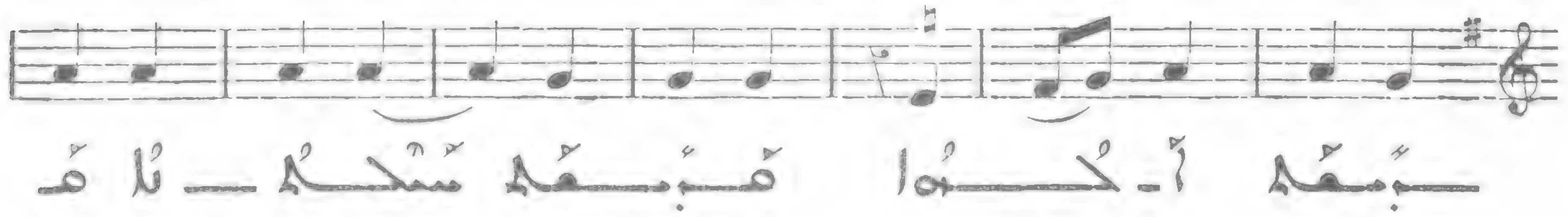
(Cf. Nº 384 - 394)

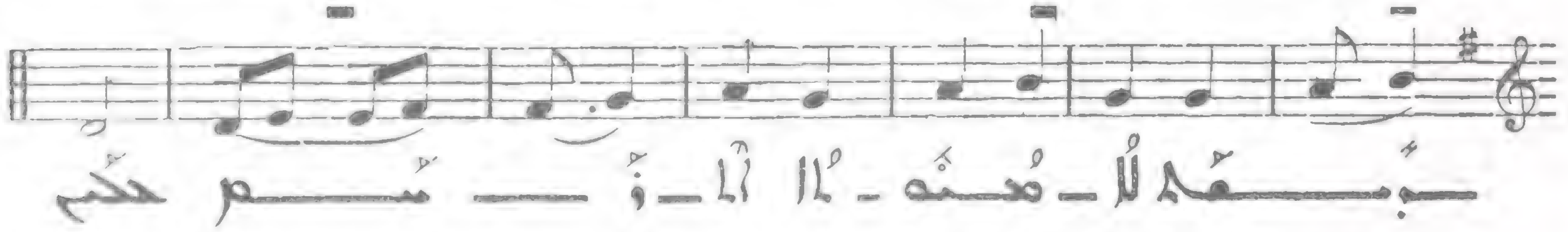
ܒܥܘܬܐ ܕܡܘܬܒܐ ܐܩܝܡܘܢܝܬܐ ܕܢܒܝܐ ܡܘܪܝܒܐ 411 (bis)

Allegro





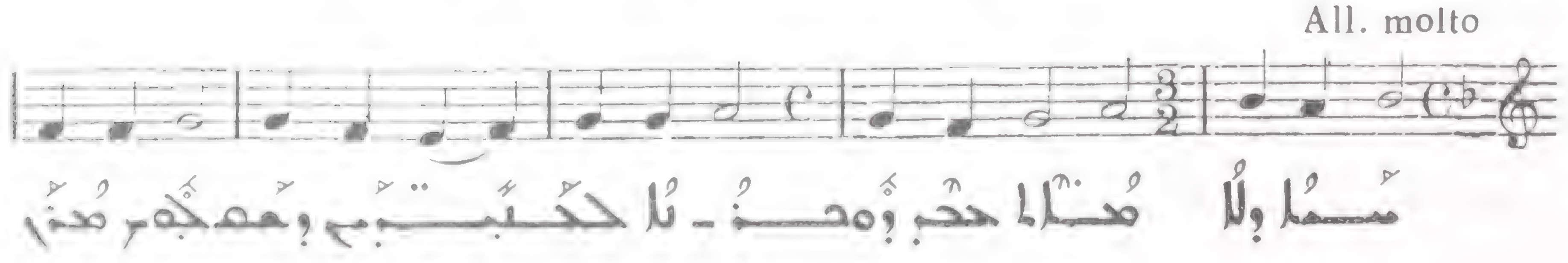


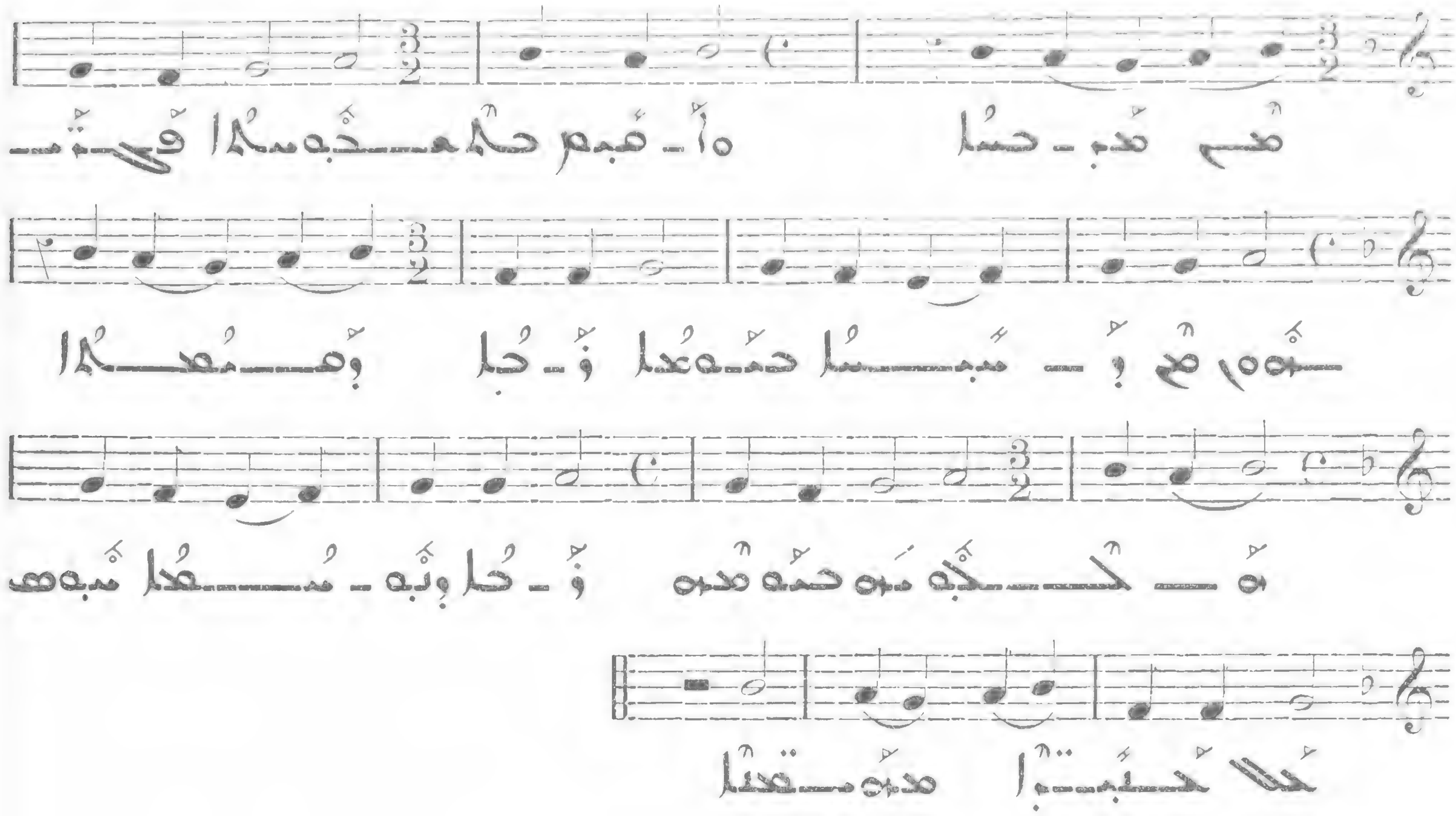


ܩܠܐ ܕܡܘܬܒܐ ܗܘܘ ܦܬ̈ܓܡܐ : ܐ 412

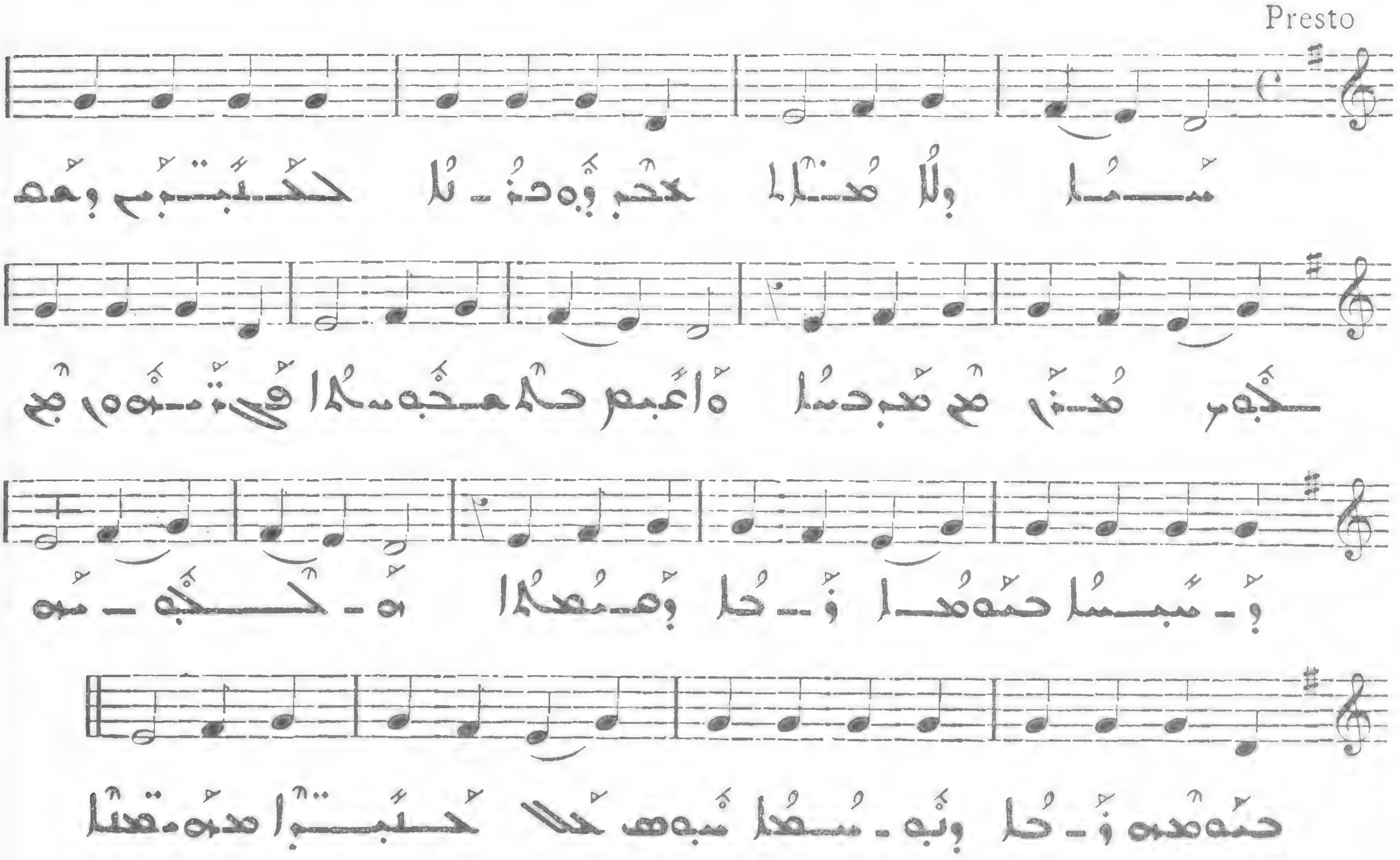
All. molto

I

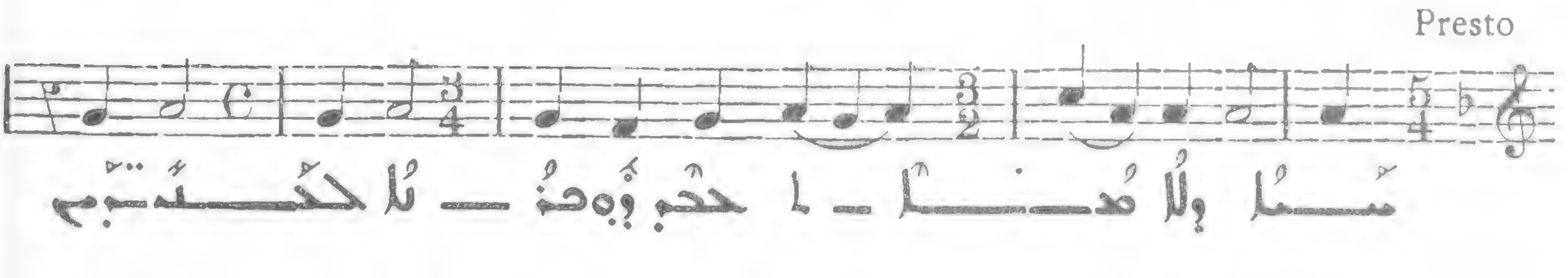


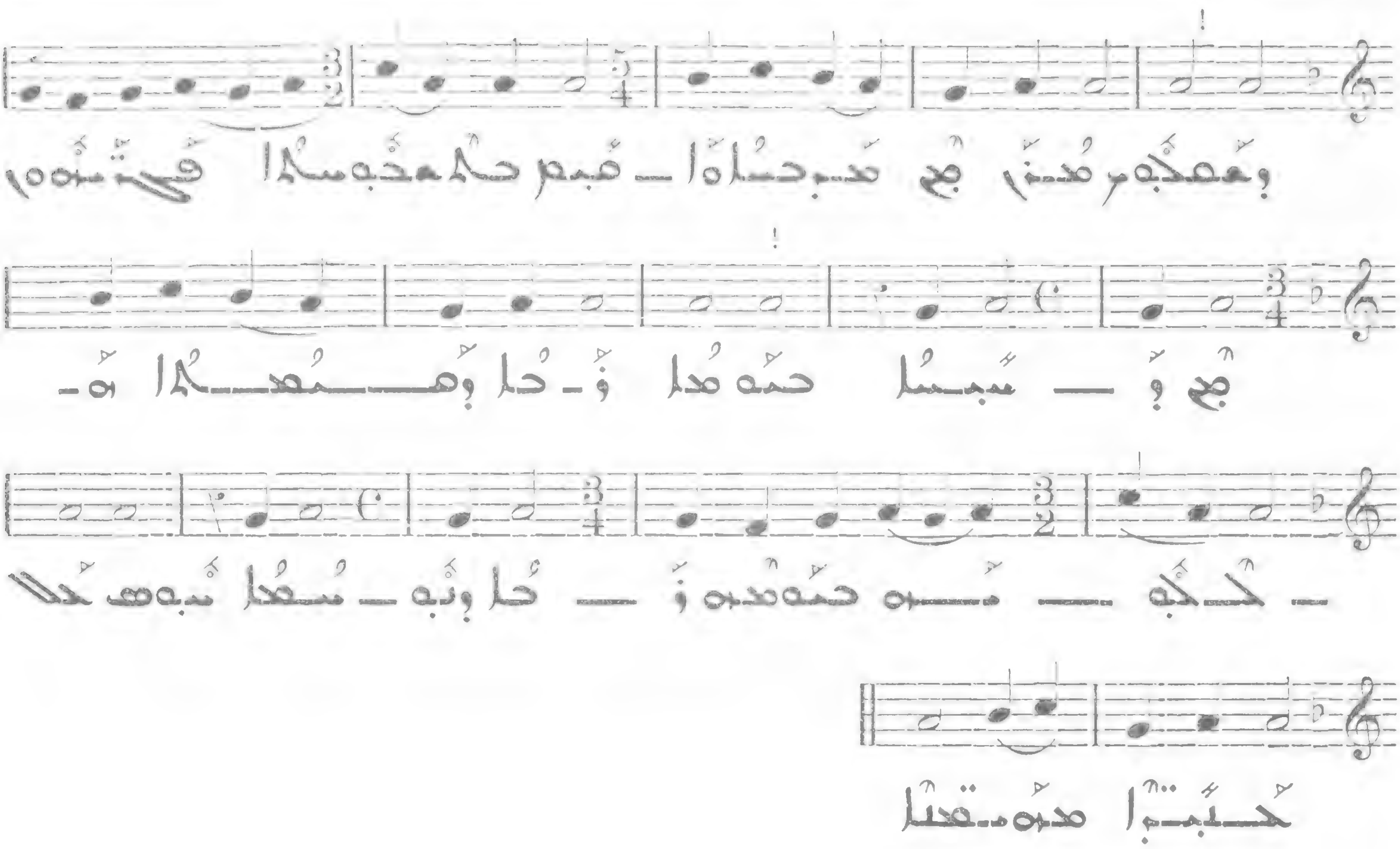


413



414

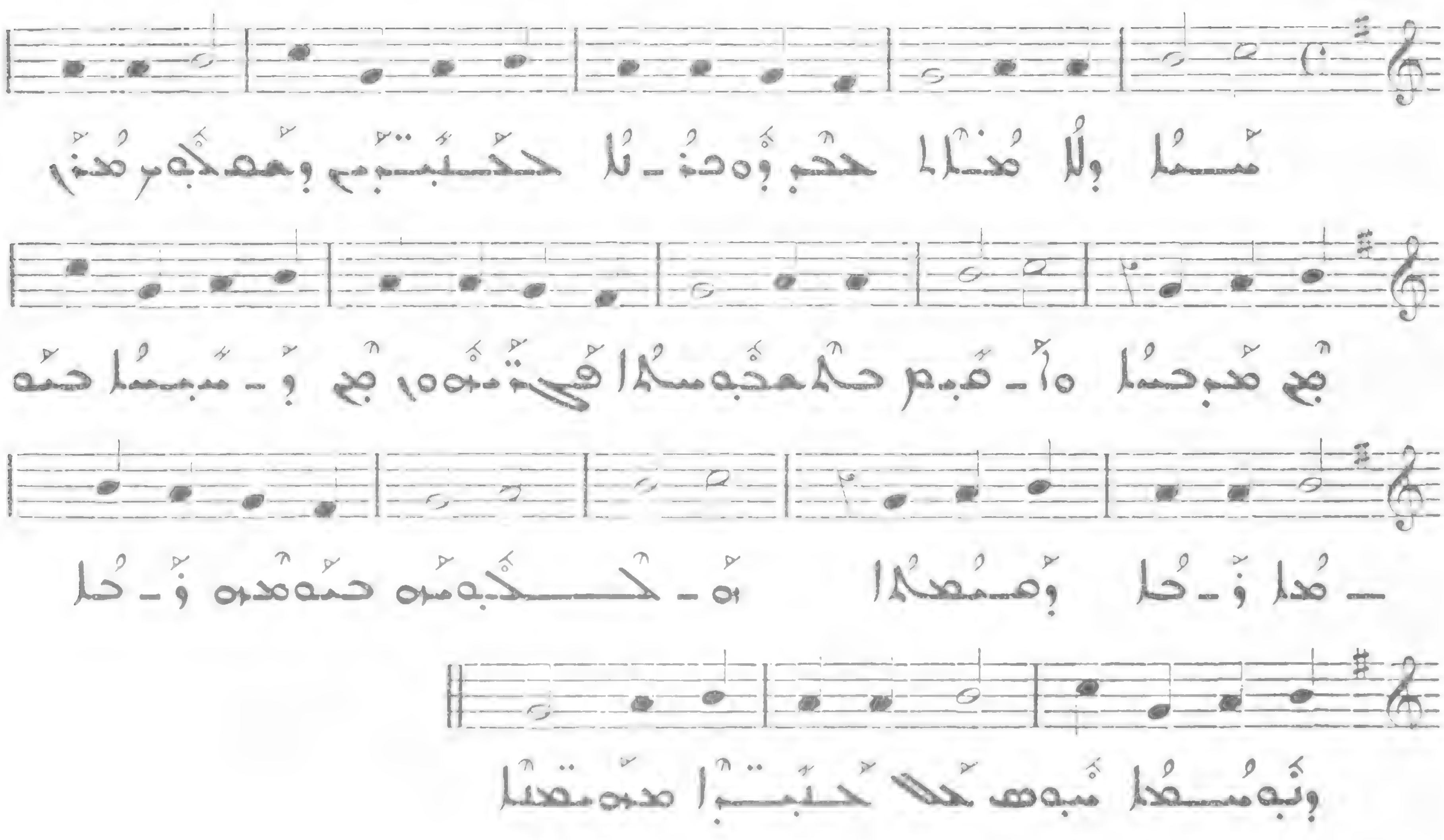




415

Presto

IV



416

Presto

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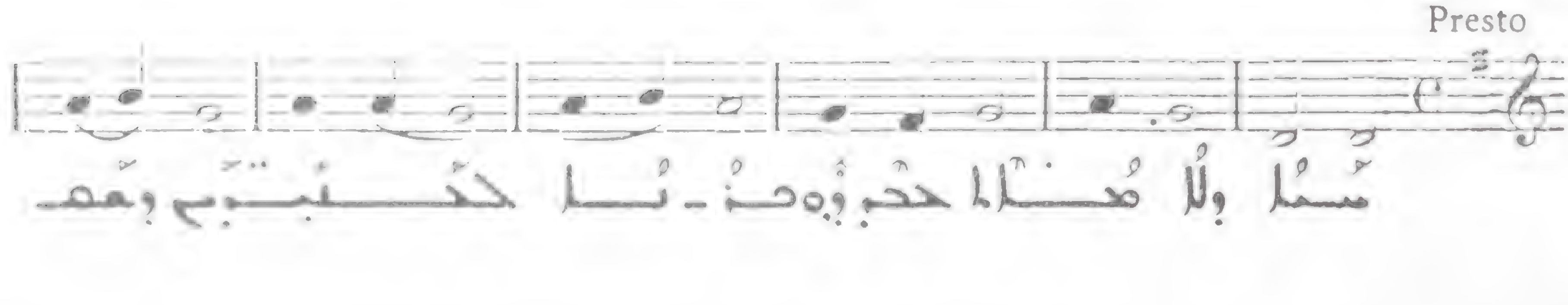

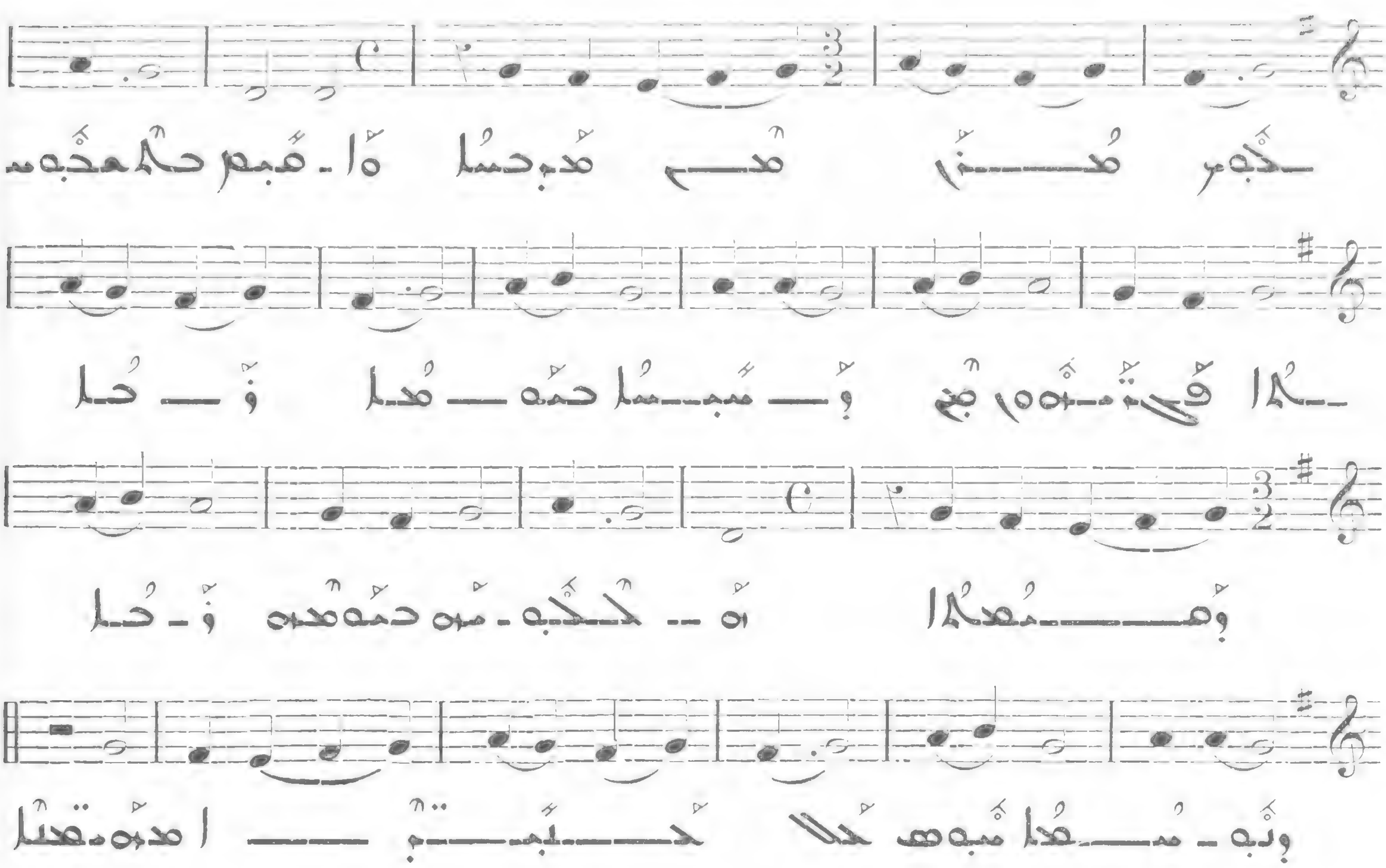

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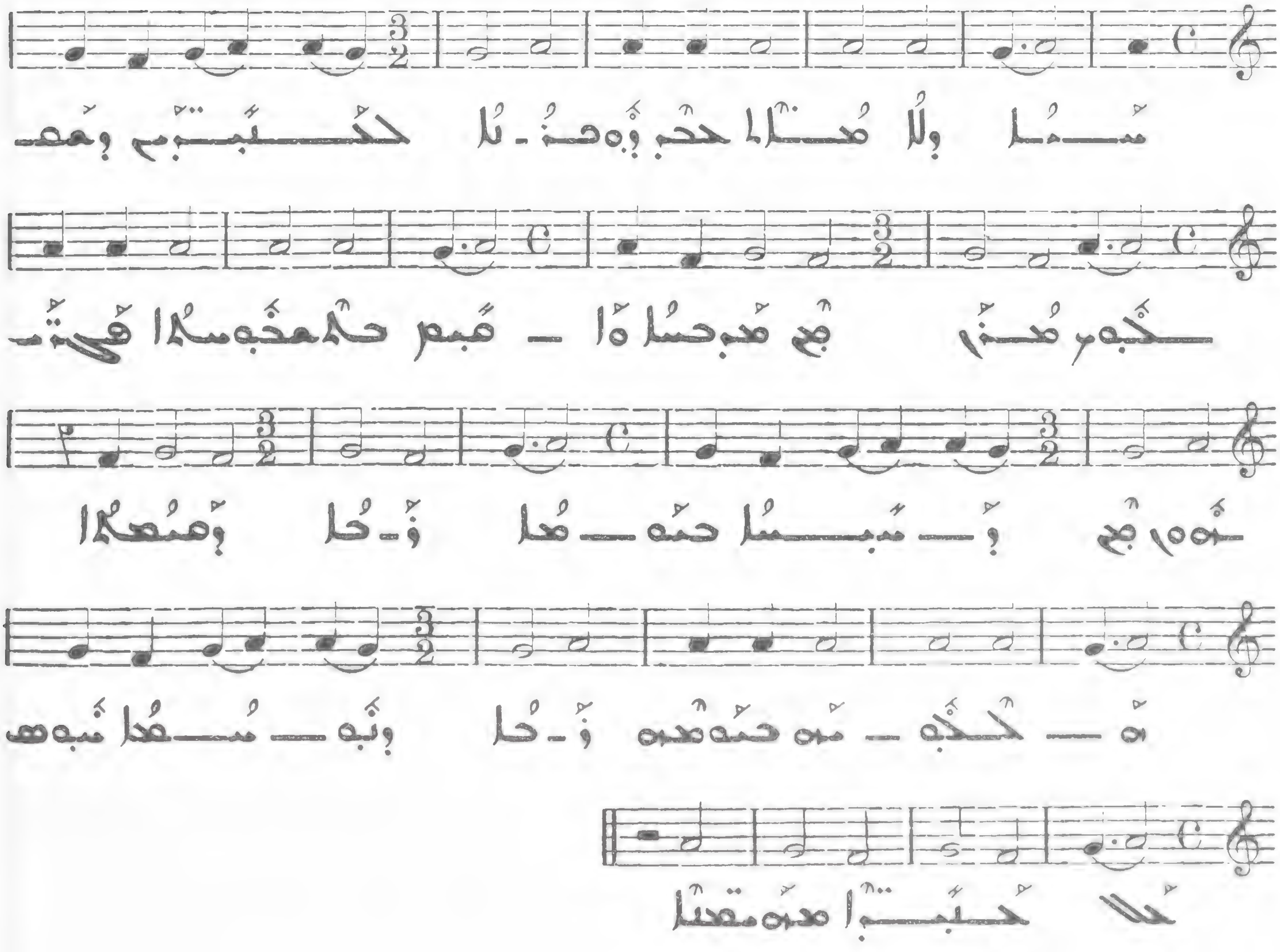
417

VI



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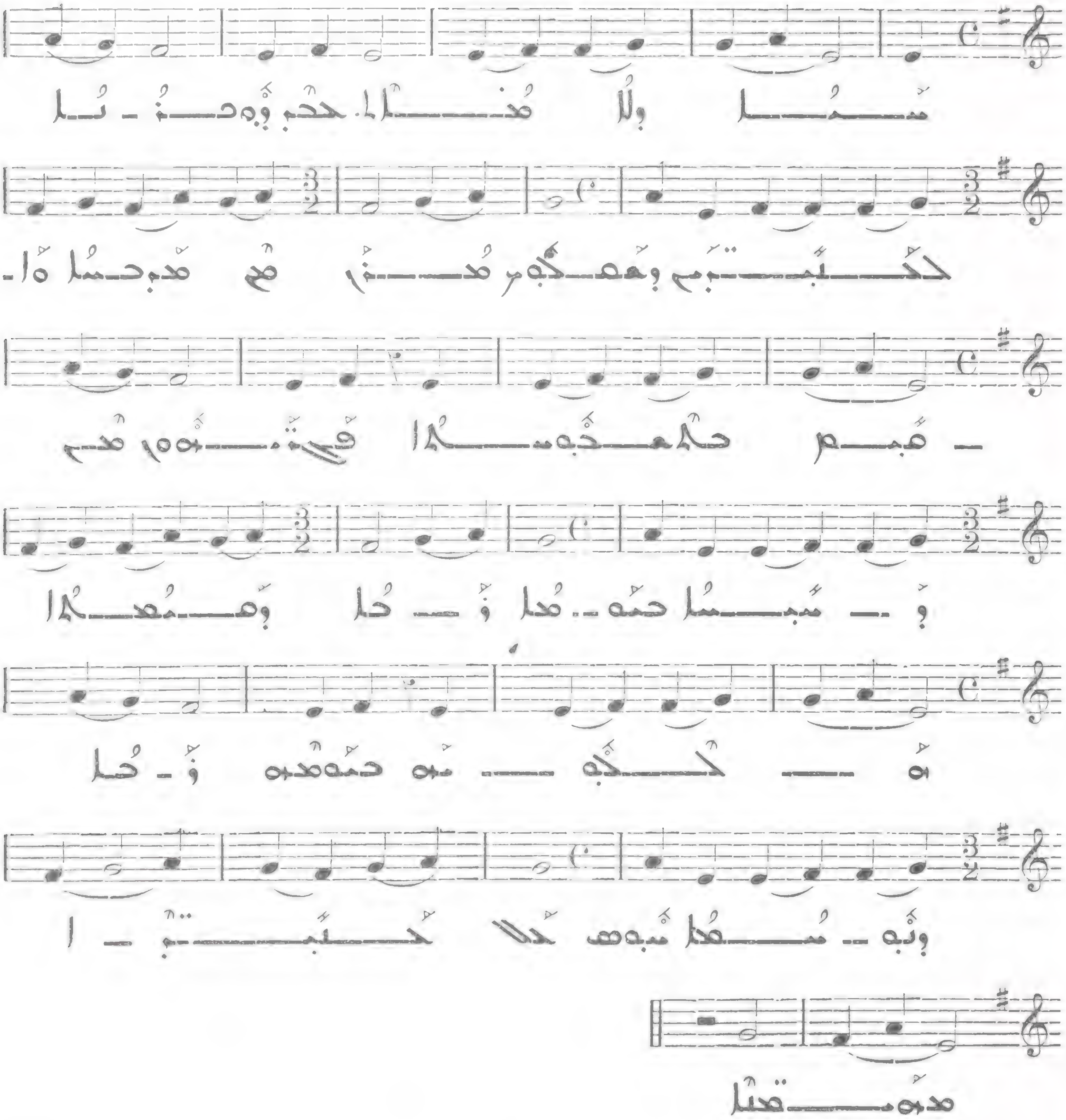
418

Presto



VII

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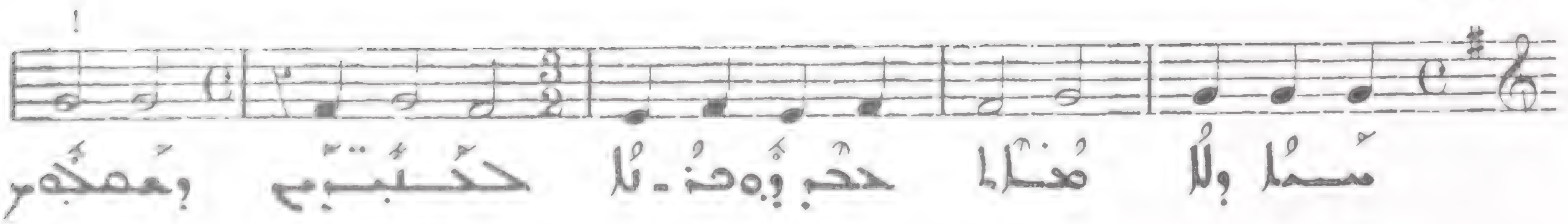
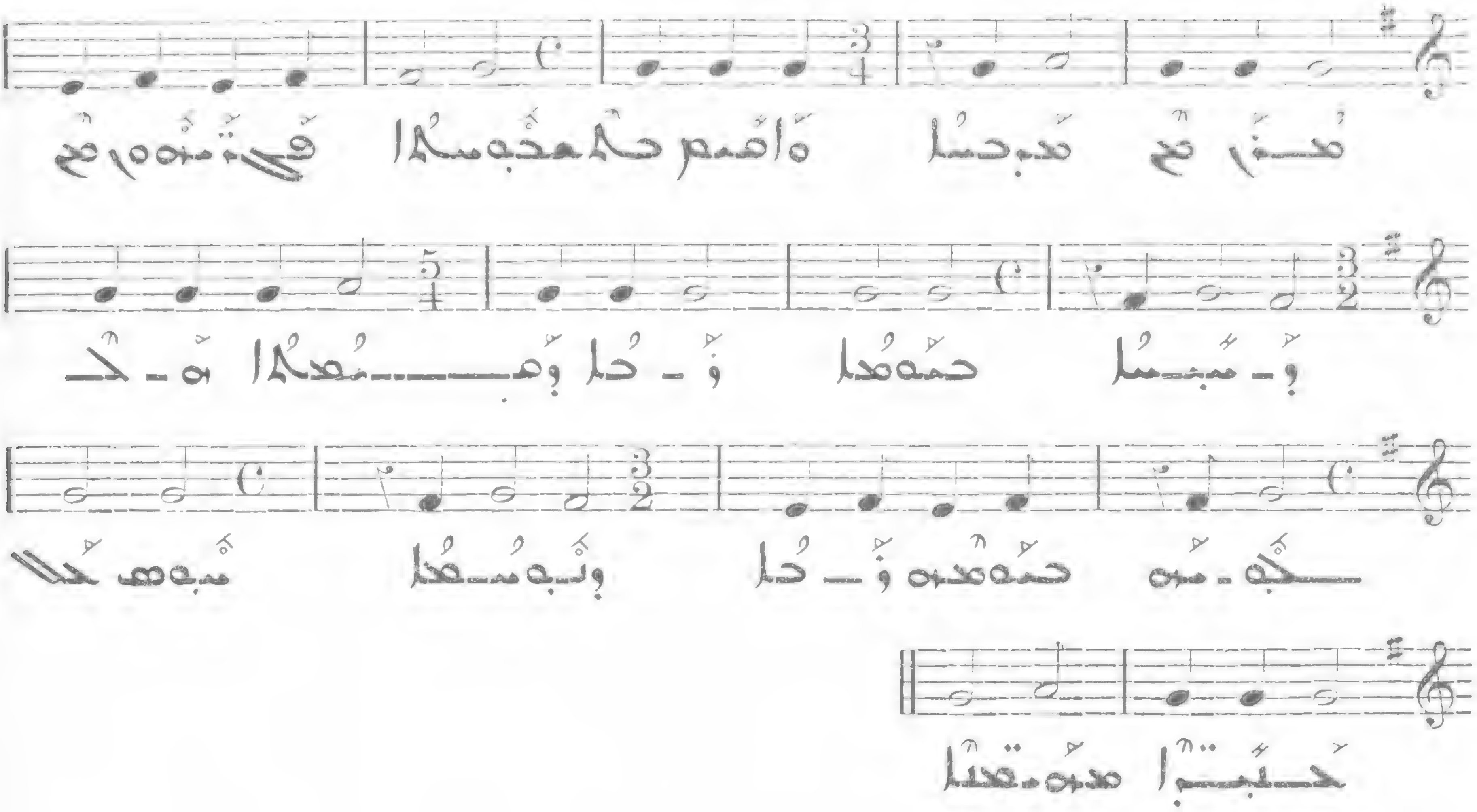
419

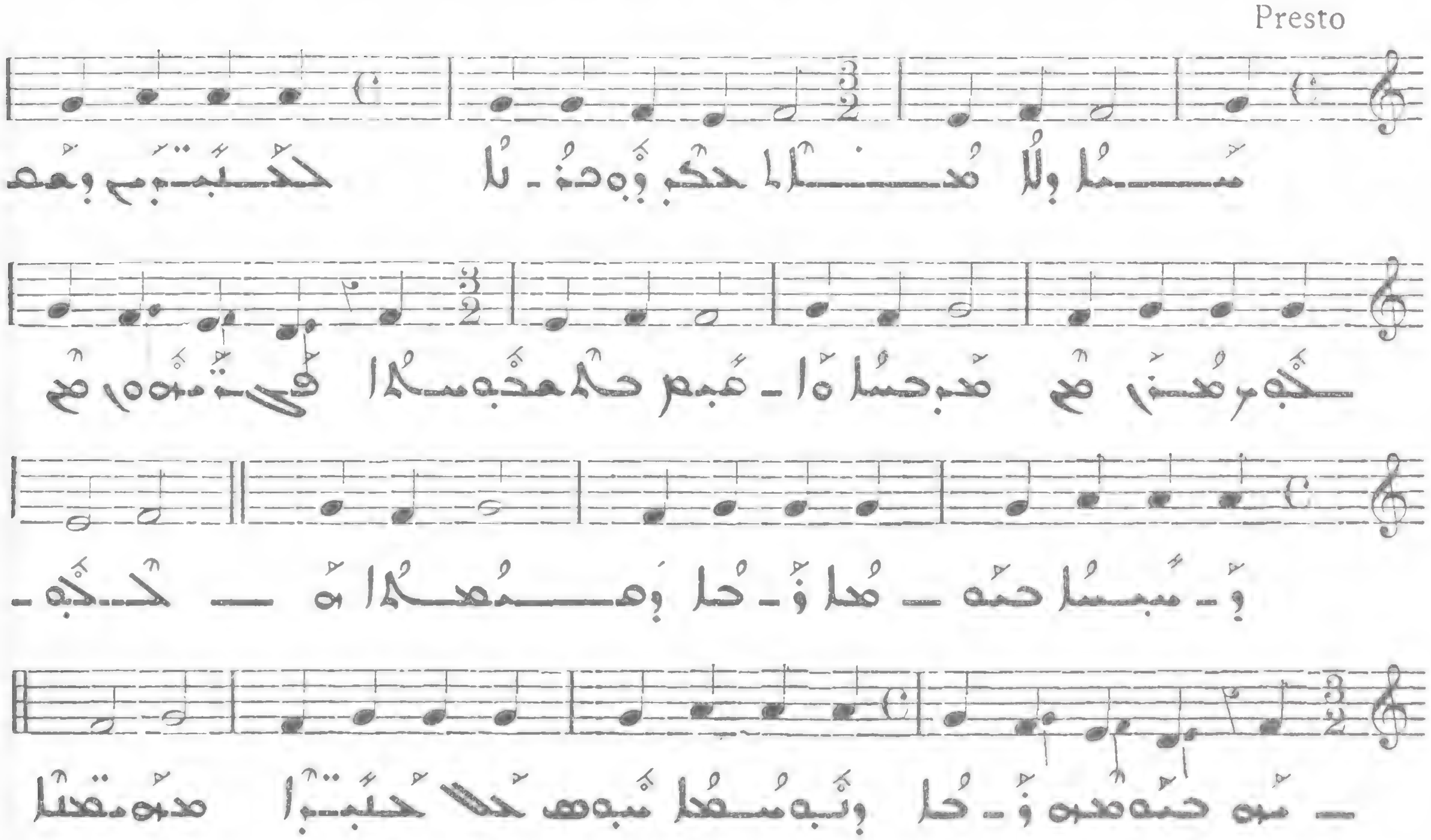
Presto



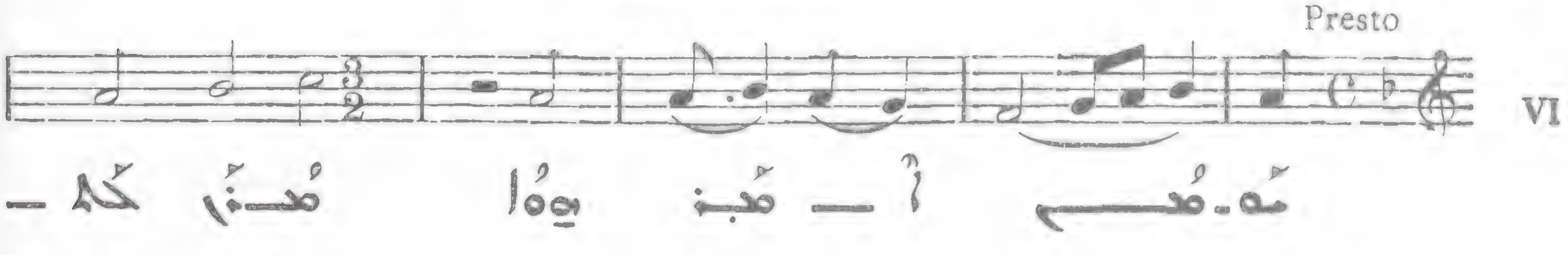
VIII

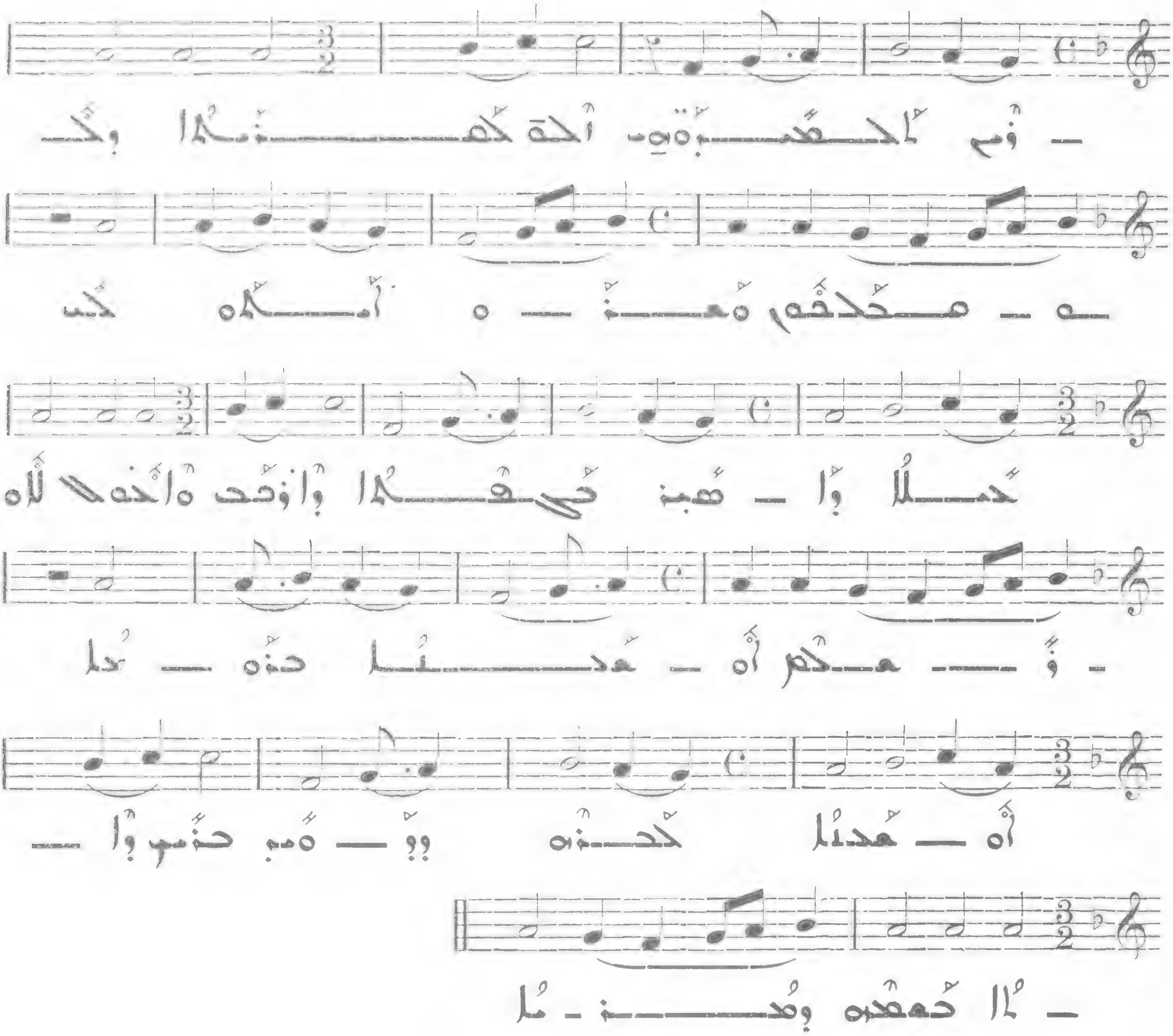


ܒܥܘܬܐ ܕܝܠܗ 420



ܕܐܘܡܢܐ ܕܝܠܗ 421





422 ܩܠܐ ܕܣܘܓܝܬܐ ܦܩܘܕ ܒܪܝܟܡܘܢ

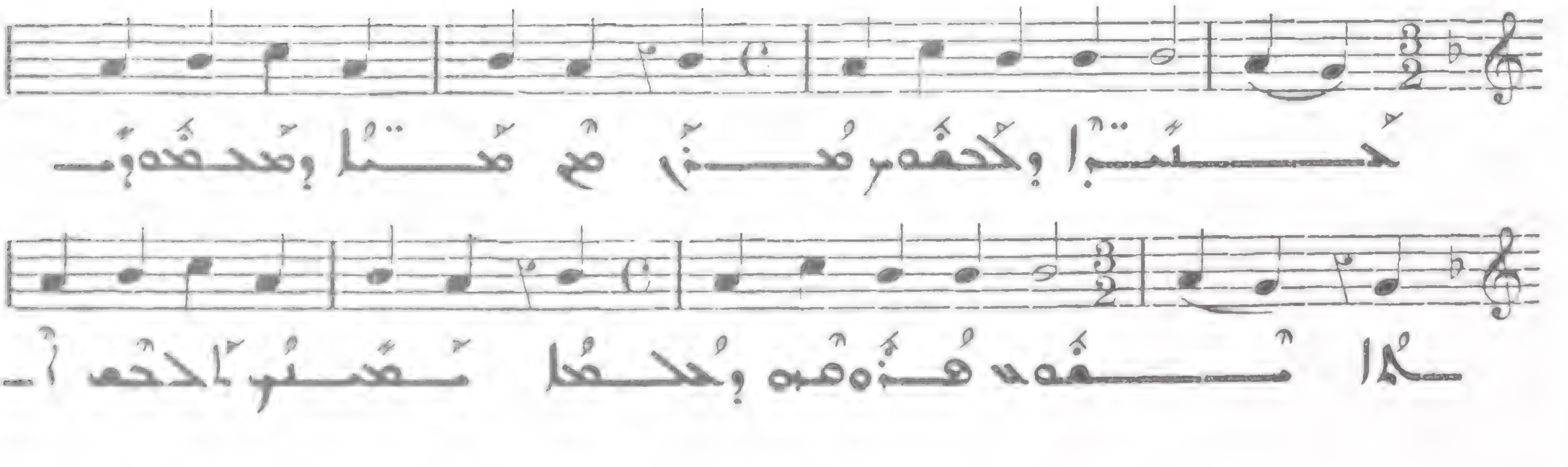
ܦܬܚܘ ܐܝܟ ܩܠܐ ܕܐܢܐ ܐܢܐ ܢܘܗܪܐ ܫܪܝܪܐ

Cf. N° 203 - 211

423 ܒܥܘܬܐ ܕܡܪܝ

Presto

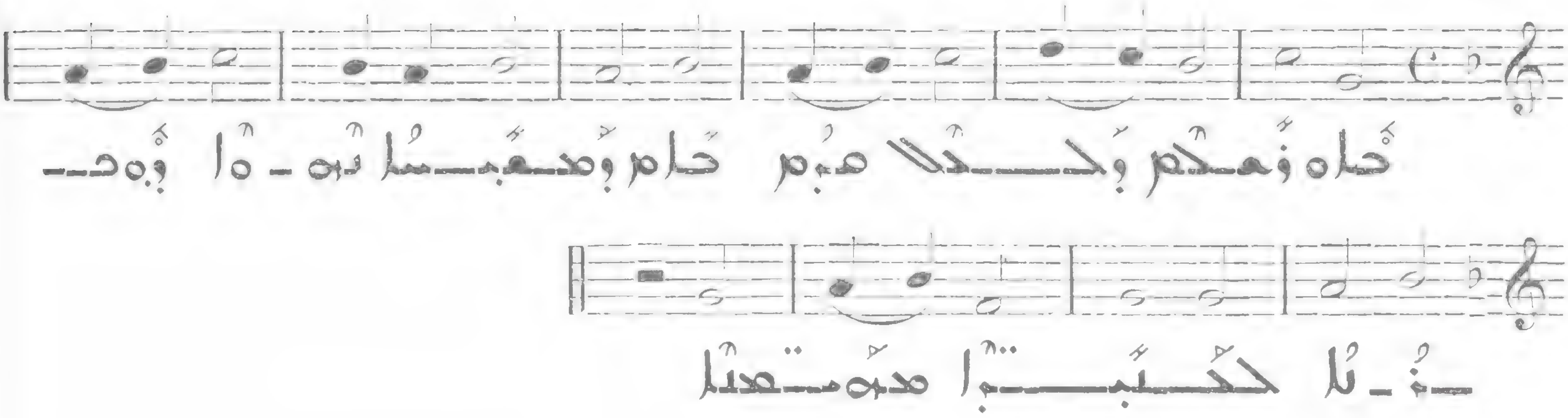
VIII



424

Presto

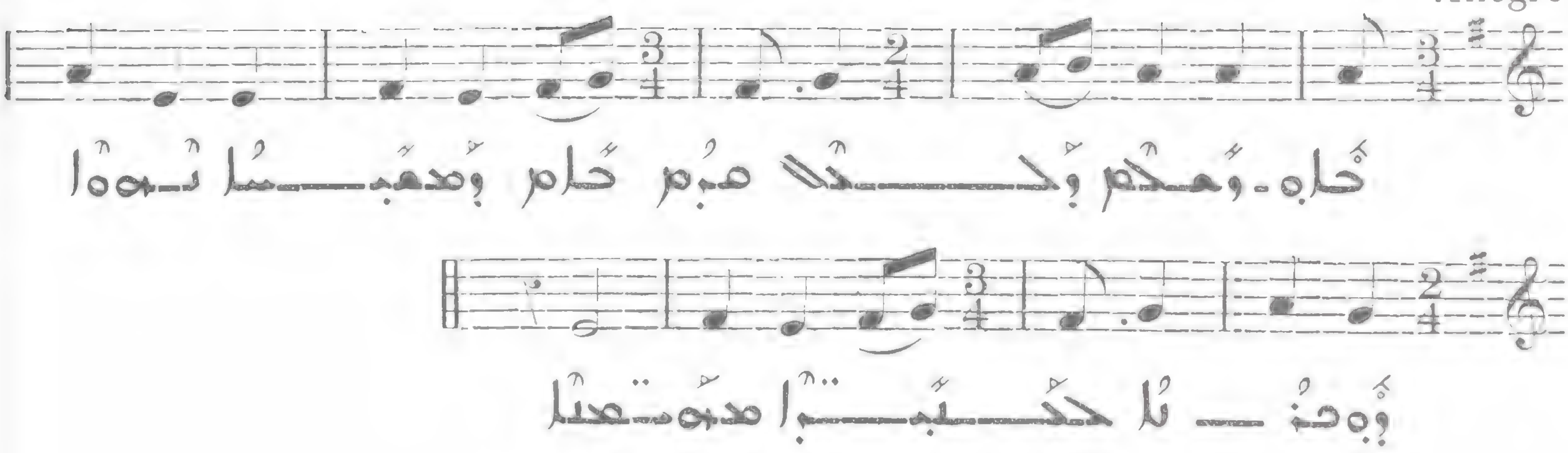
I



425

Allegro

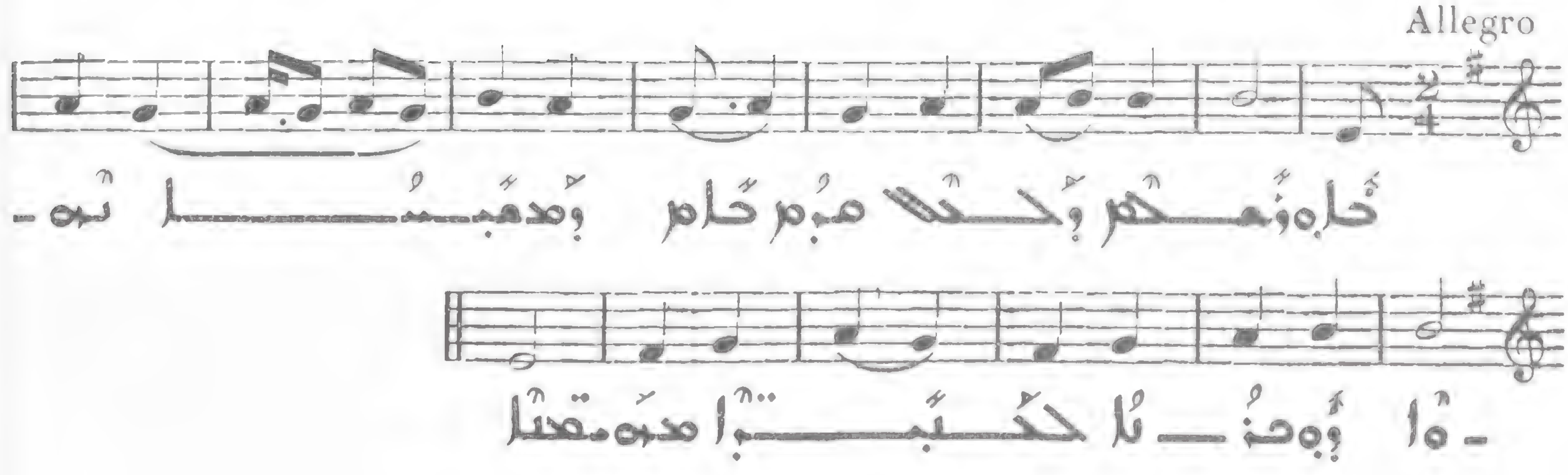
II



426

Allegro

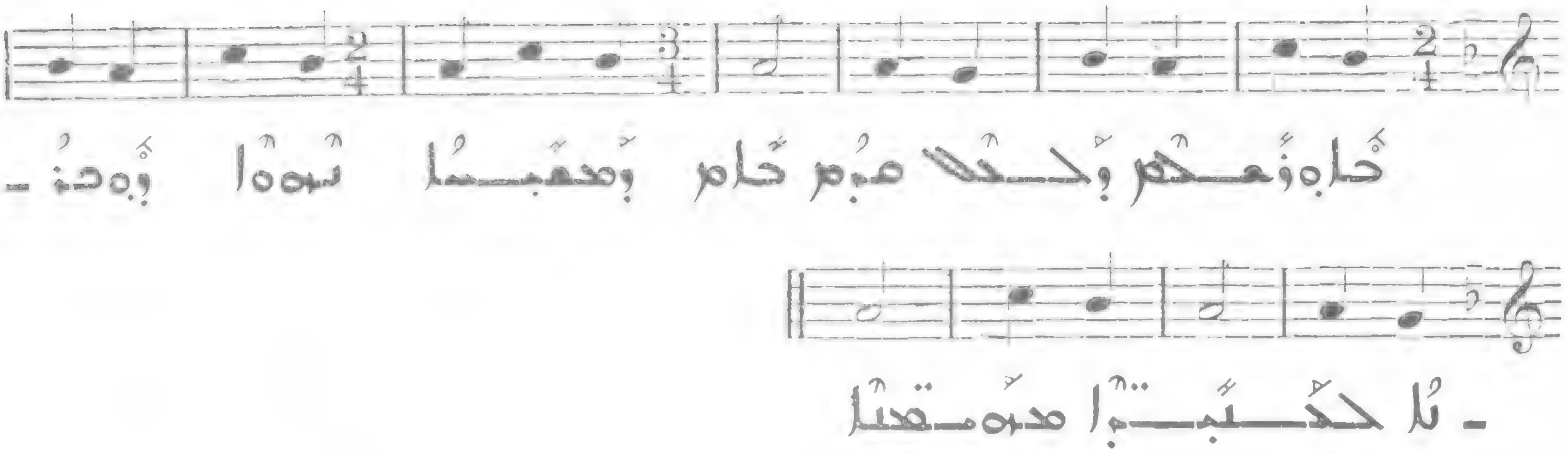
II



ܓ 427

Allegro

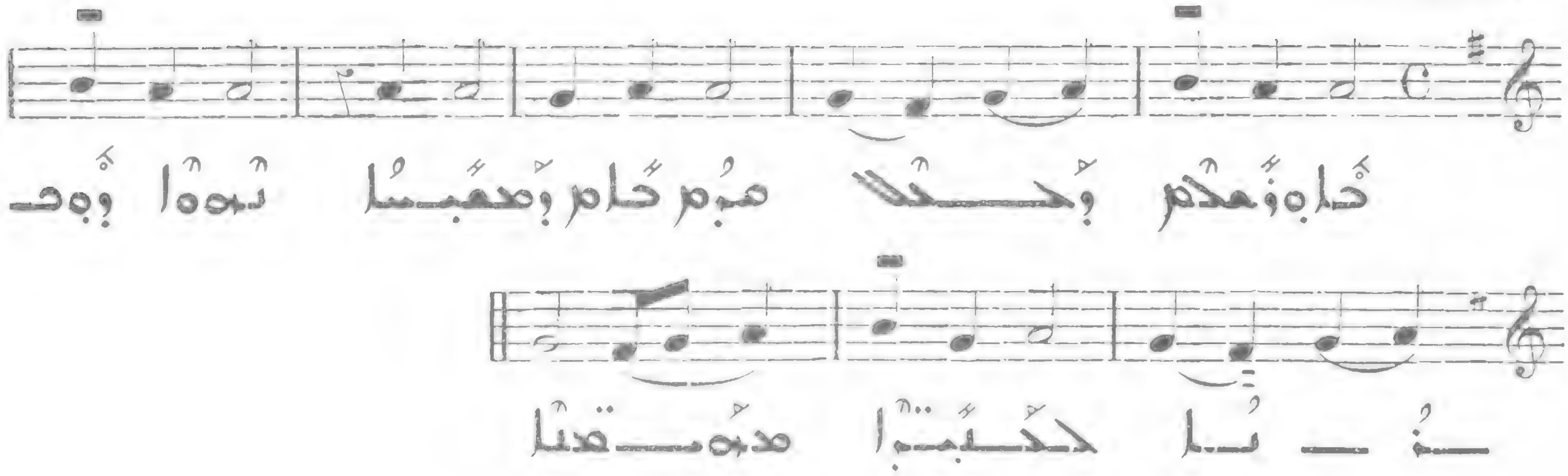
III



ܕ 428

All. molto

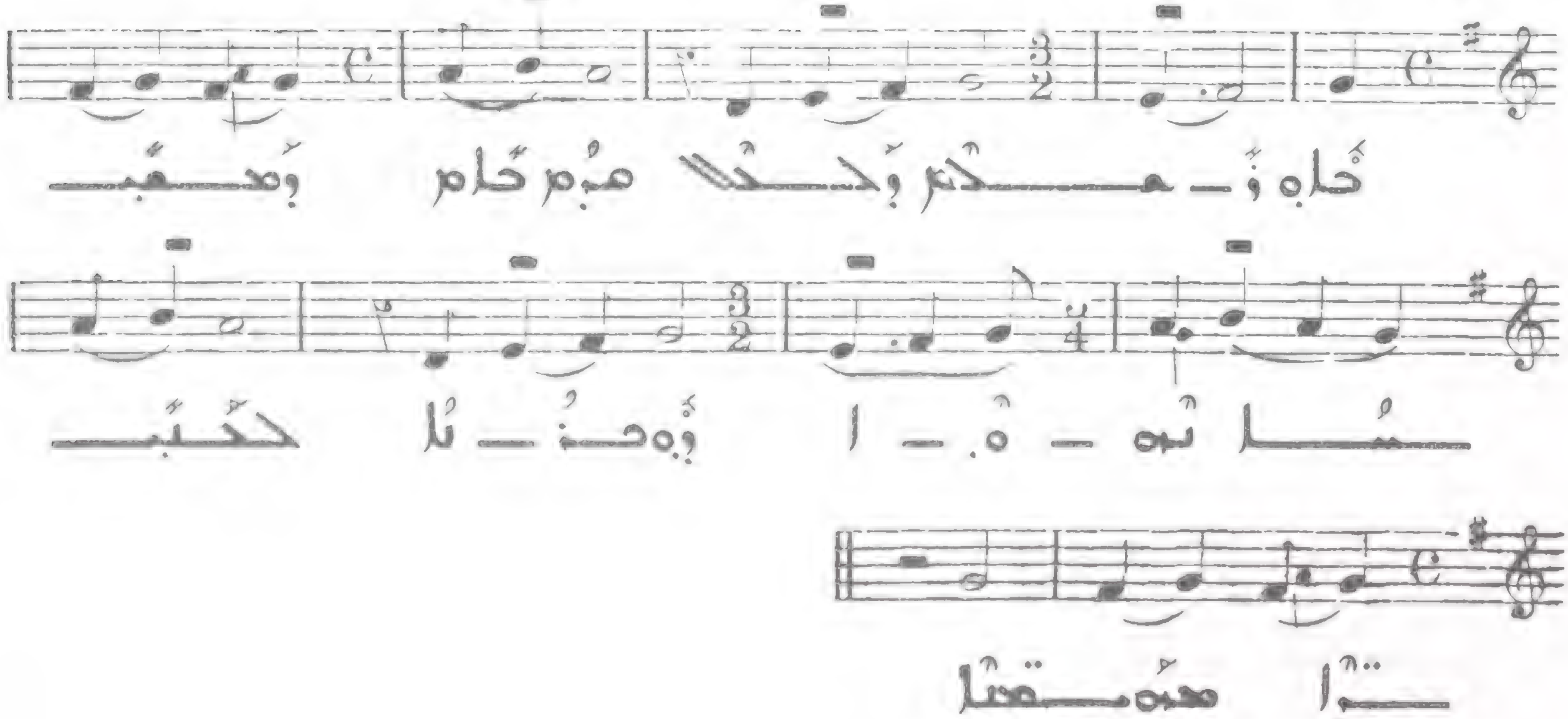
IV



ܗ 429

All. molto

V



ܗ 430

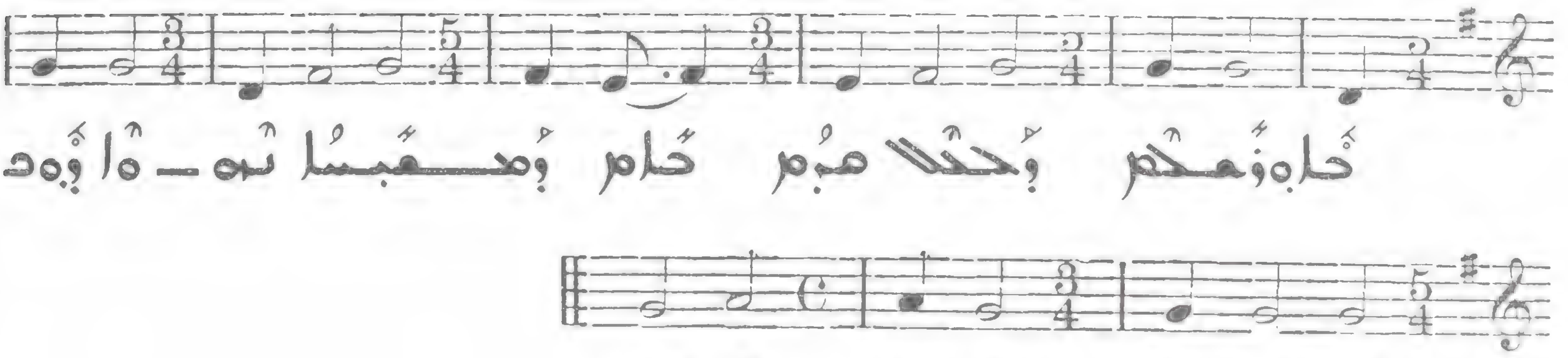
Presto — VI

ܐ 431

Allegro moderato — VII

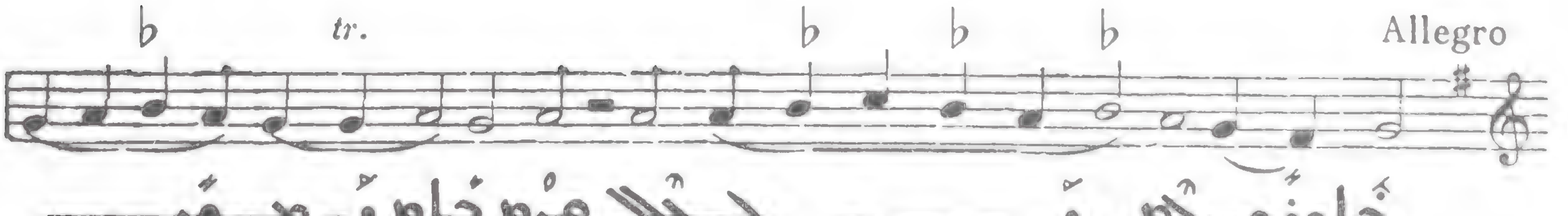
432

Presto — VIII



433

Allegro — VIII



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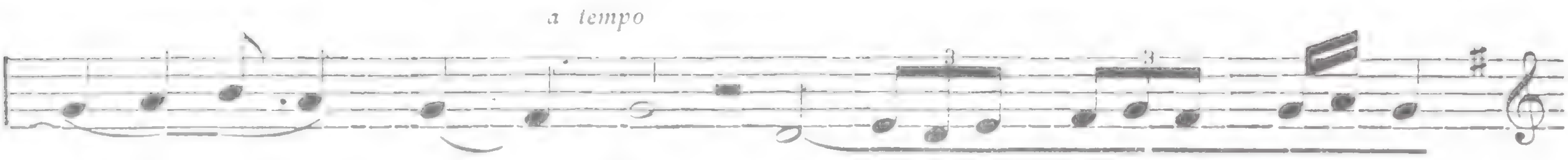
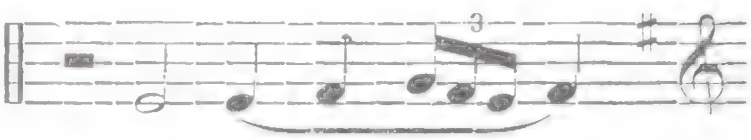


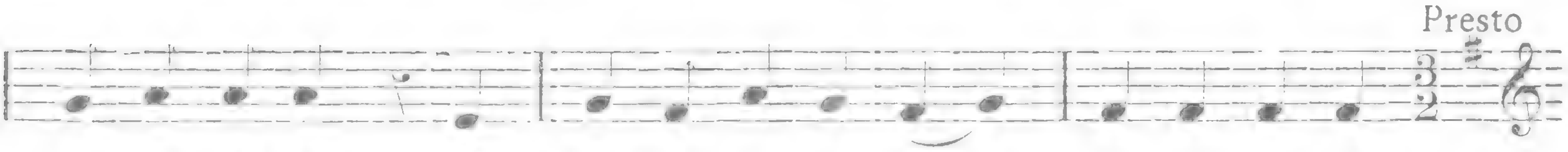
ܠ ـــــــ ܠܟܠܢ ـــ ـــ ܐ



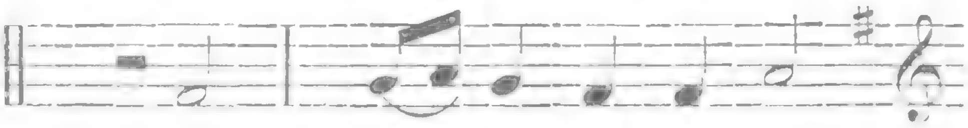
ܡܫܡـــــــܫܢܐ

ܒܥܘܡܩܐ ܕܡܠܟܘ 434

Presto III



ܐܬܪܘܬܟ ܕܠـــܟܠ ܥܡ ܐܒܘܟ ܘܥܡ ܪܘܚܐ ـــ ܗܘܐ ܕܒܢ ـ



ـ ܠܐ ܠܟܠܢ ܡܫܡـــܫܢܐ

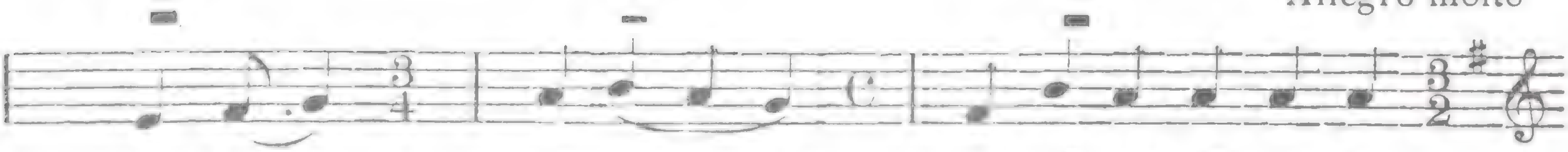
ܩܠܐ ܕܥܠ ܡܕܢܚܐ ܩܕܝܫܝܢ 435

ܩܕ ܩܕܝܫܝܢ ܠܡܫܡܫܢܐ ܐܝܟ ܥܢܝܢ ܡܪܝܐ

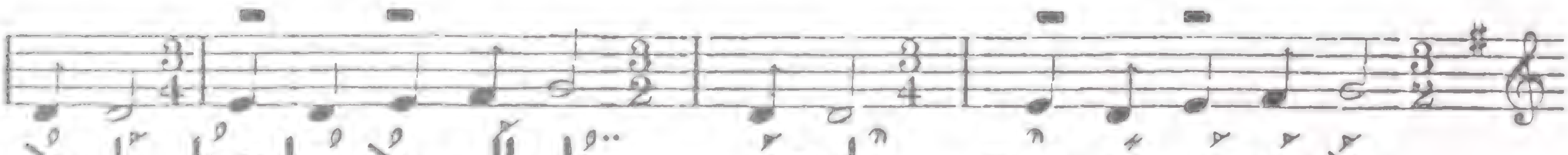
Cf. Nº 243 - 250

ܐܡܝܢܐ ܕܡܠܟܘ 436

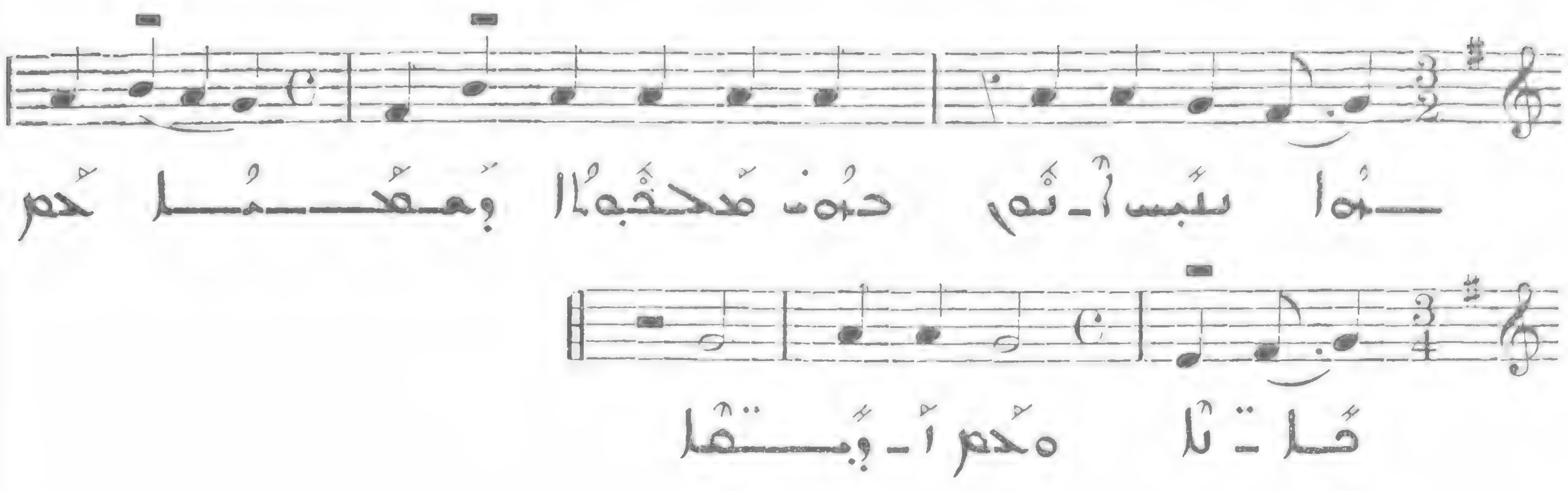
Allegro molto VIII



ܢܘܪܐ ܐ ـ ܬܘ ܠܐ ـ ܟـــــــܠ ܘܡܫܒـــــــܚܝܢ ܗܘ



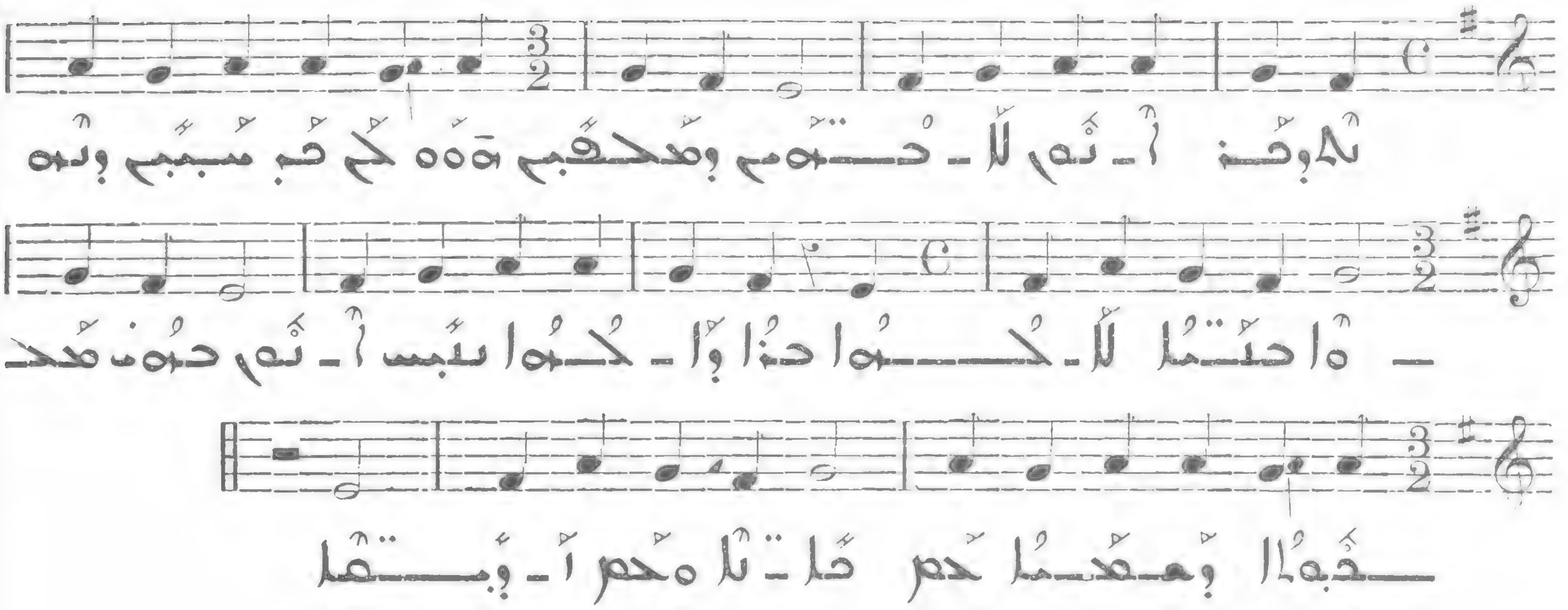
ܠܟ ܡܢ ܫܒܚܝܢ ܘܢܘ ــــ ܗܐ ܚܝـــــــܠ ܠܐ ـ ܟܠܐ ܟܢܐ ܘܐ ـ ܠ



437 ܩܘܩܠܝܐ ܕܝܠܗ

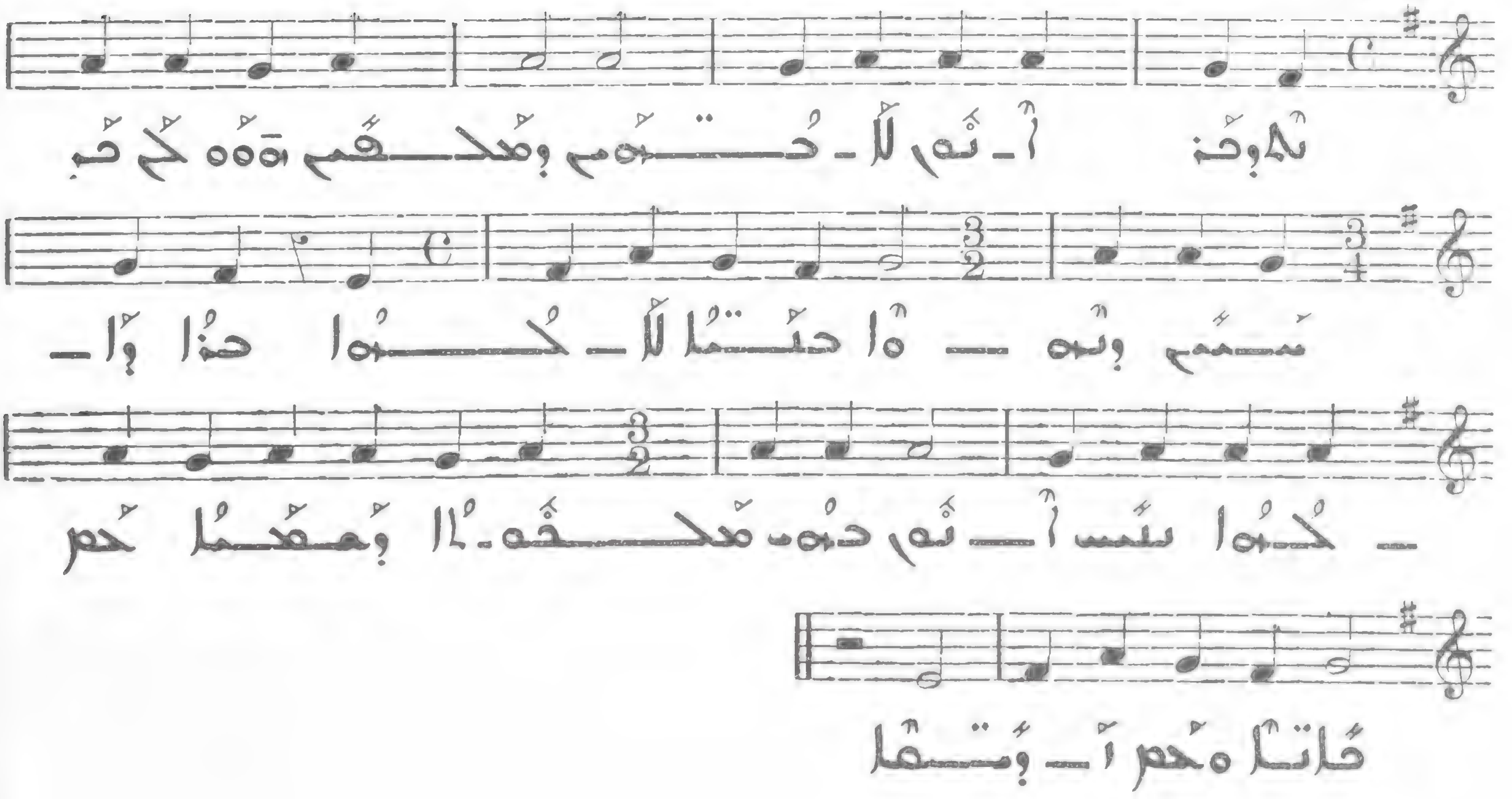
All. molto

V



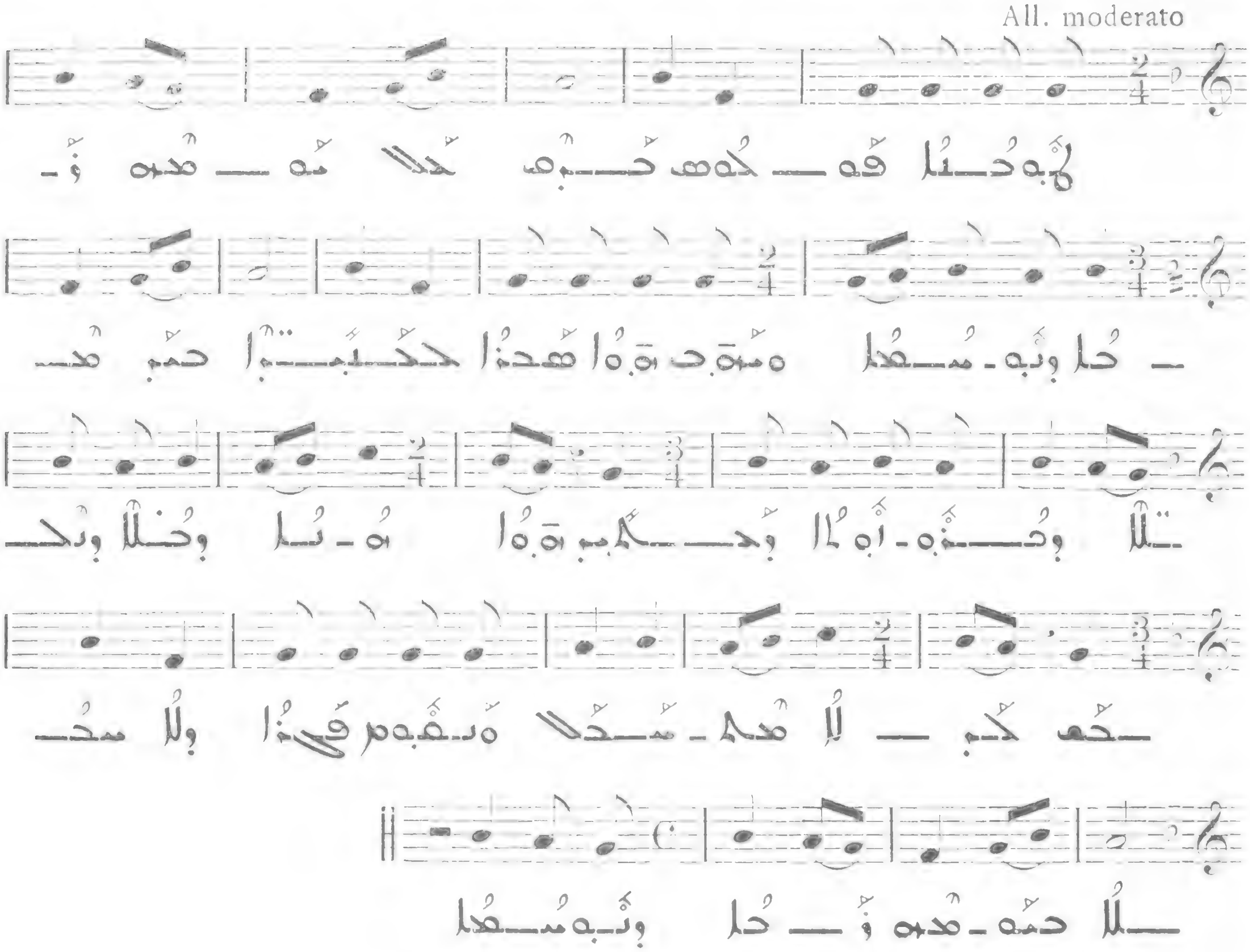
437 (bis) ܩܘܩܠܝܐ ܐܚܪܢܐ

Allegro



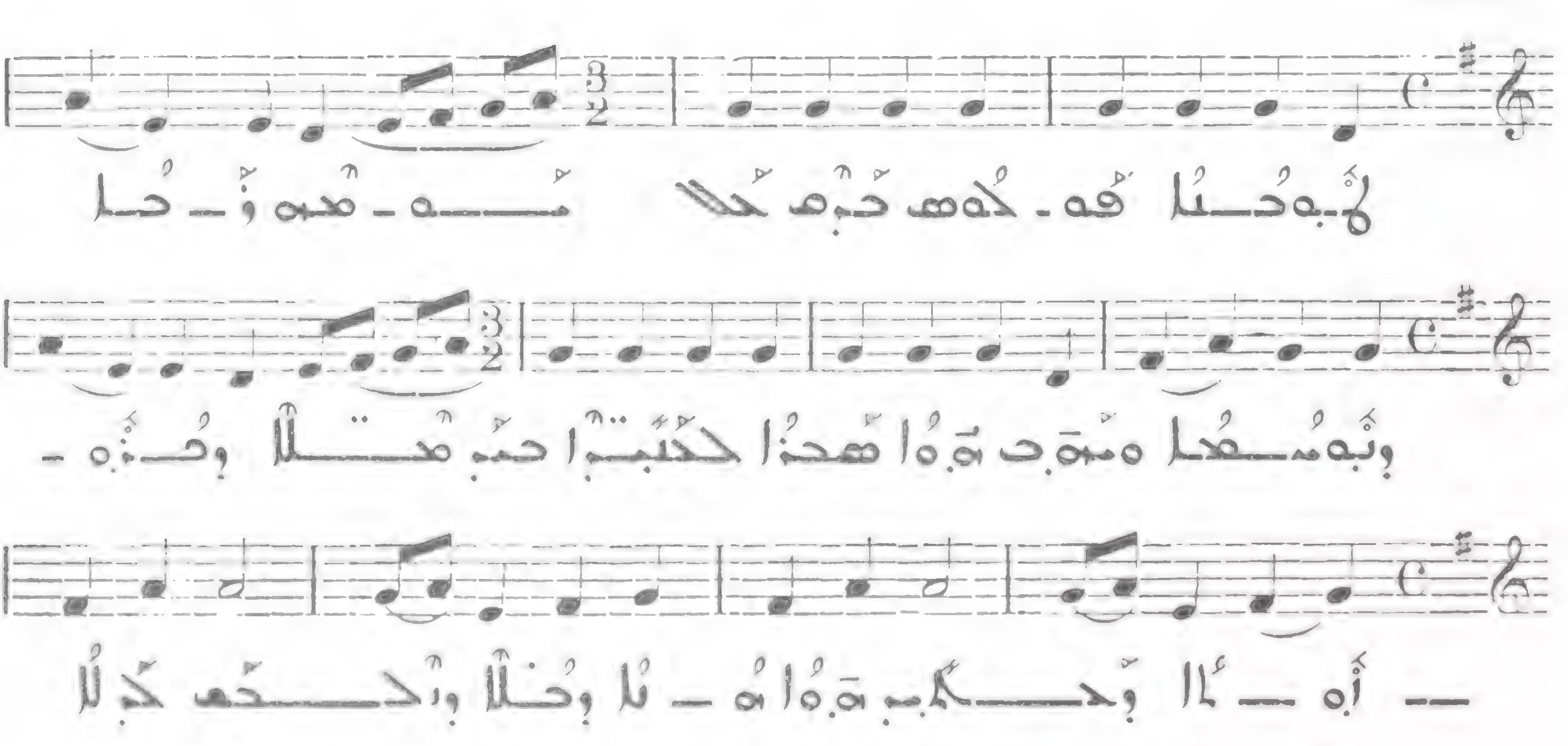
ܩܠܐ ܕܩܐܡ ܠܒ ܐܘܪܚܐ ܕܣܢܝܐ : ܐ 438

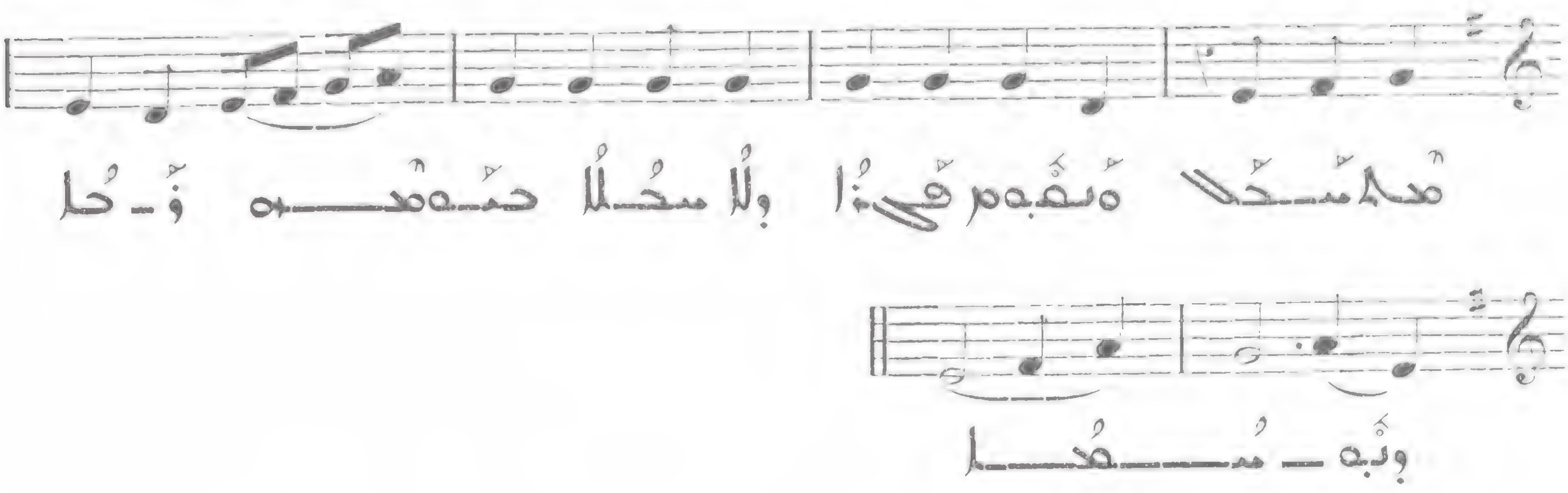
I



ܒ 439

II





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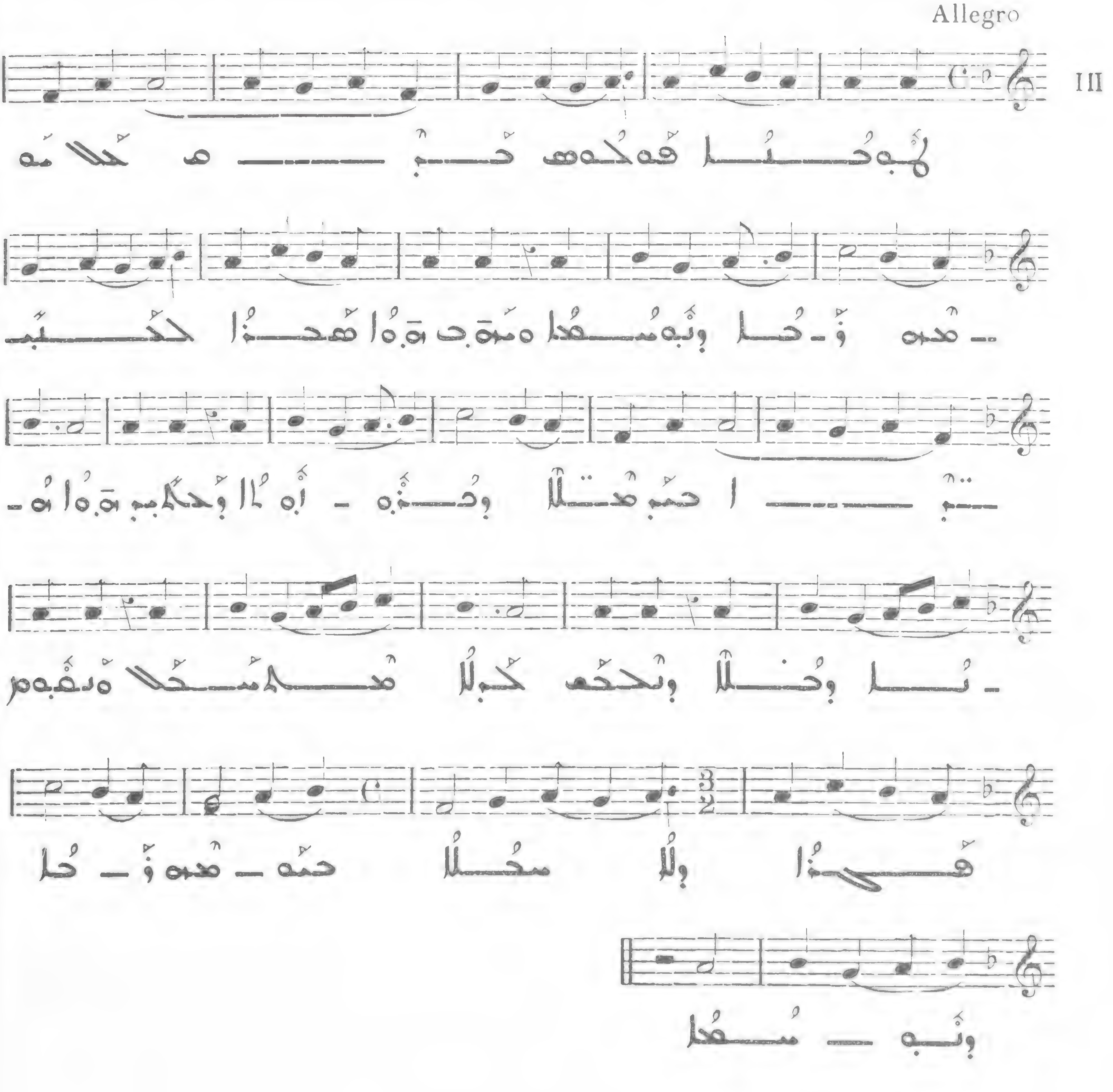

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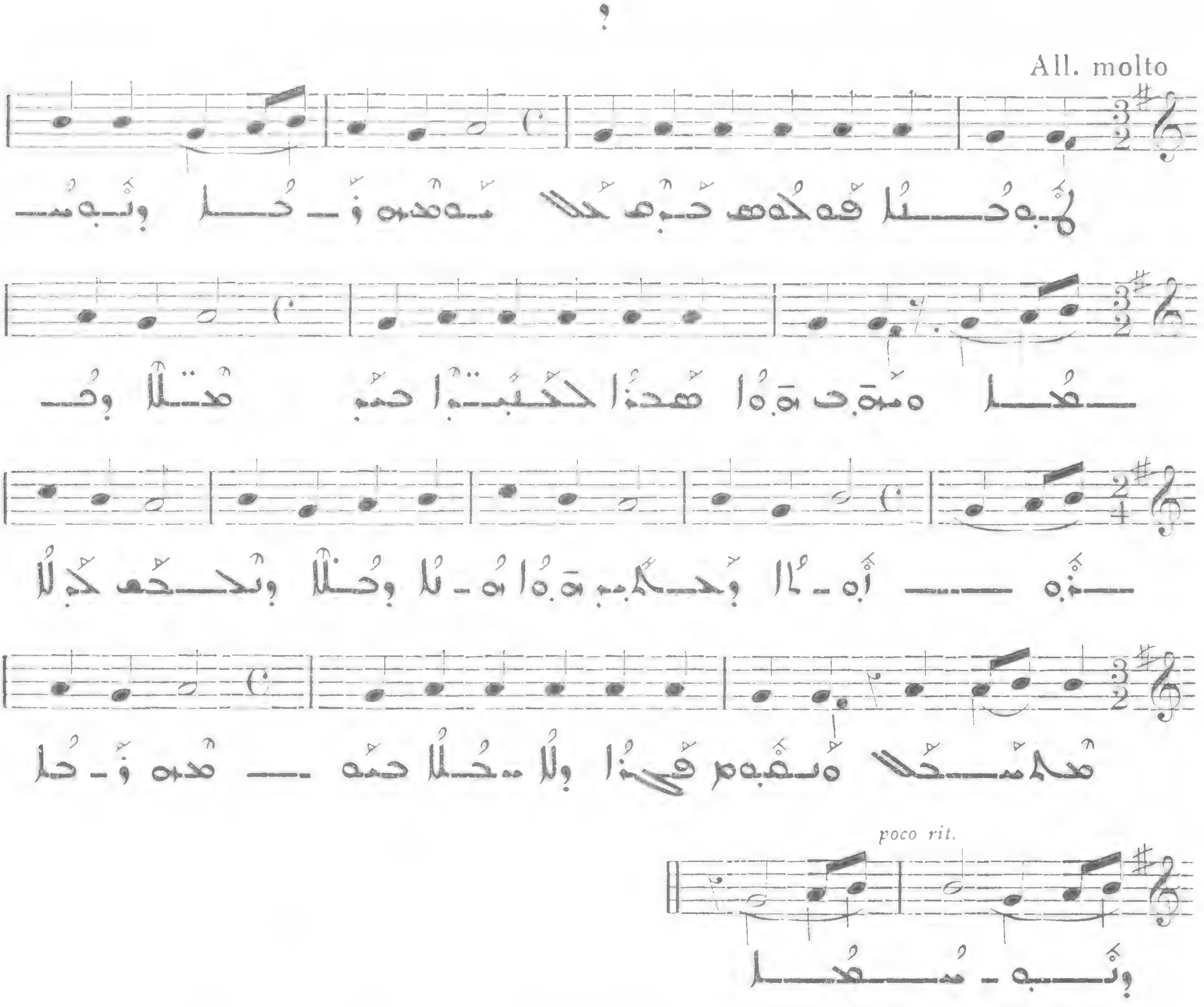
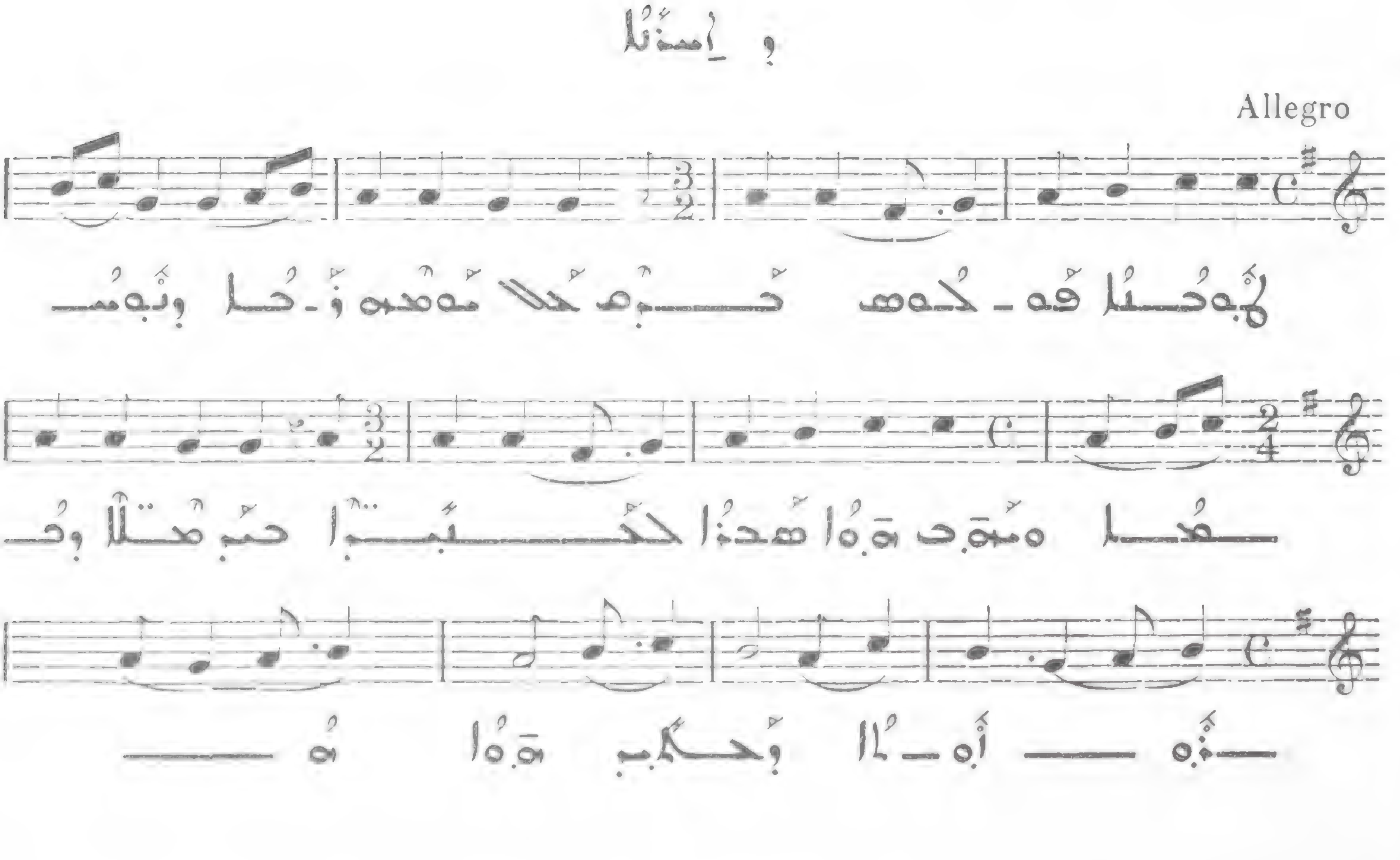
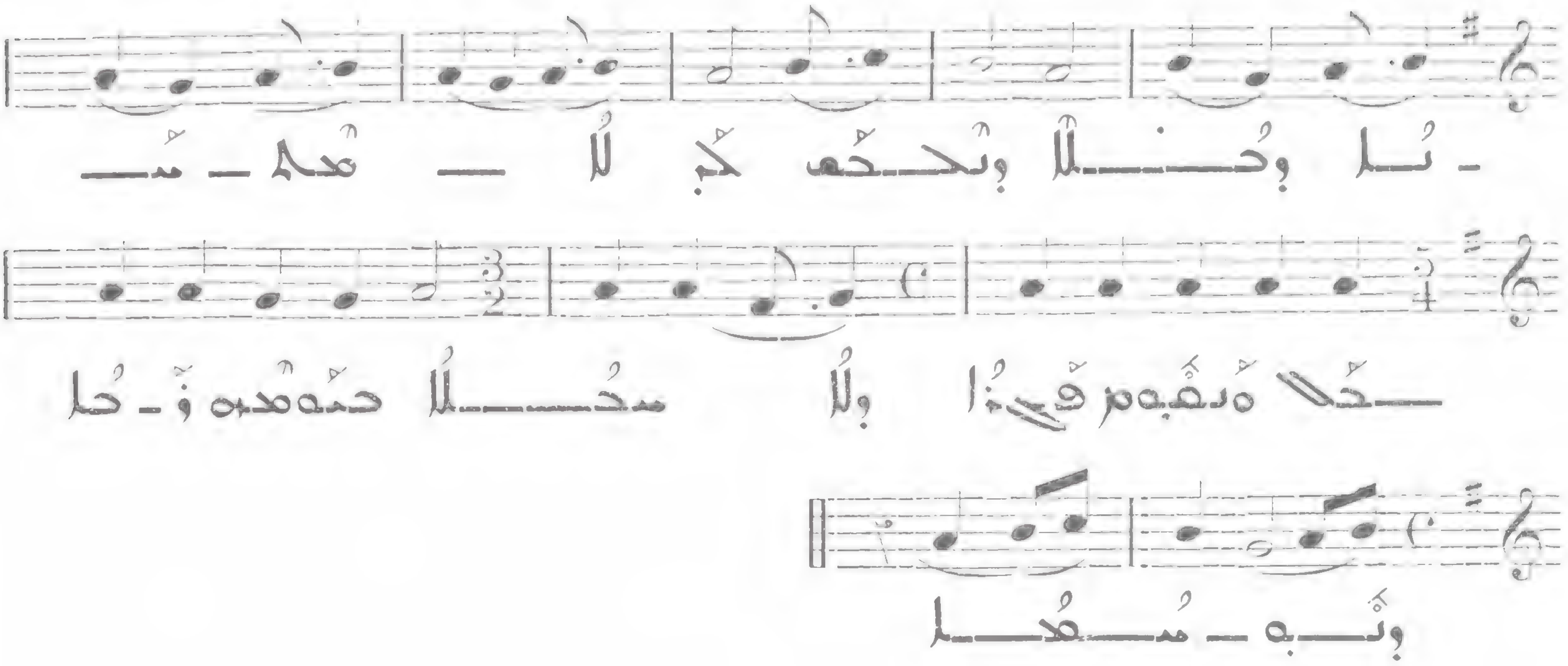


442

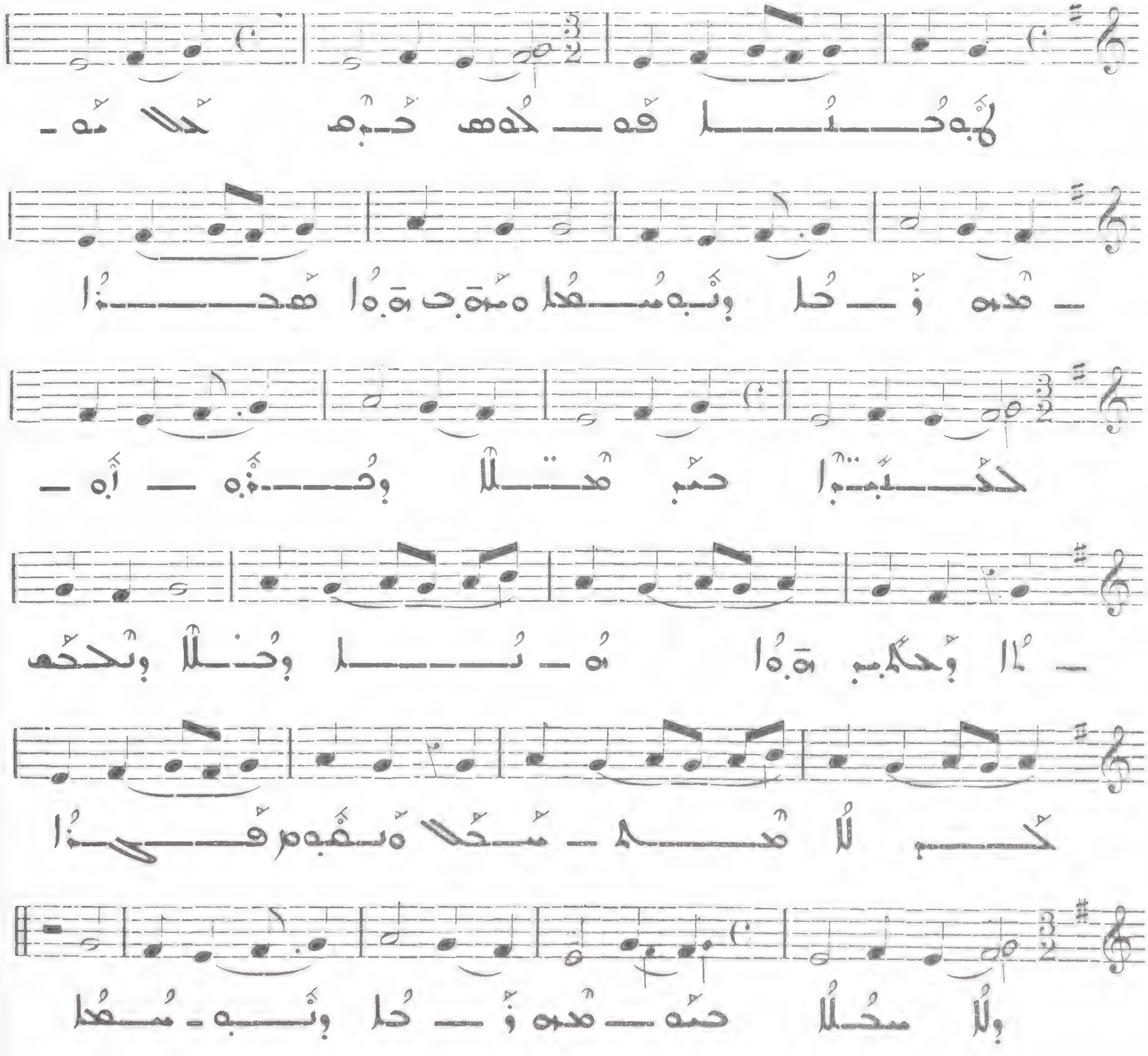




ܘ 443

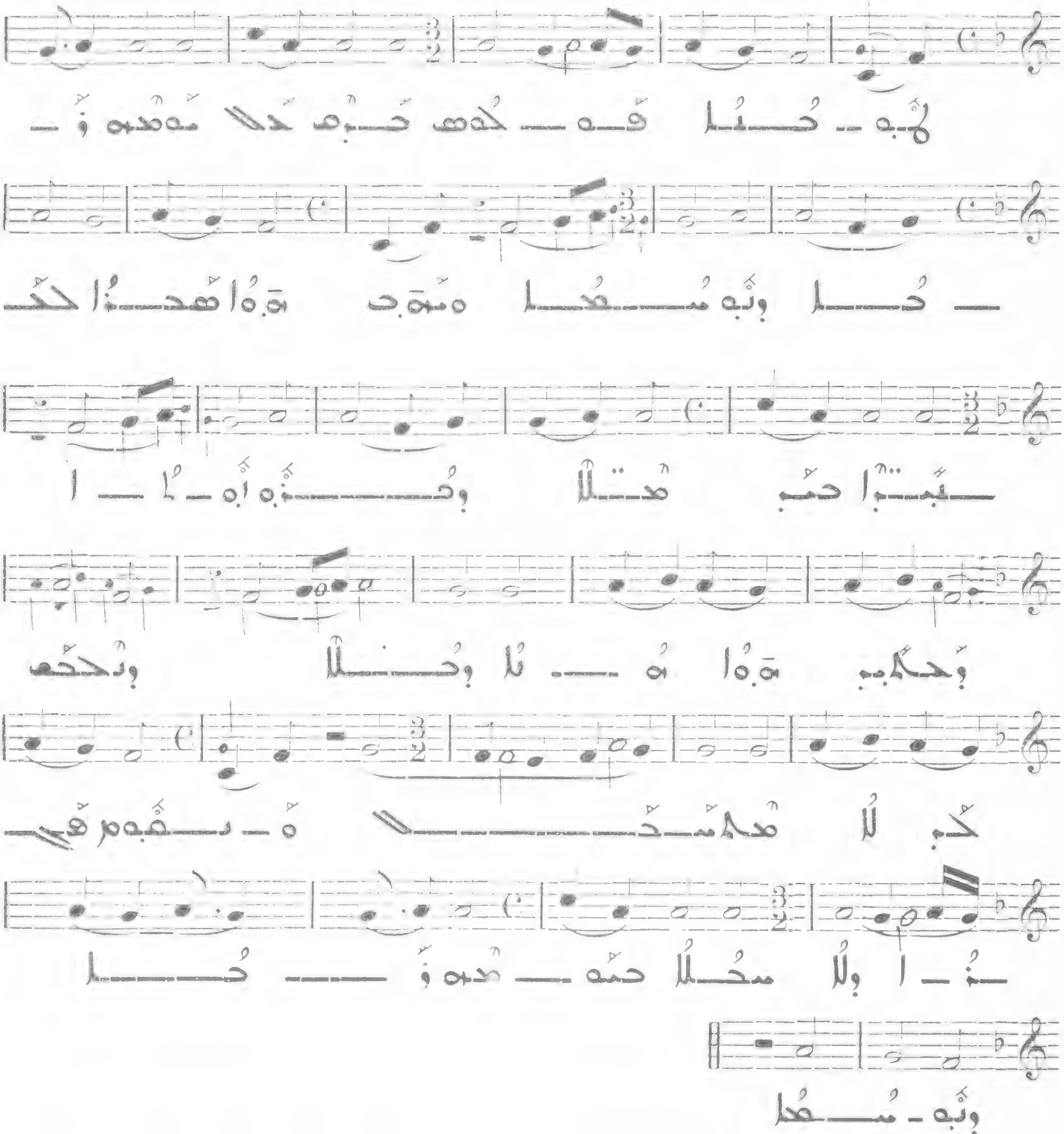
Allegro

V



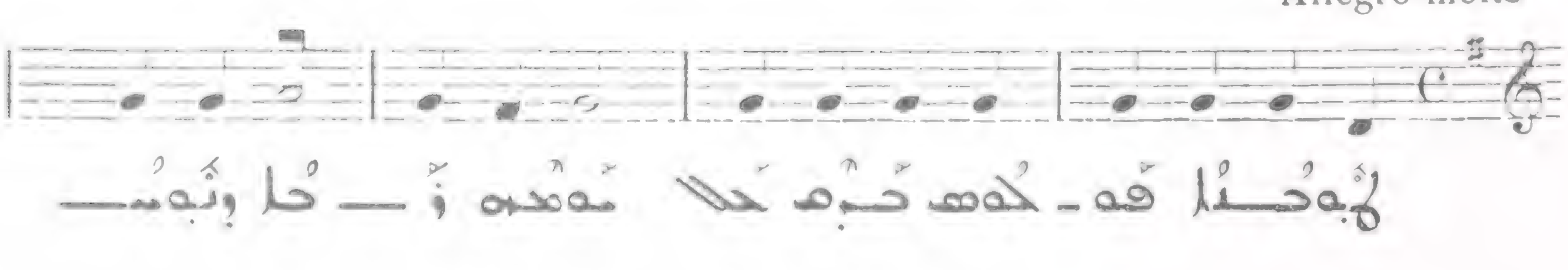
444

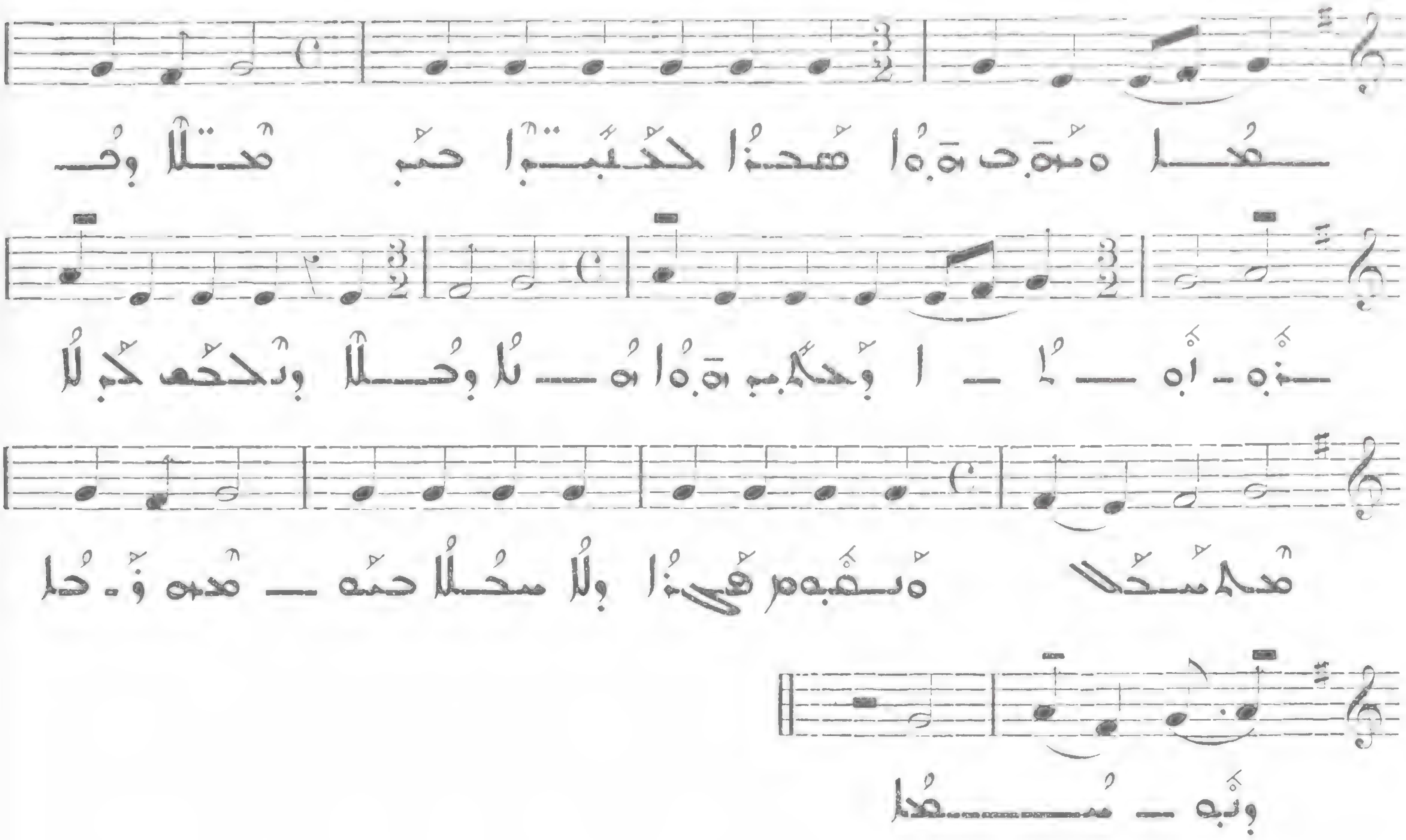
All. molto



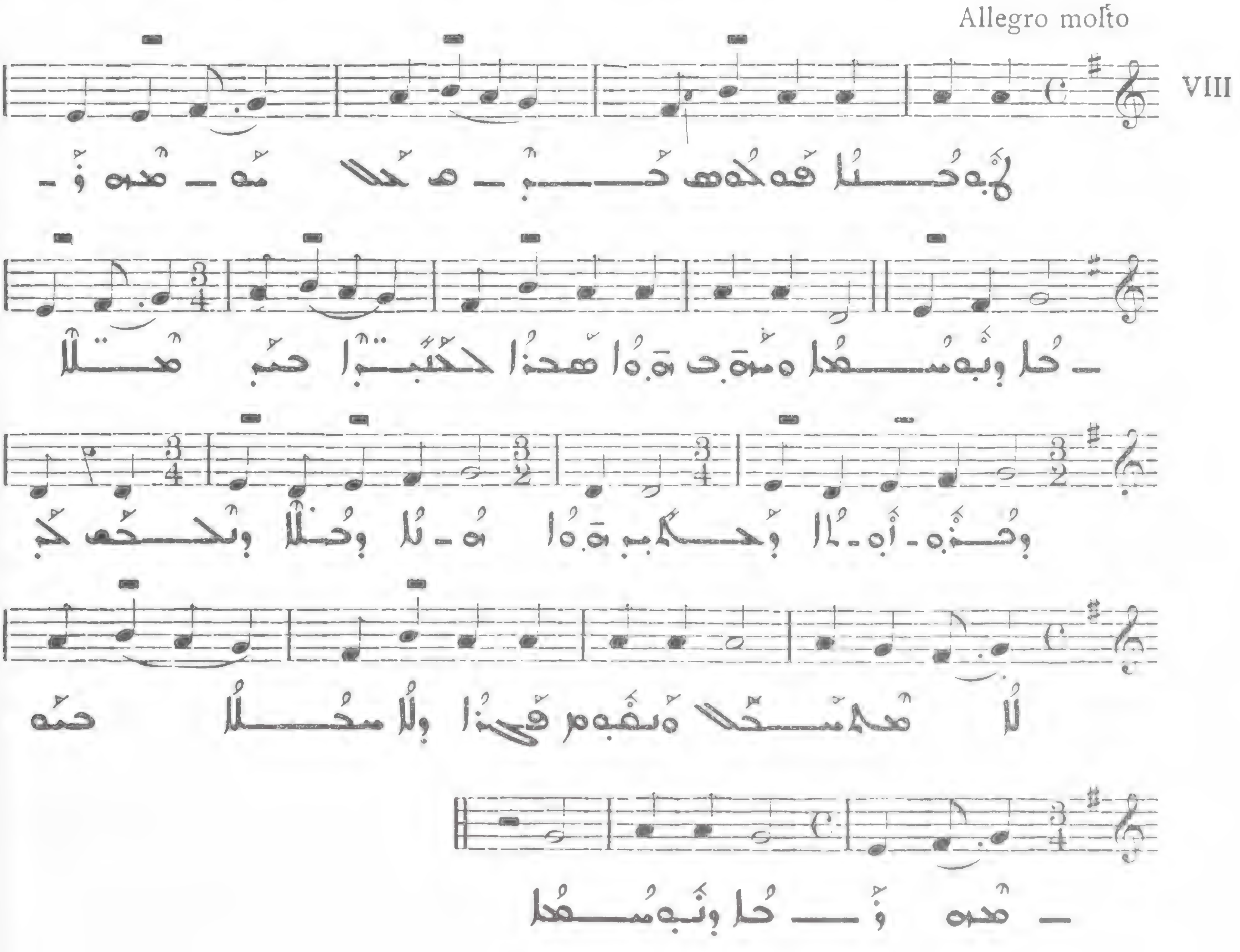
445

Allegro molto

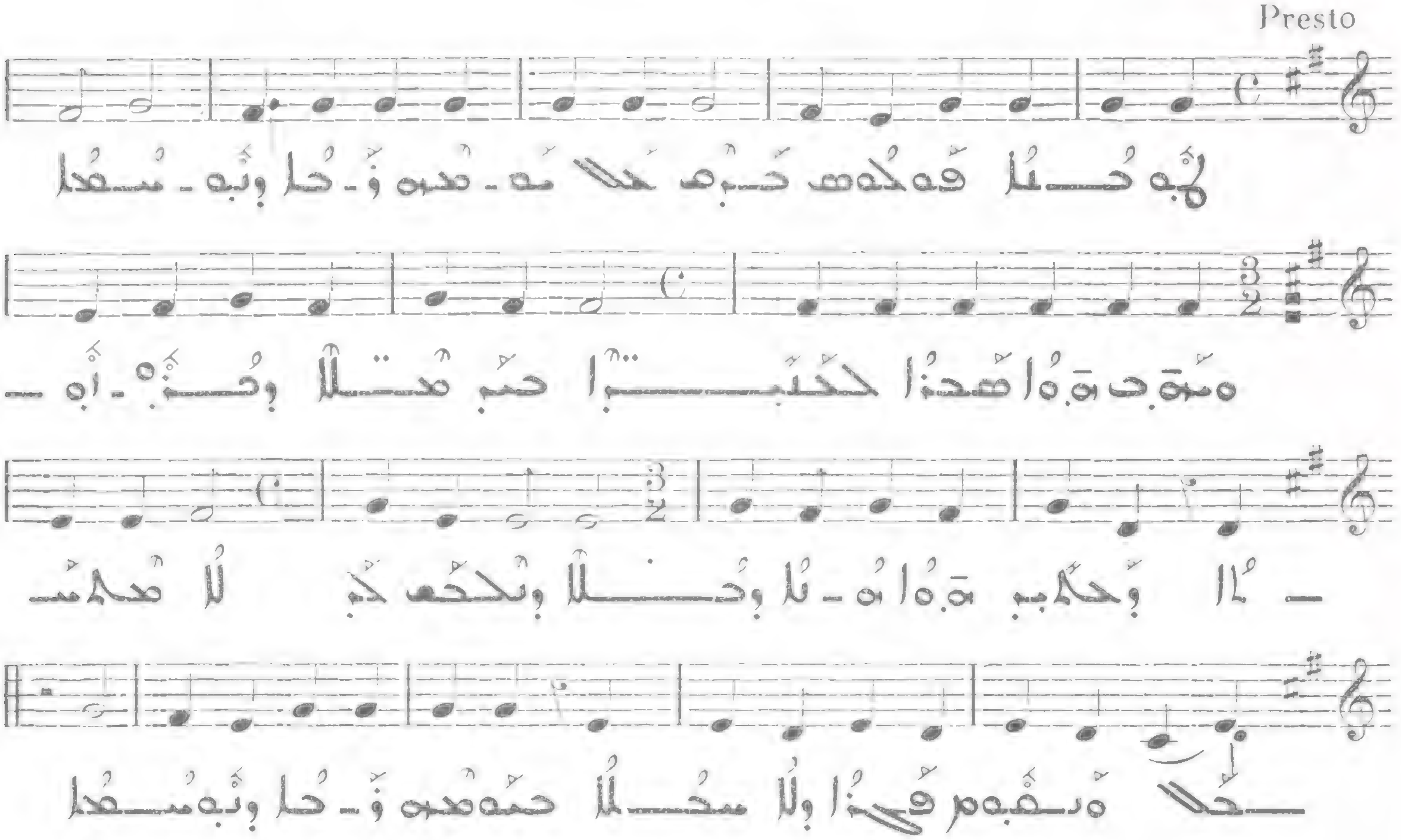




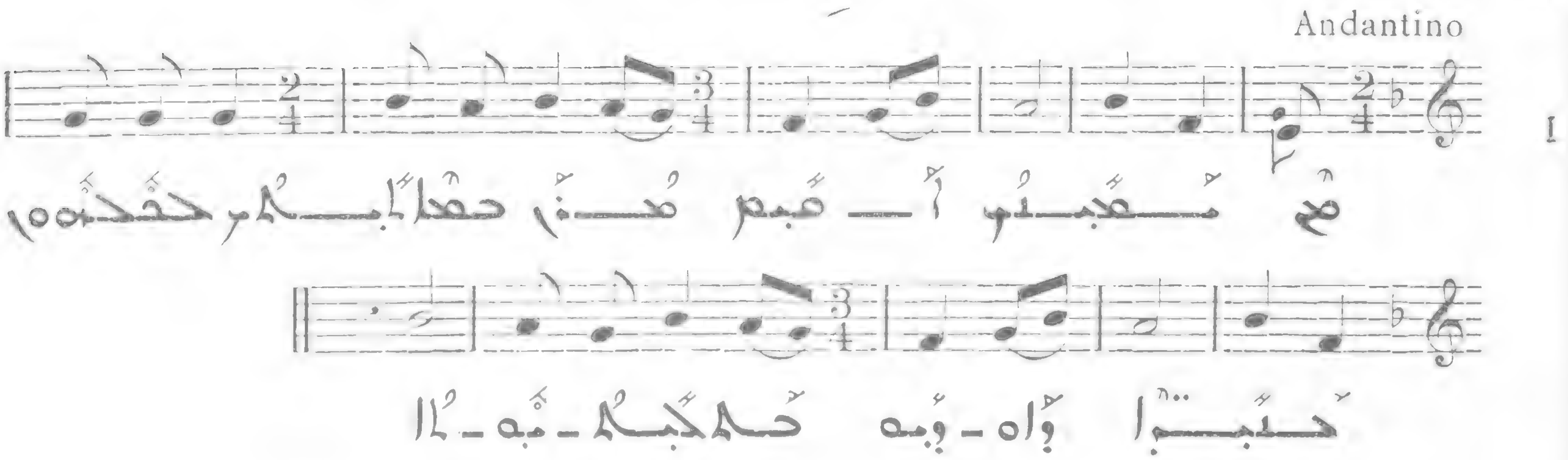
446



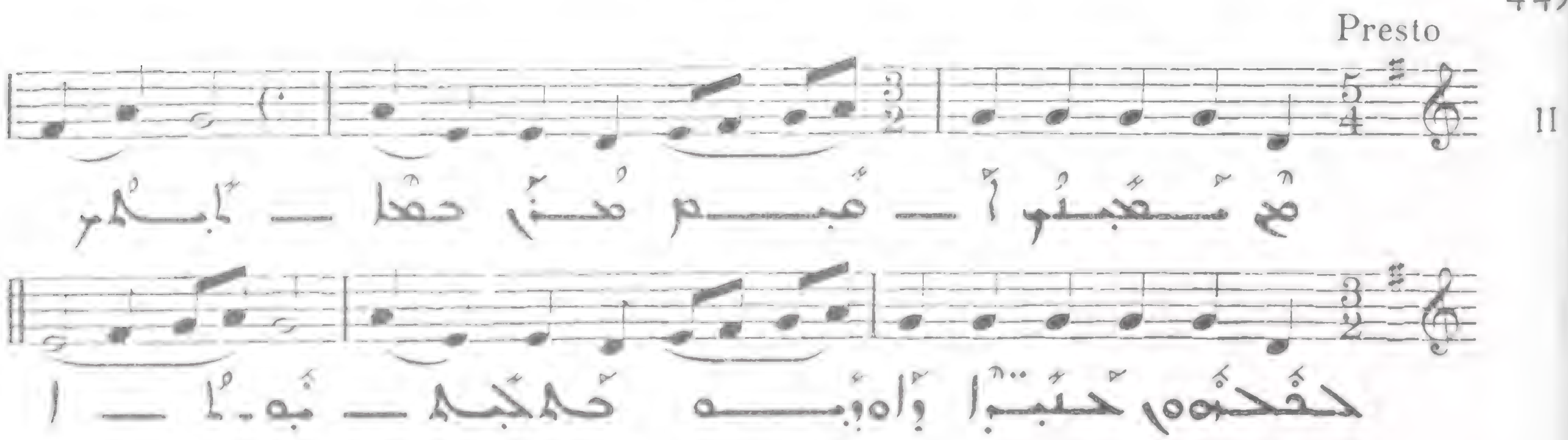
447



448



449



450

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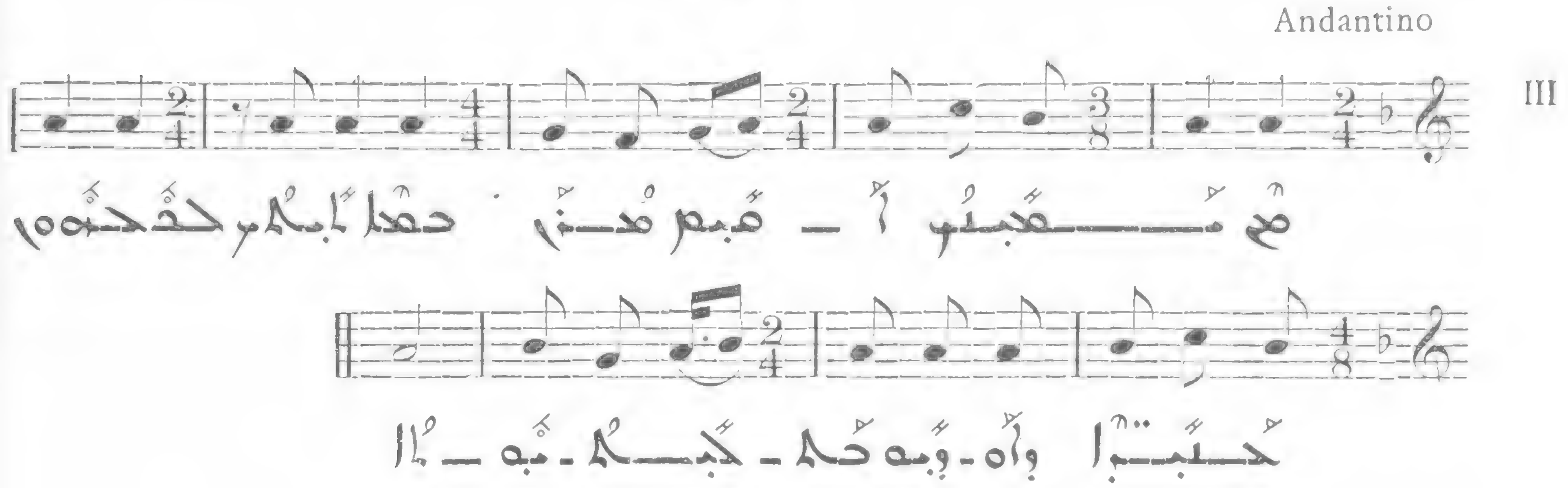

451

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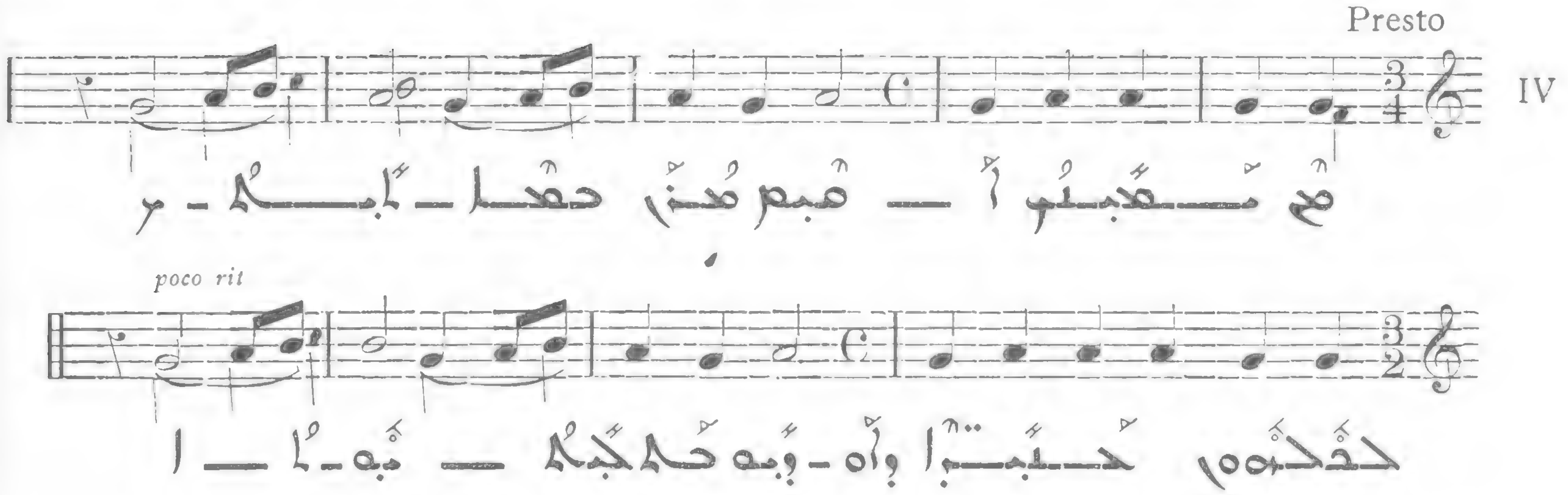

452

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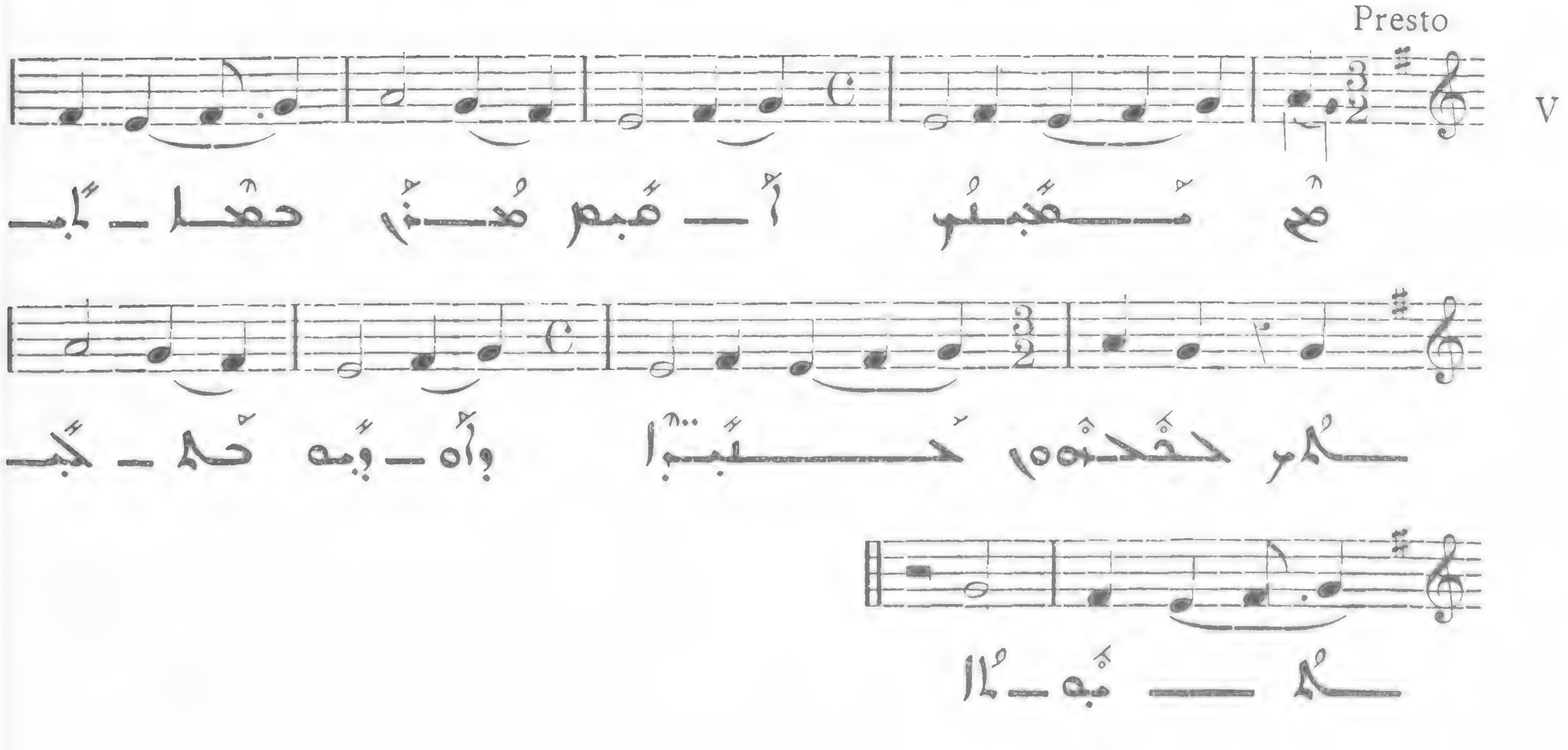
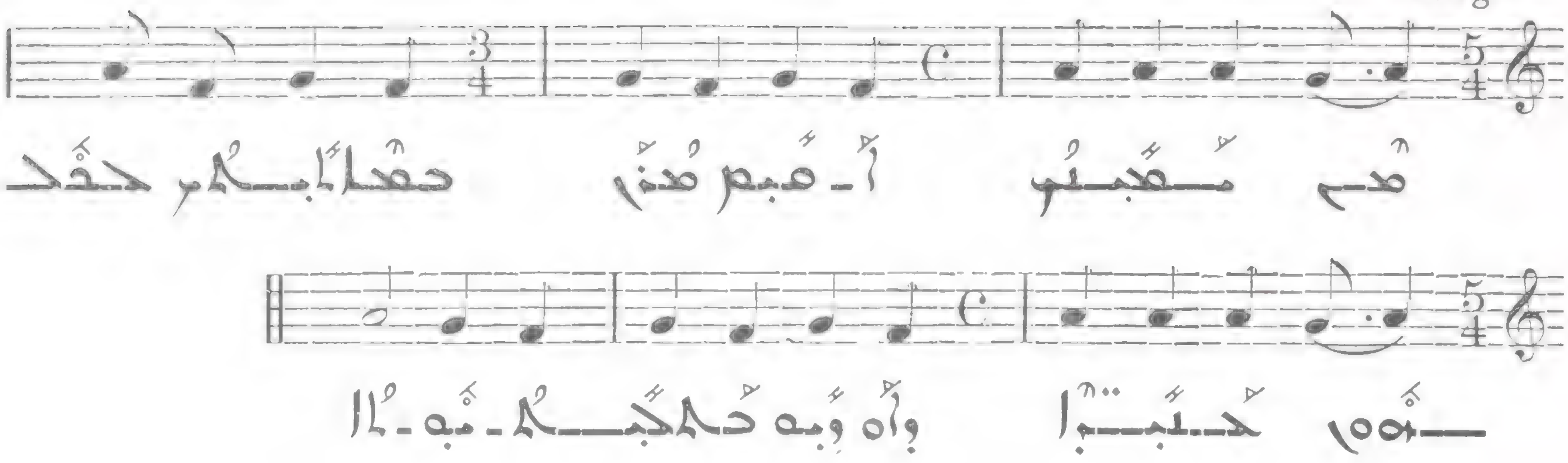


453

Allegro

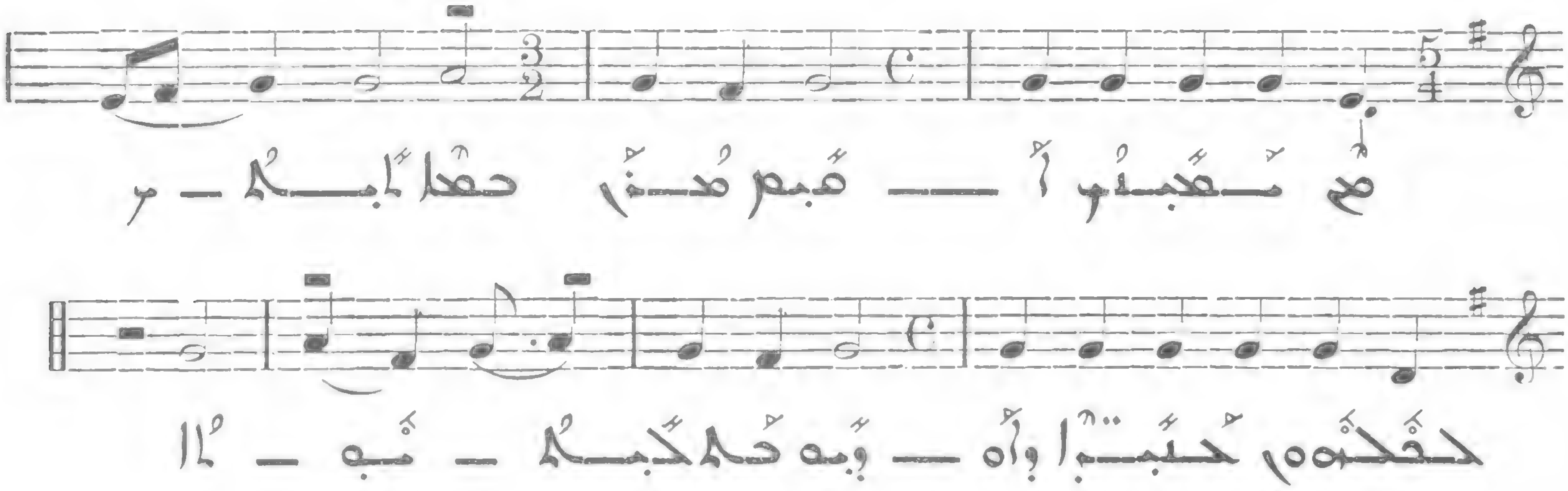
VI



454

All. molto

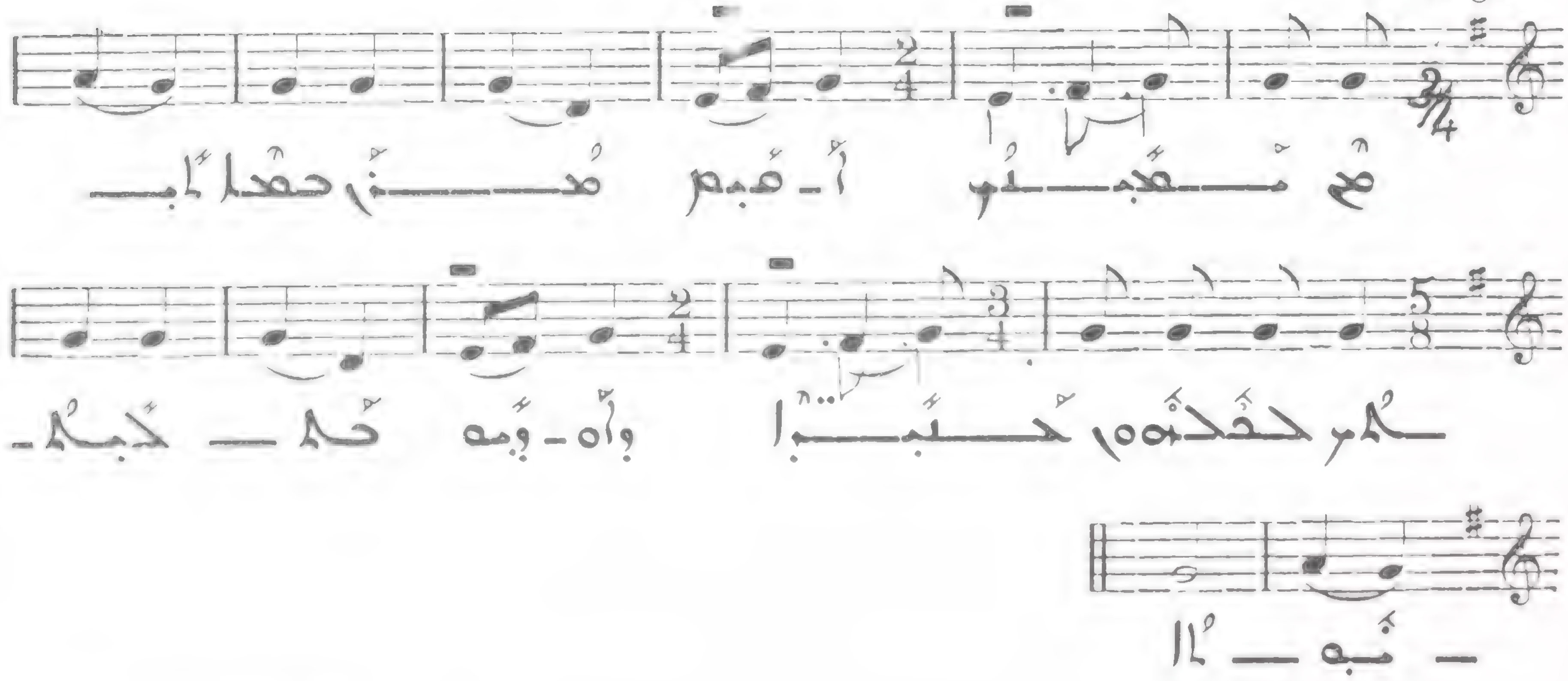
VII



455

Allegro

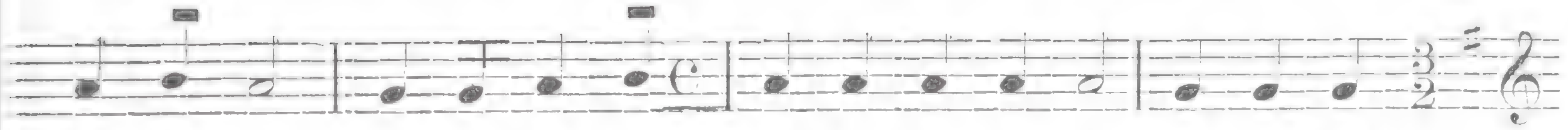
VIII

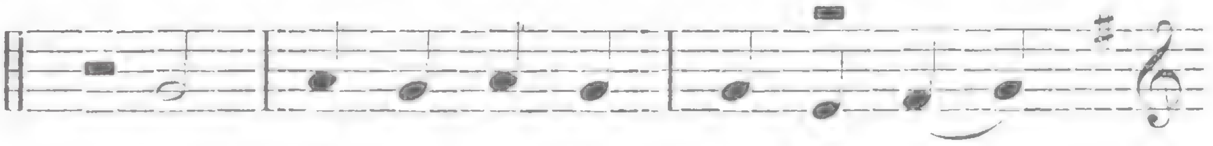


456

Presto

VIII

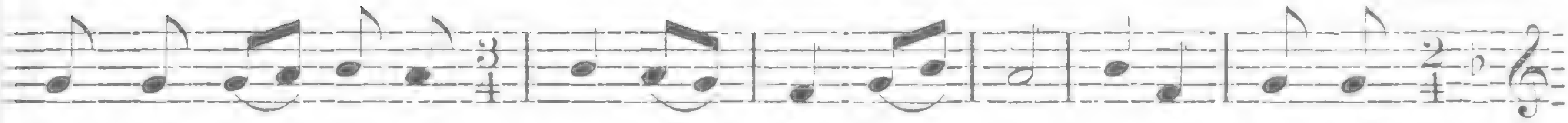


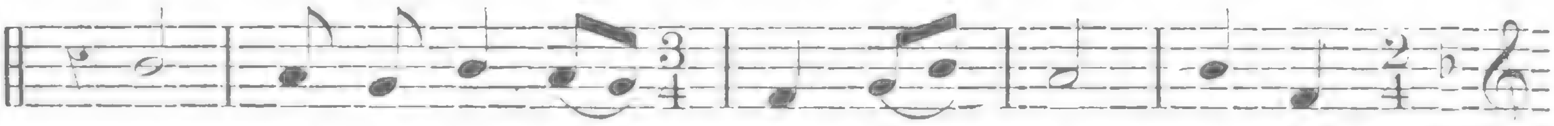


457

Andantino

I

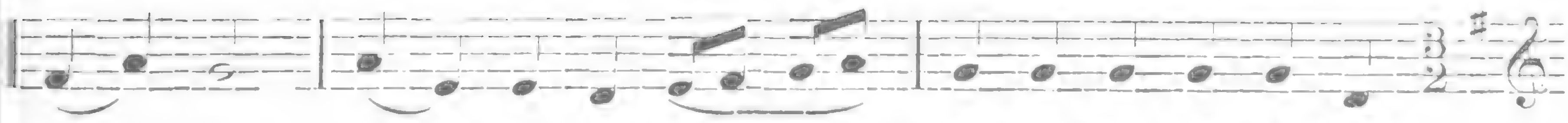


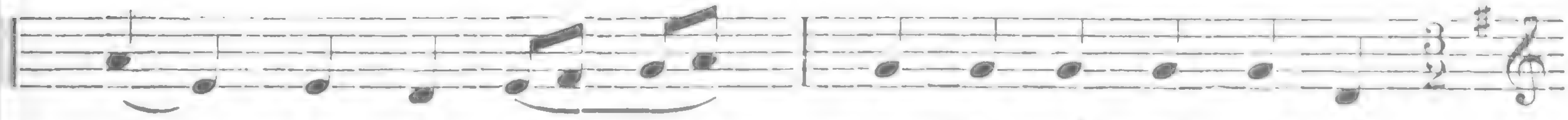


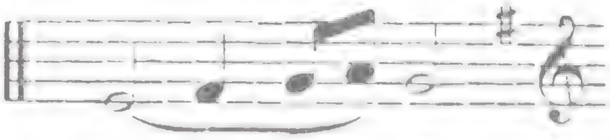
458

Presto

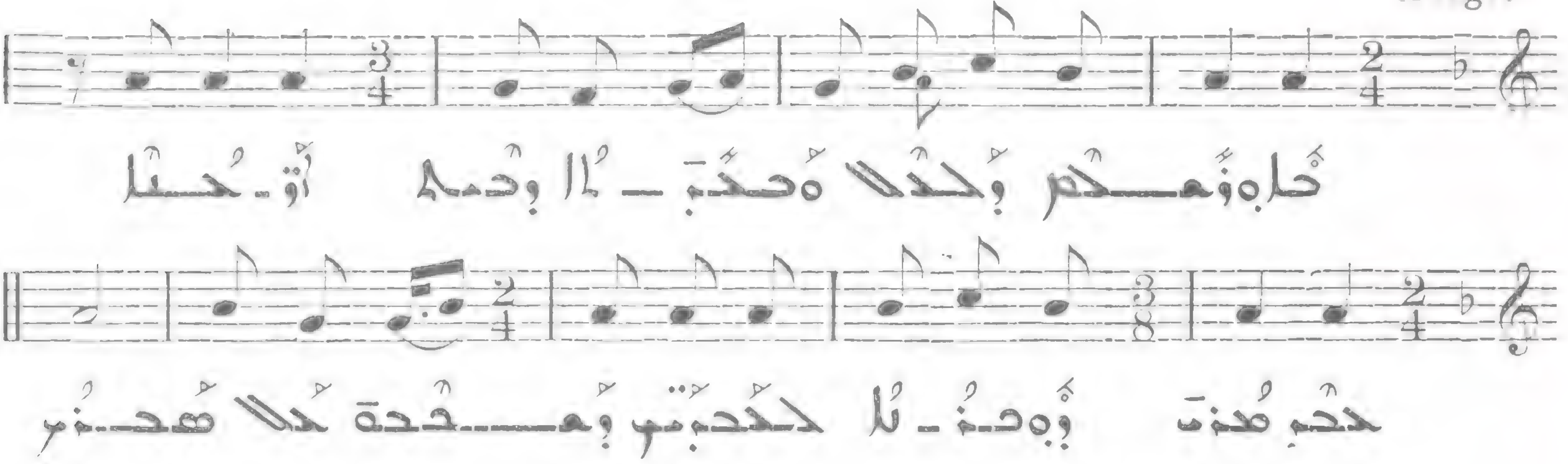
II



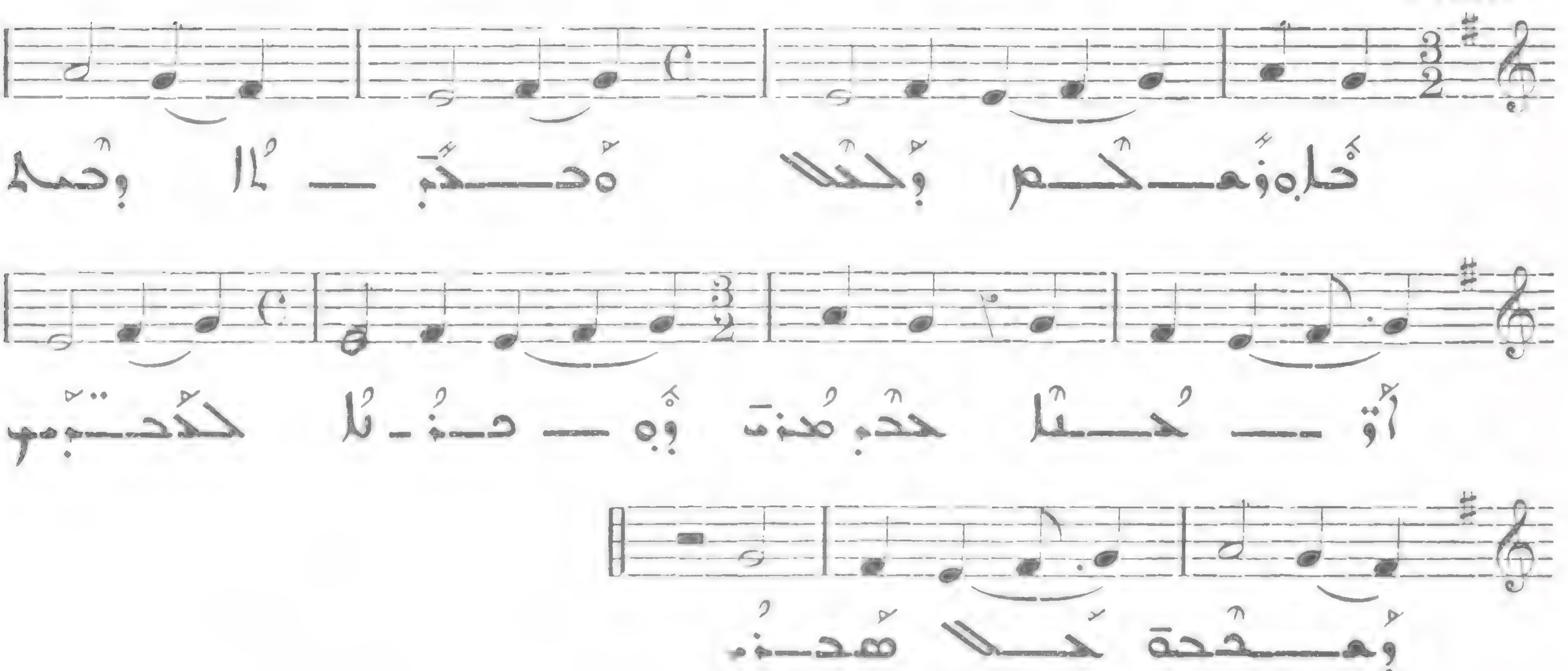




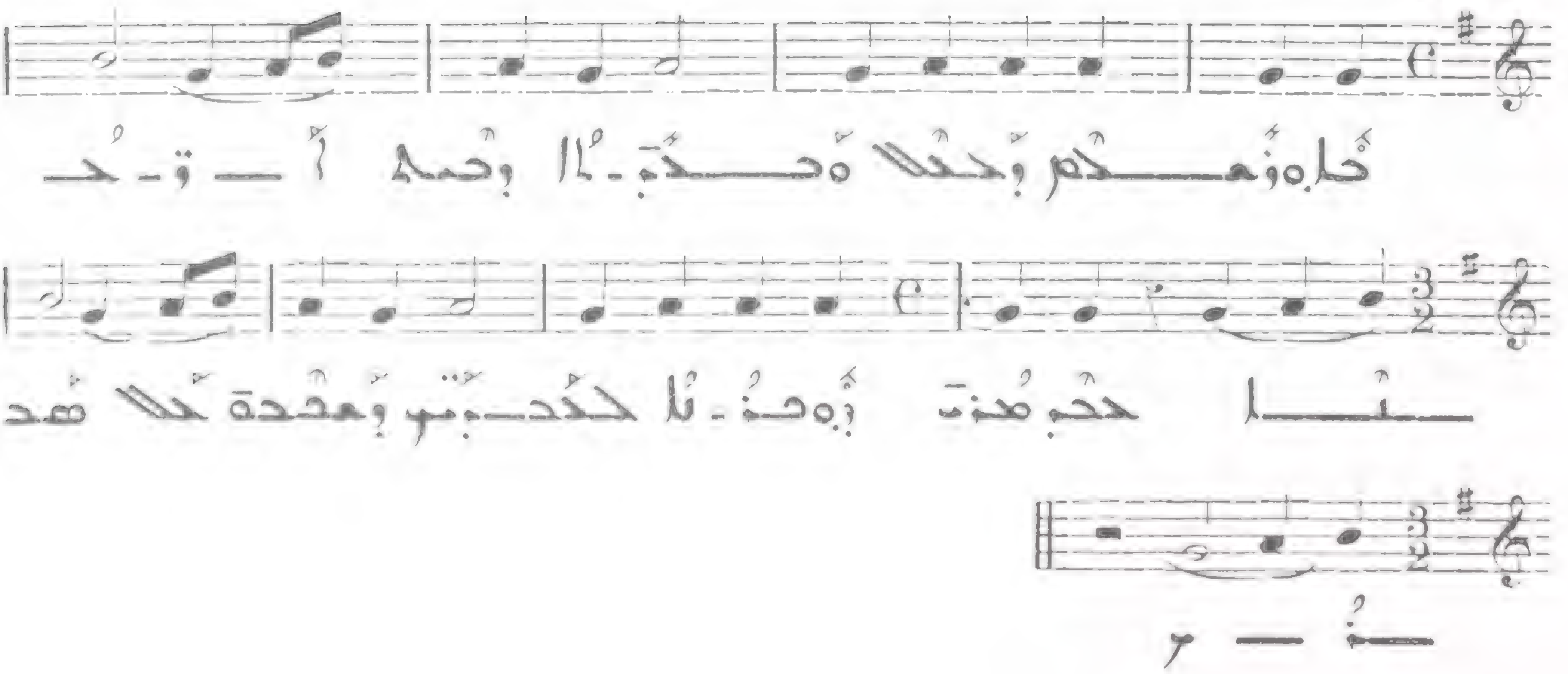
ܘ 459



ܙ 460



ܚ 461



462

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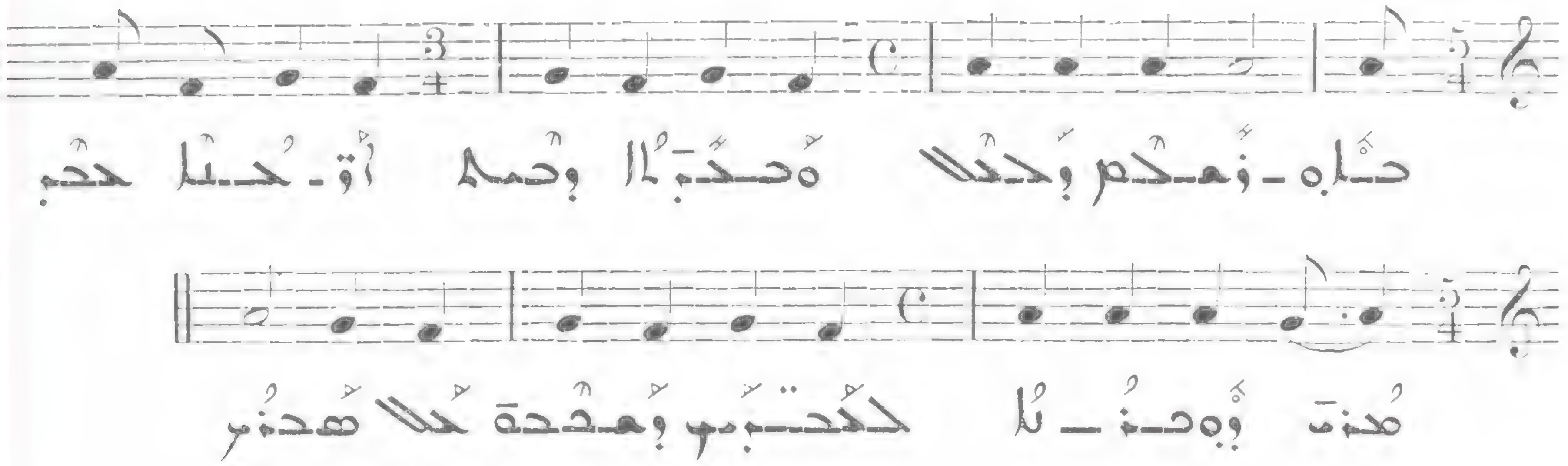
Allegreto

VI



463

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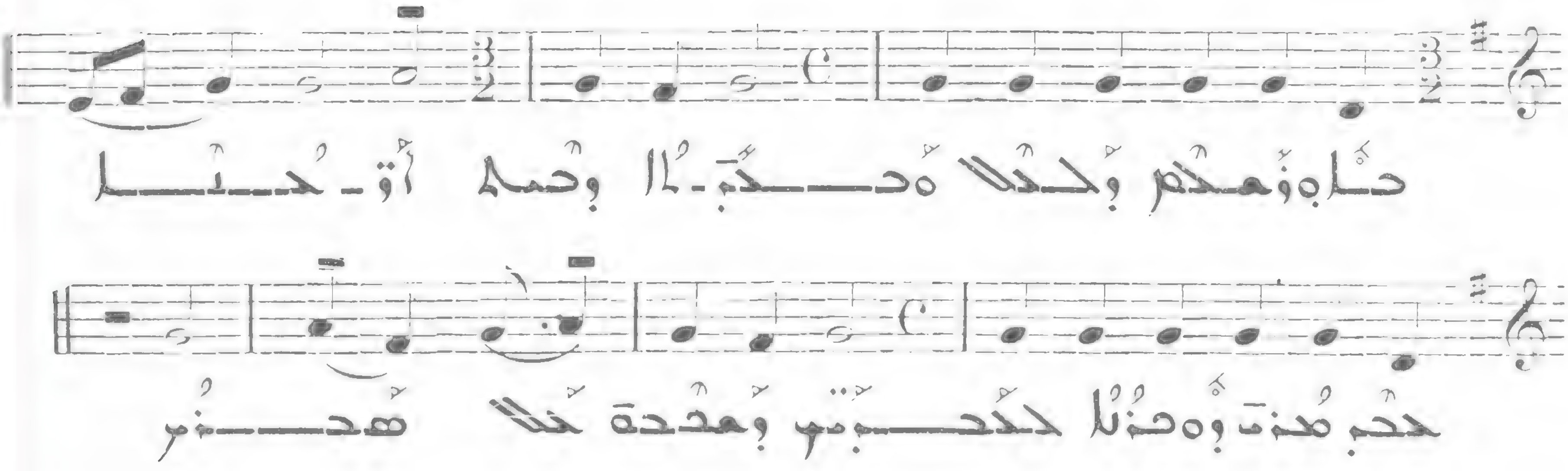
Allegro molto

VII



464

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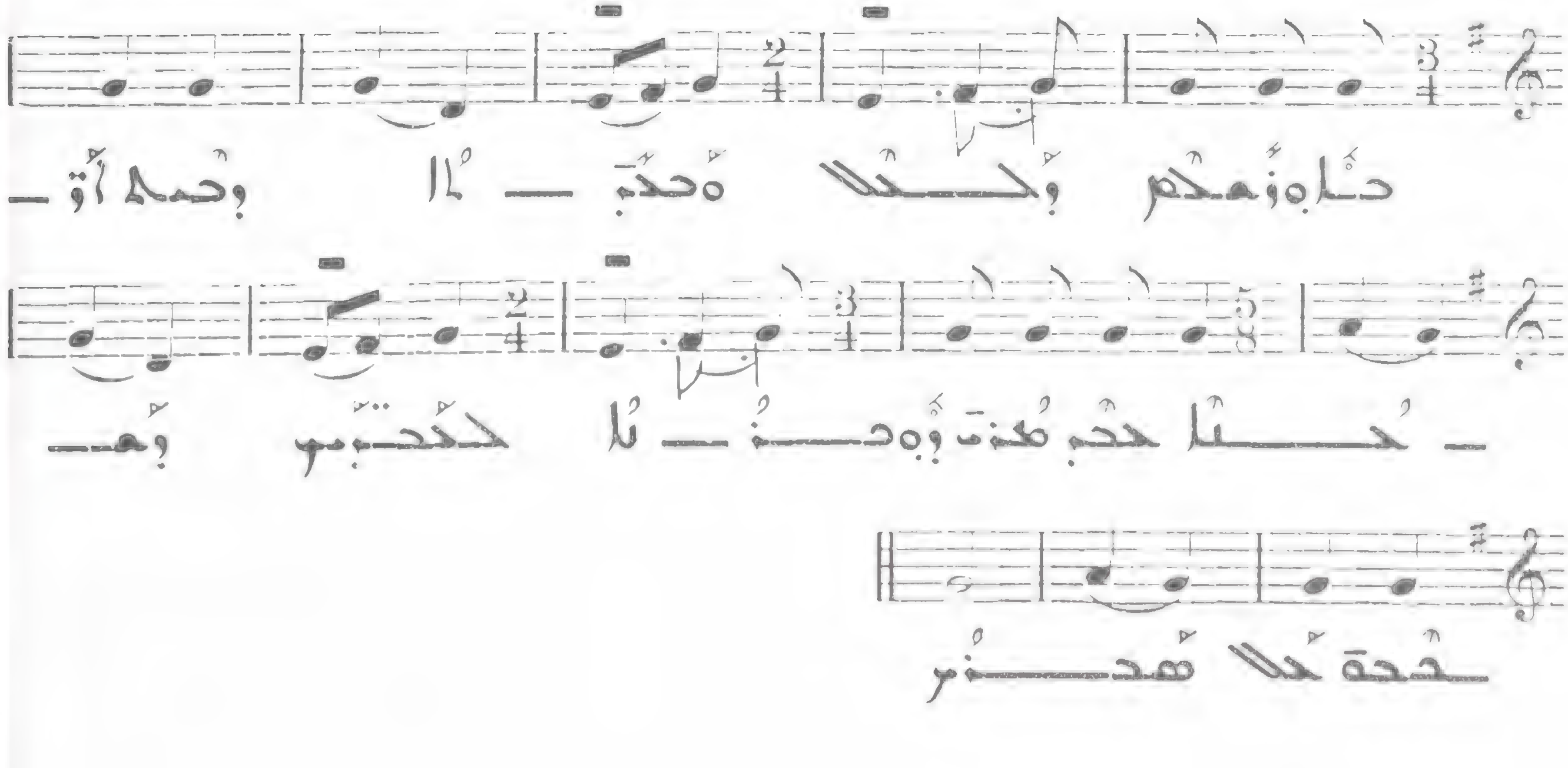
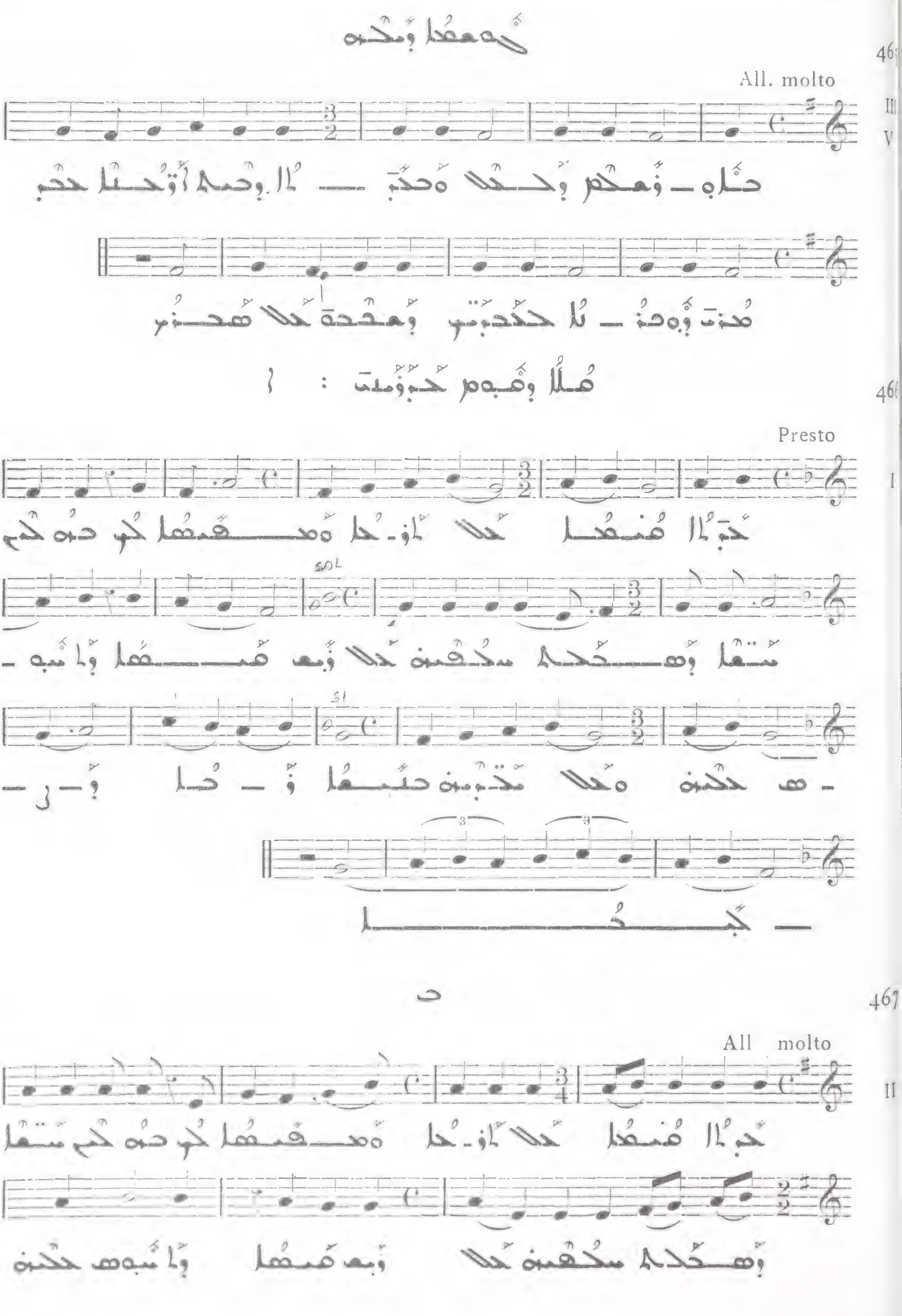
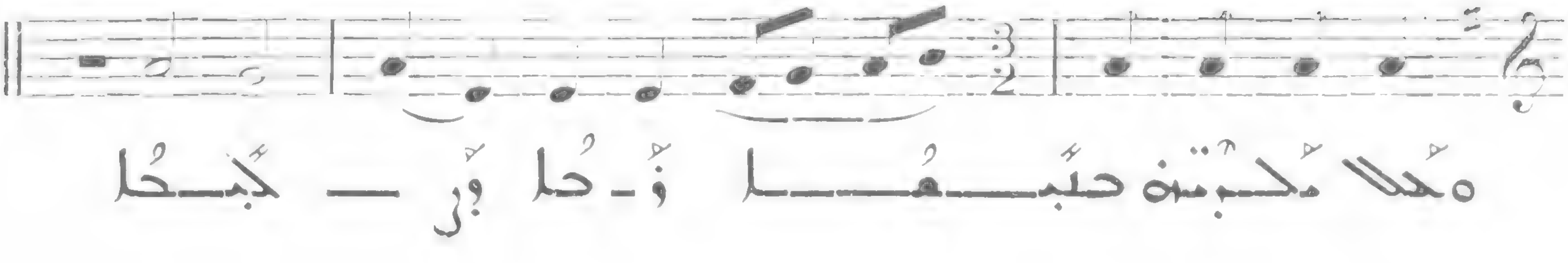
Allegro

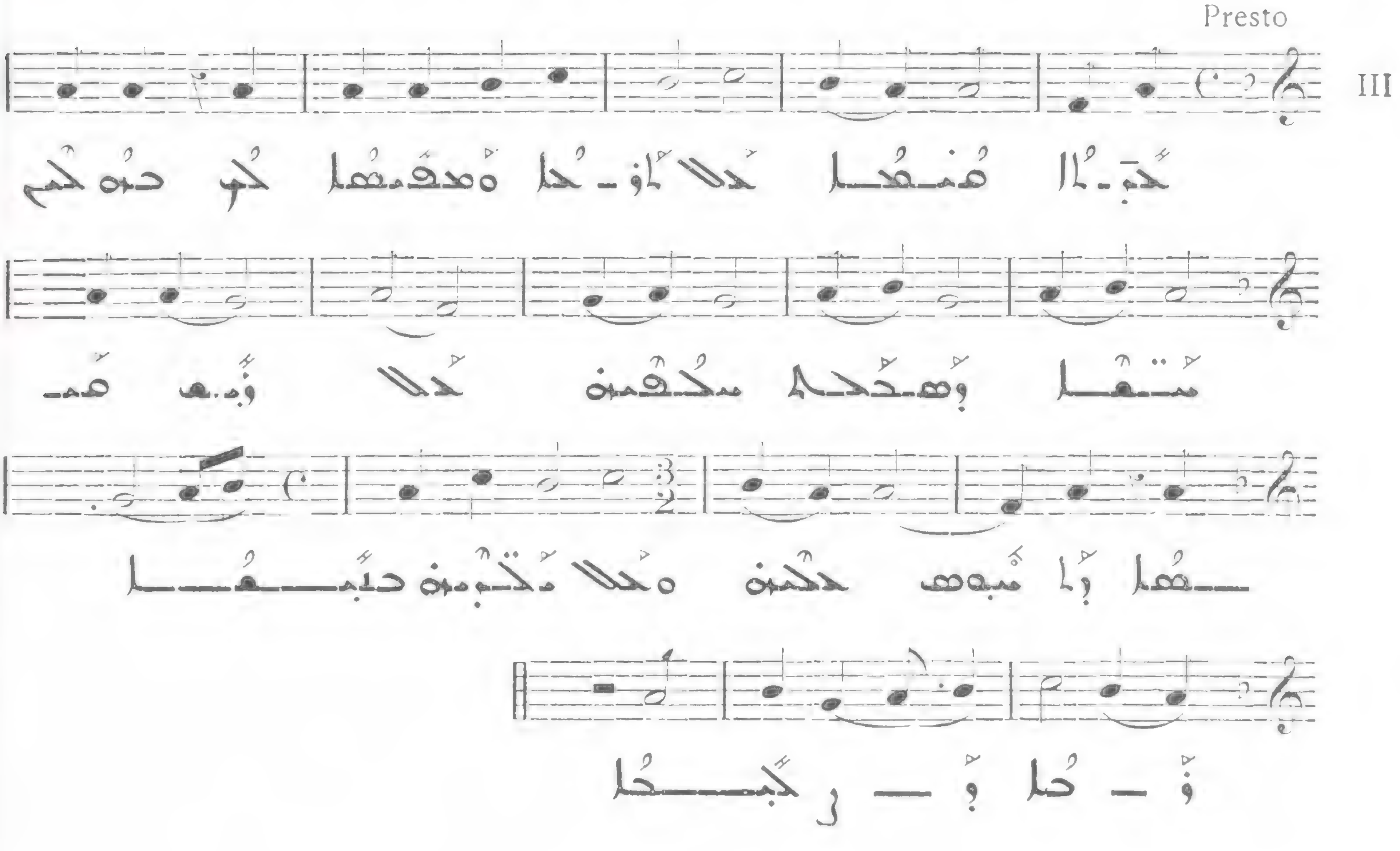
VIII



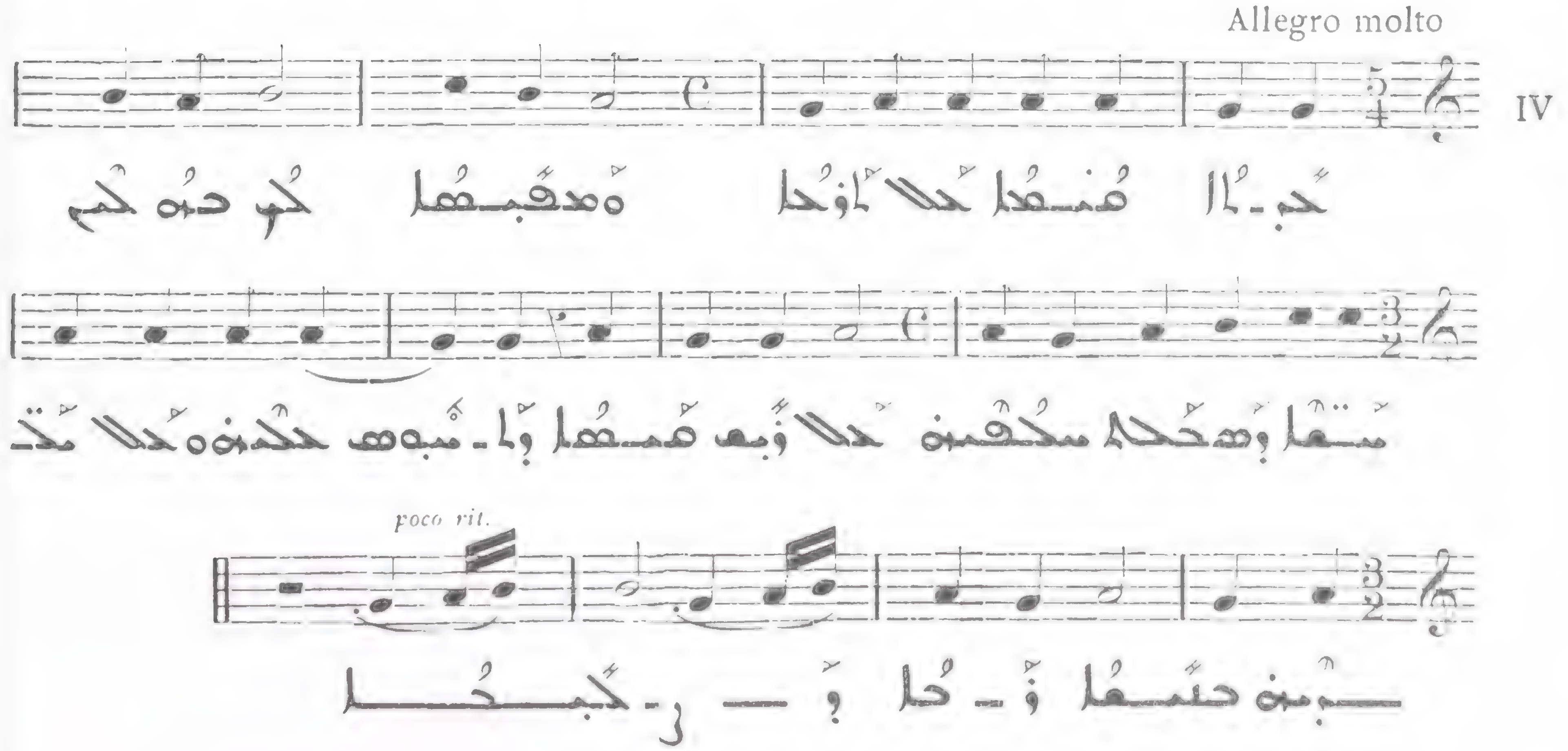

All. molto
Presto
SOL
SI
All molto
467



468



469



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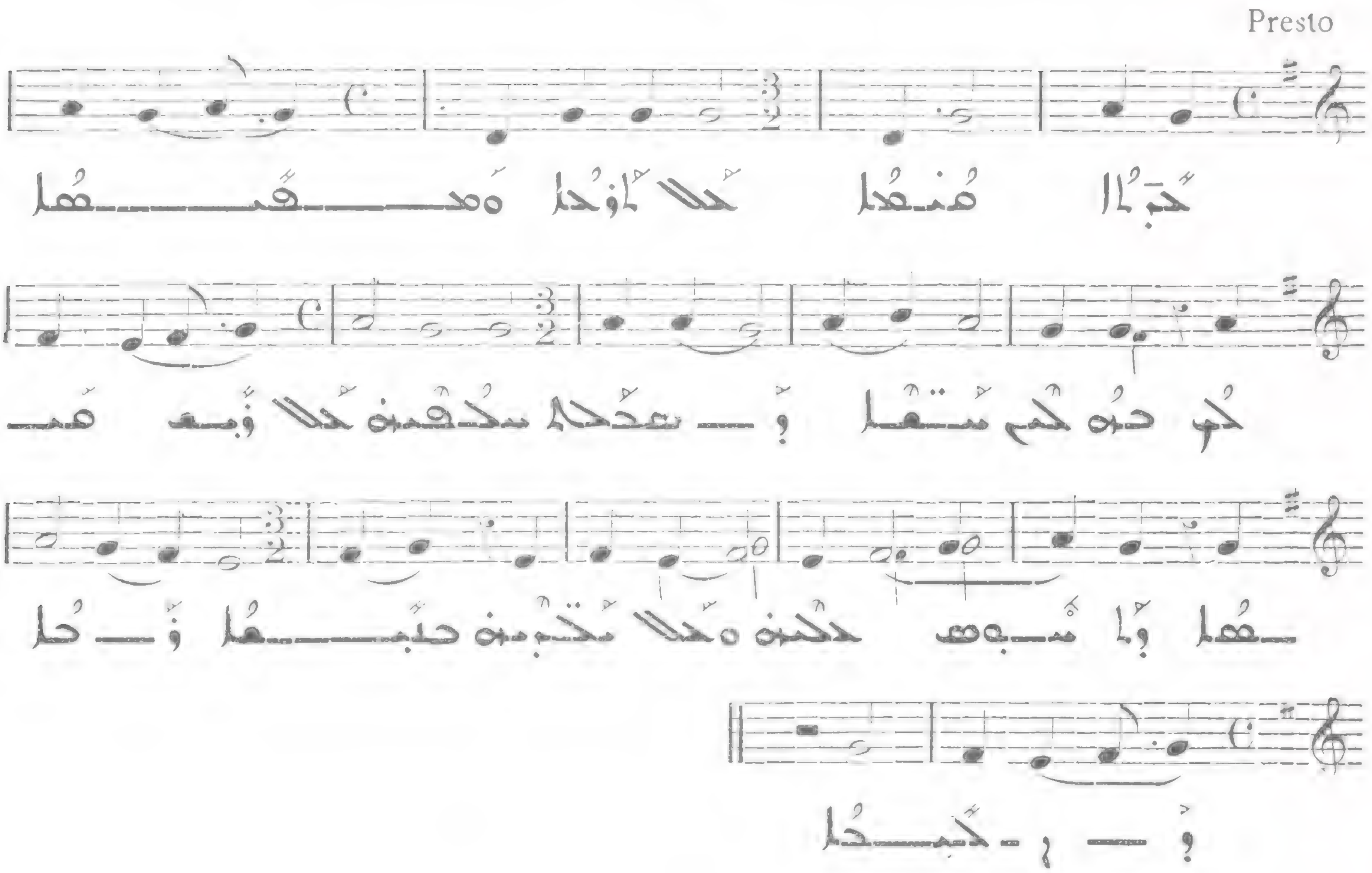
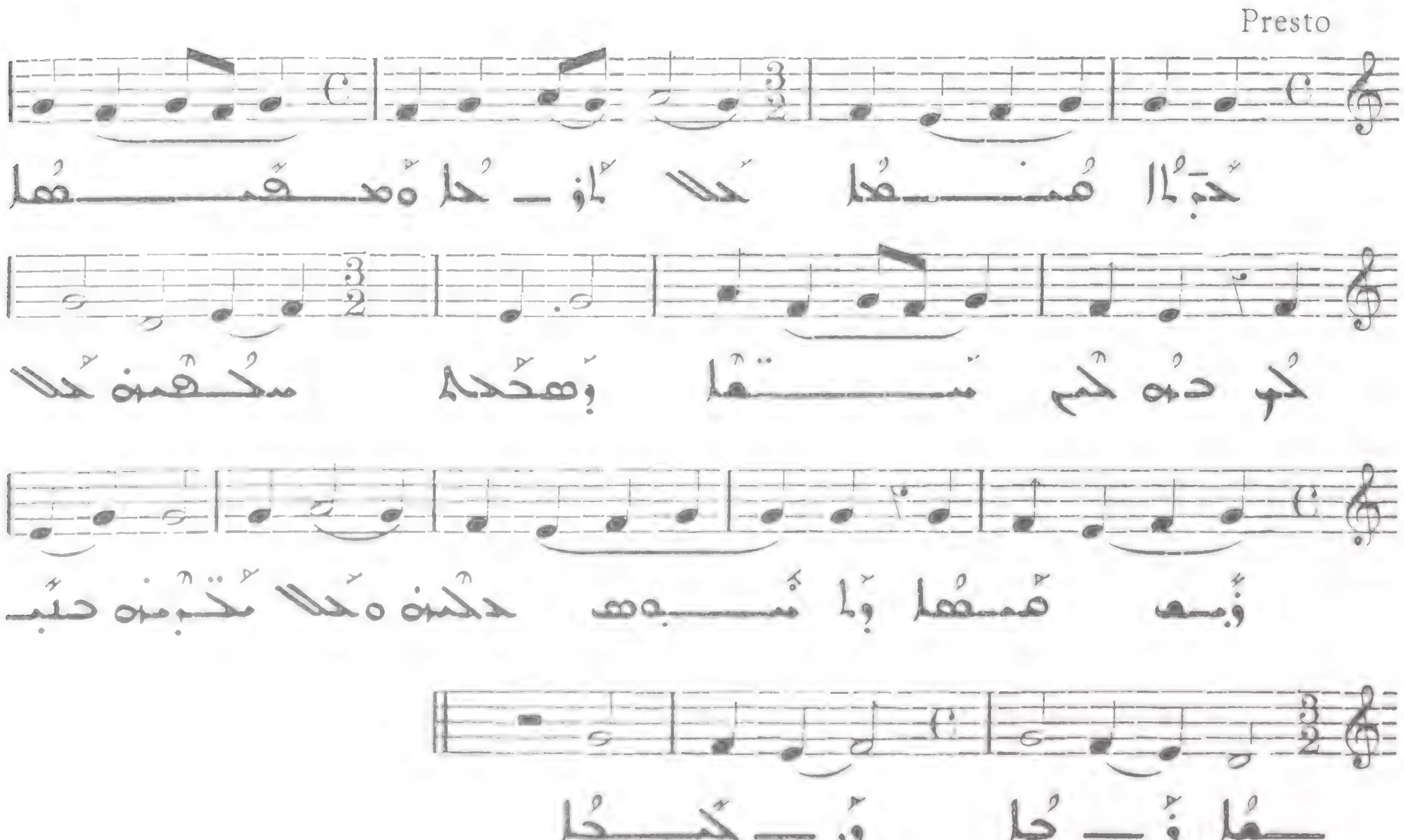


ܘ 471



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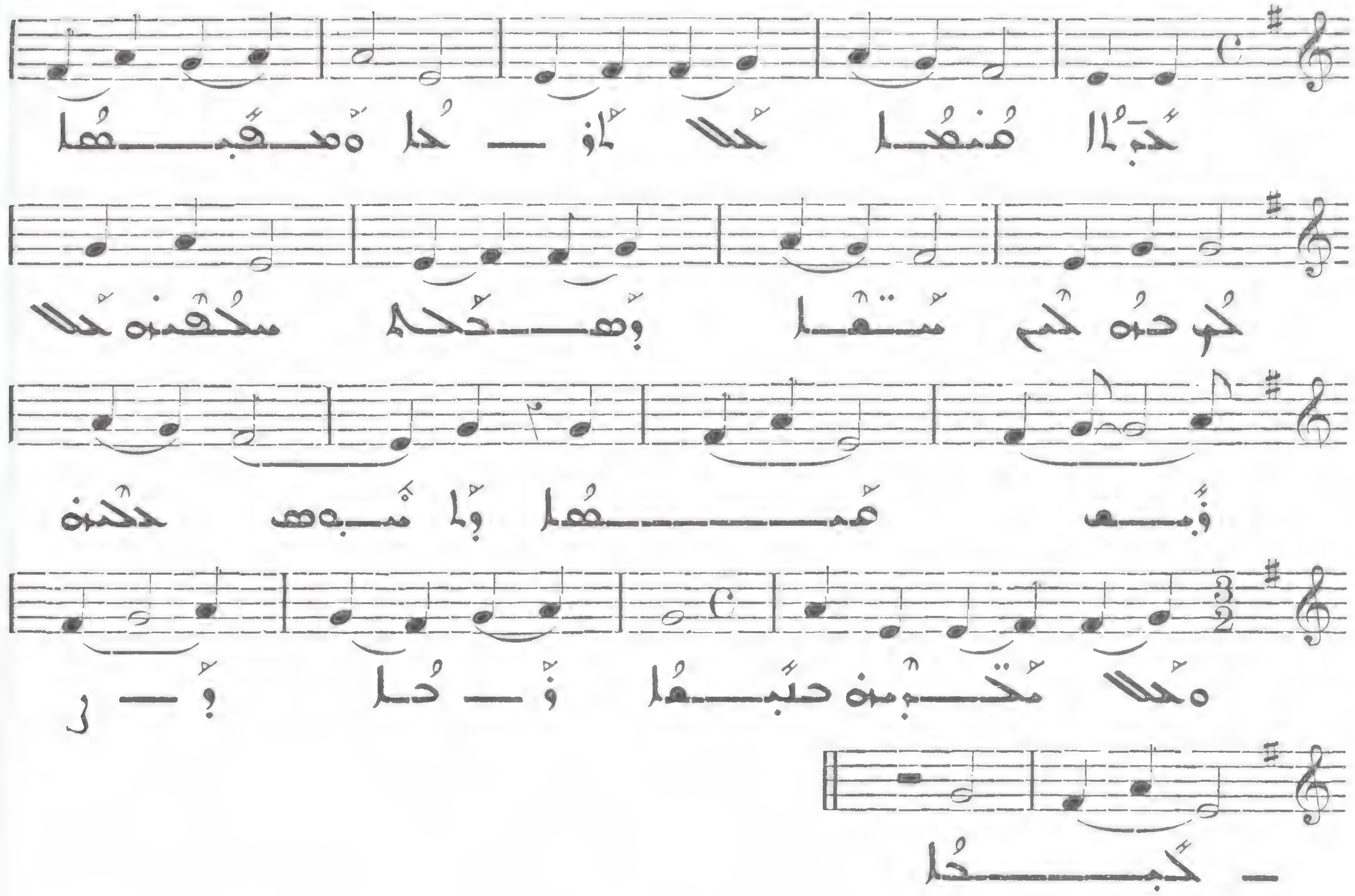
472

Presto

VII



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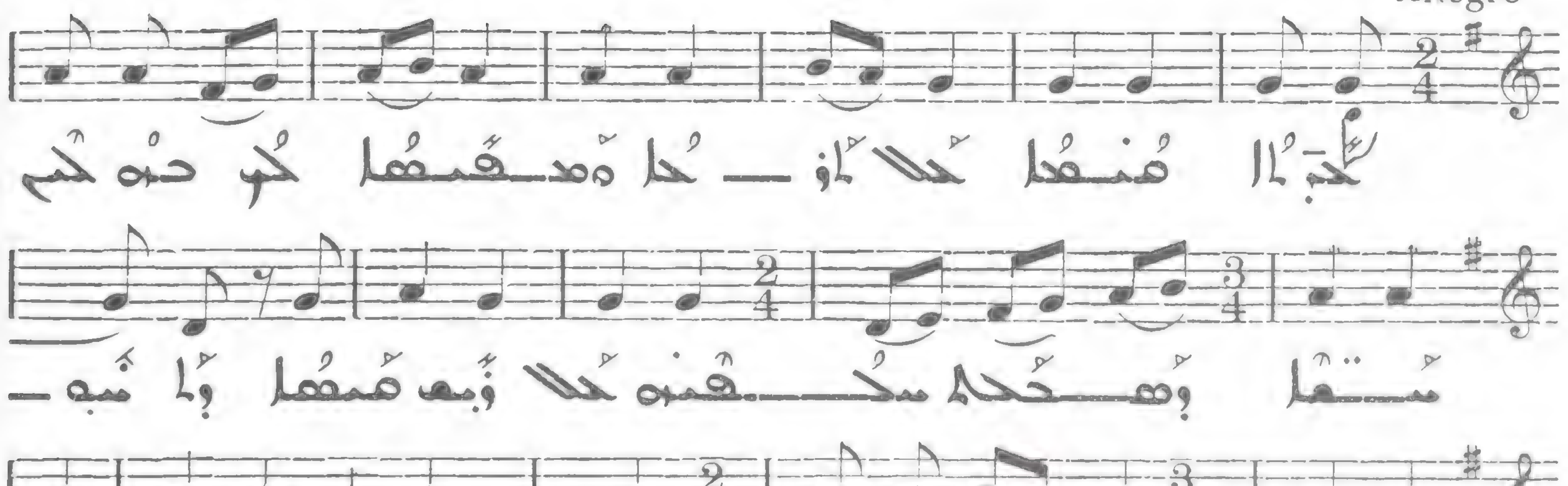
473

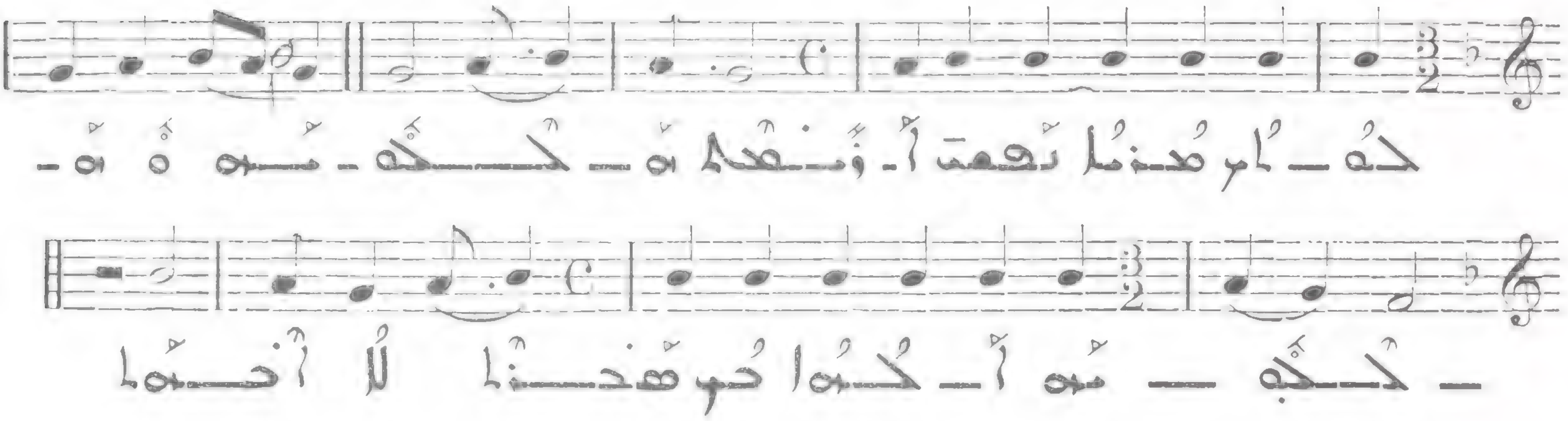
Allegro

VIII



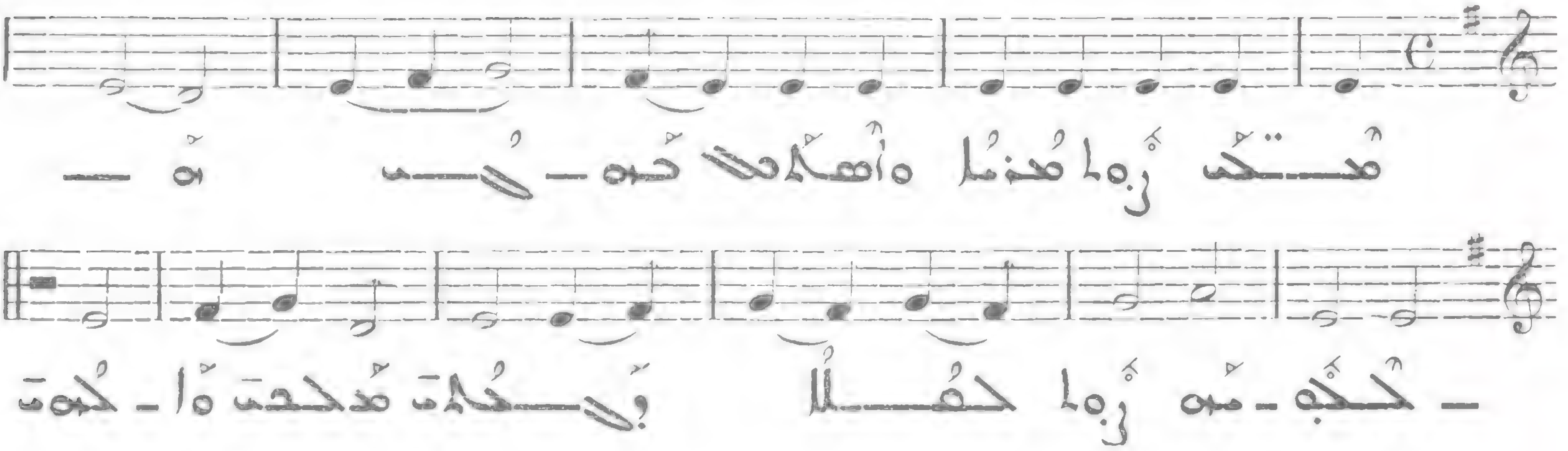
47

Presto

 I

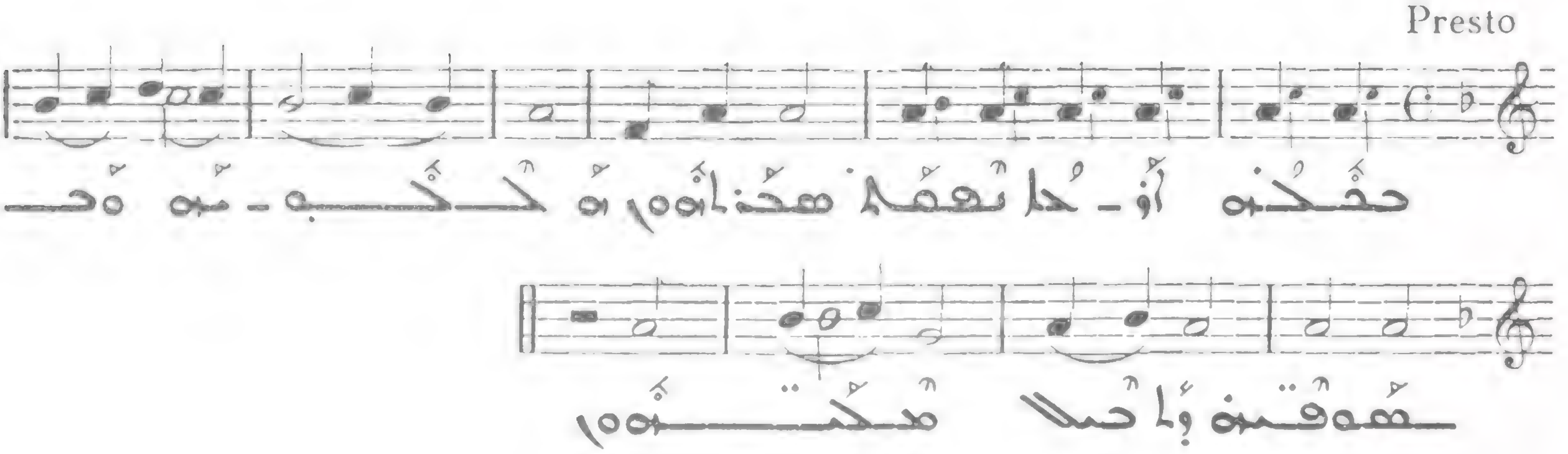
47

Presto

 II

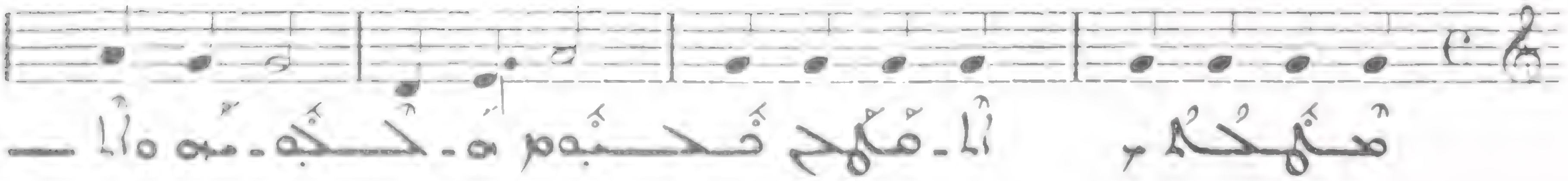
476

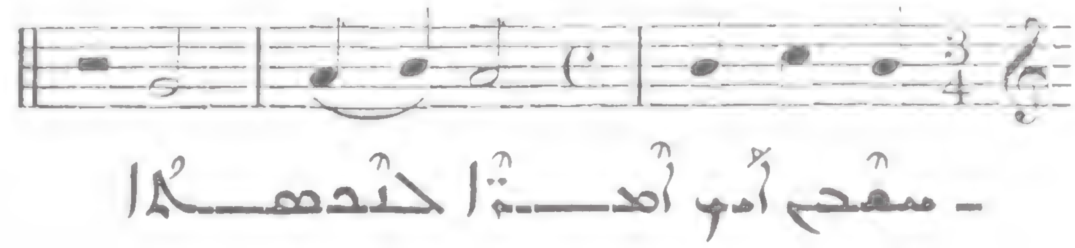
Presto

 III

477

Presto

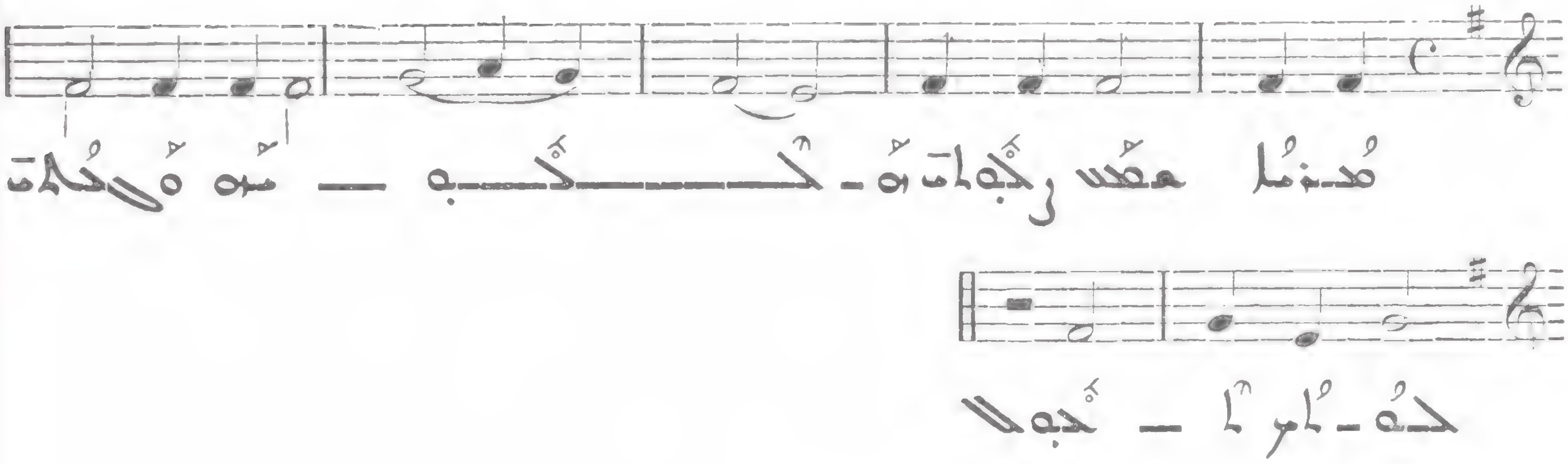
 IV



478

Presto

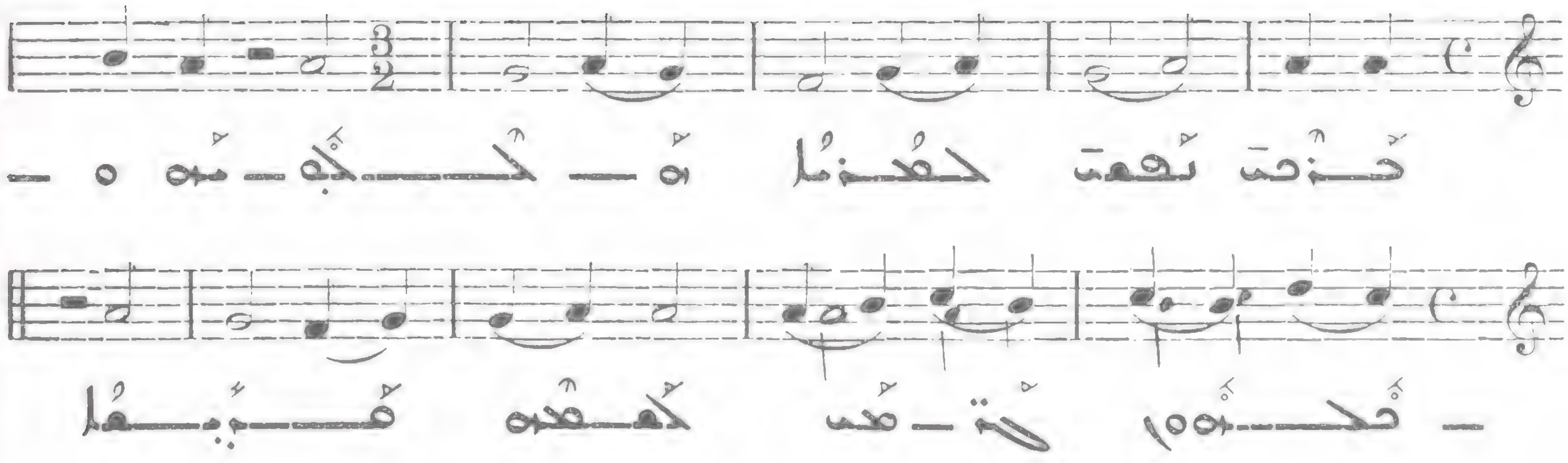
V



479

Presto

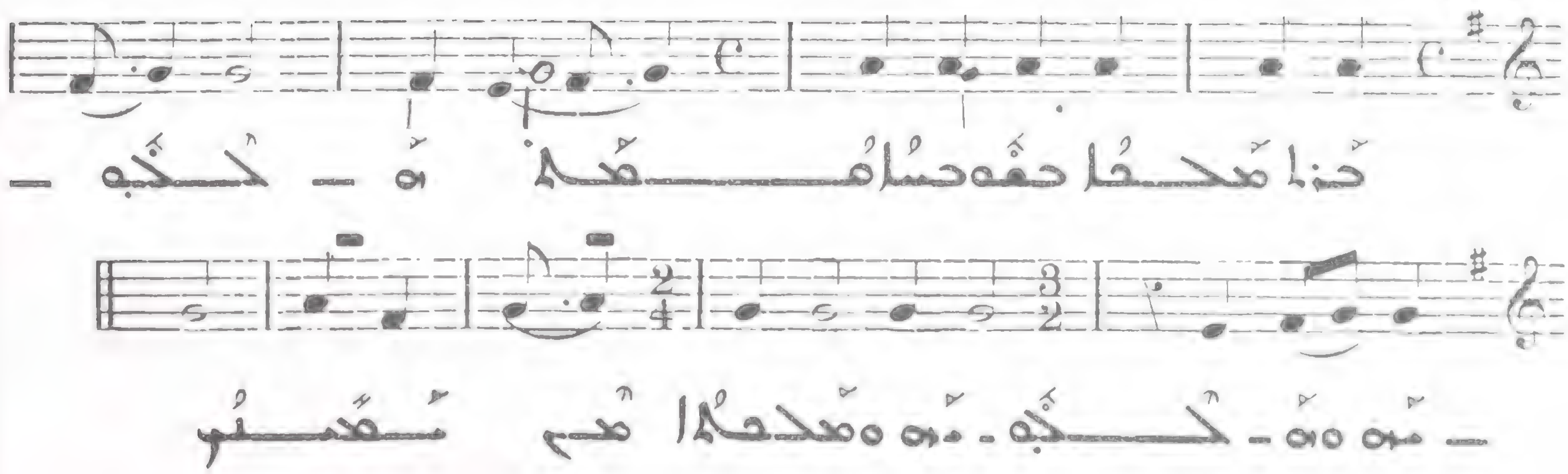
VI



480

Presto

VII



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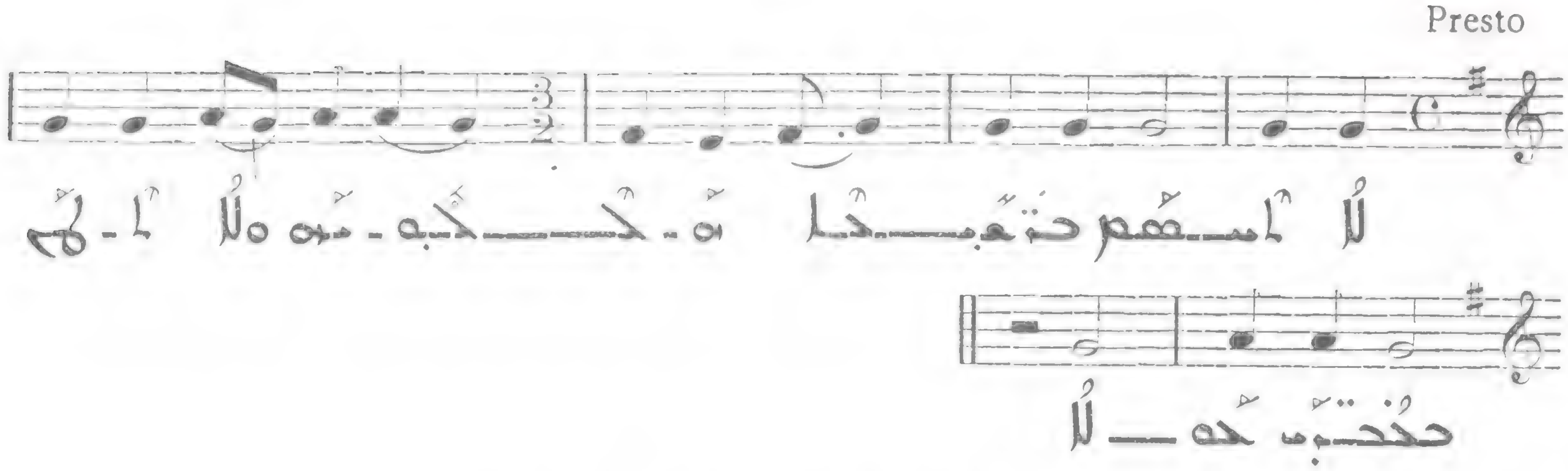
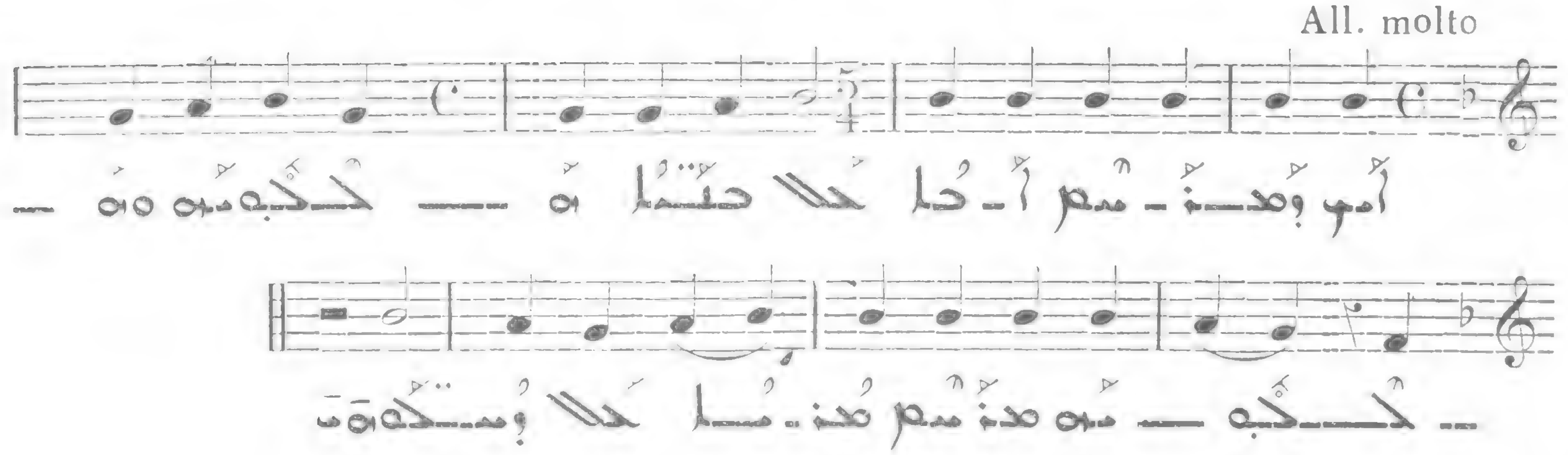
481



ܩܘܡܐ ܕܩܘܡܒܢܘܢ ܩܕܡܝܬܐ 482

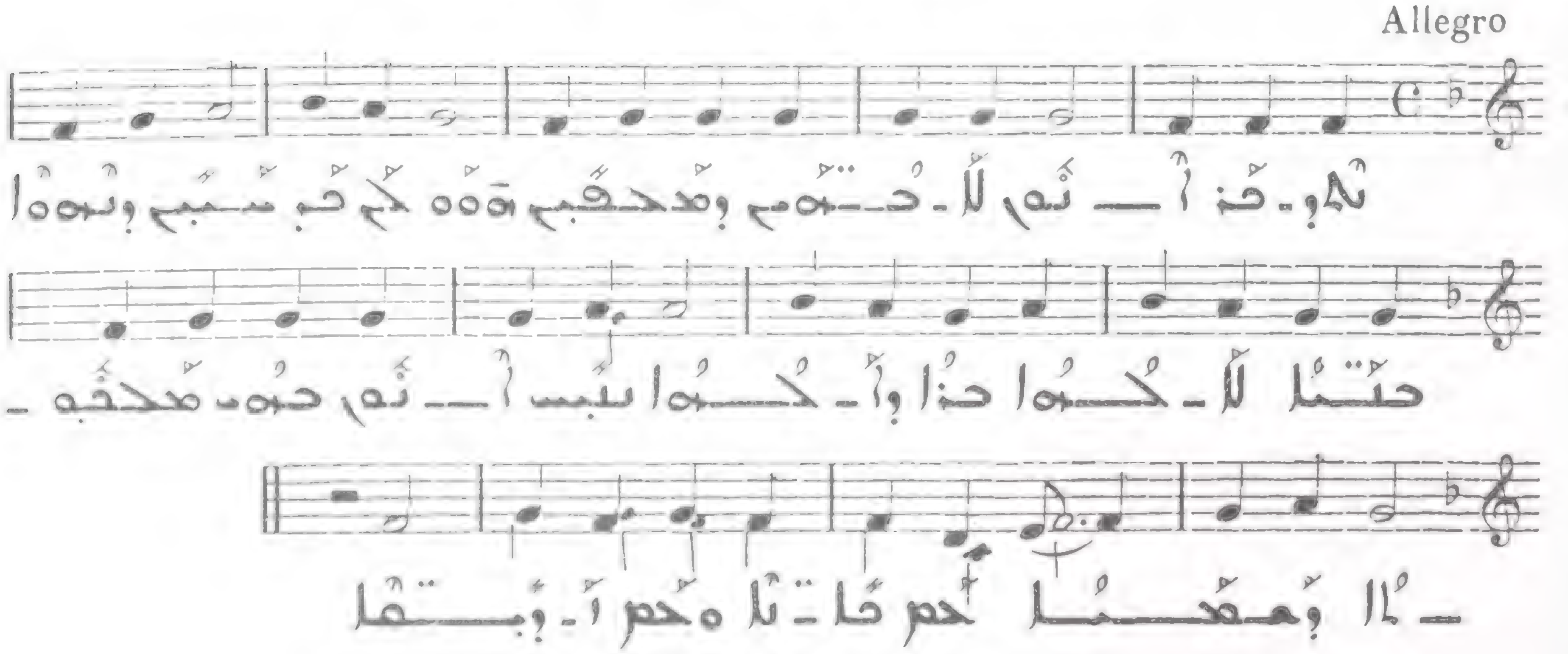


ܩܠܐ ܕܡܕܒܪܢܘܬܗ ܕܐܠܗܐ ܡܢ ܩܘܡܐ 483

ܕܟܘܪ ܐܝܟ ܩܠܐ ܕܒܥܒܝ ܕܟܪܐ

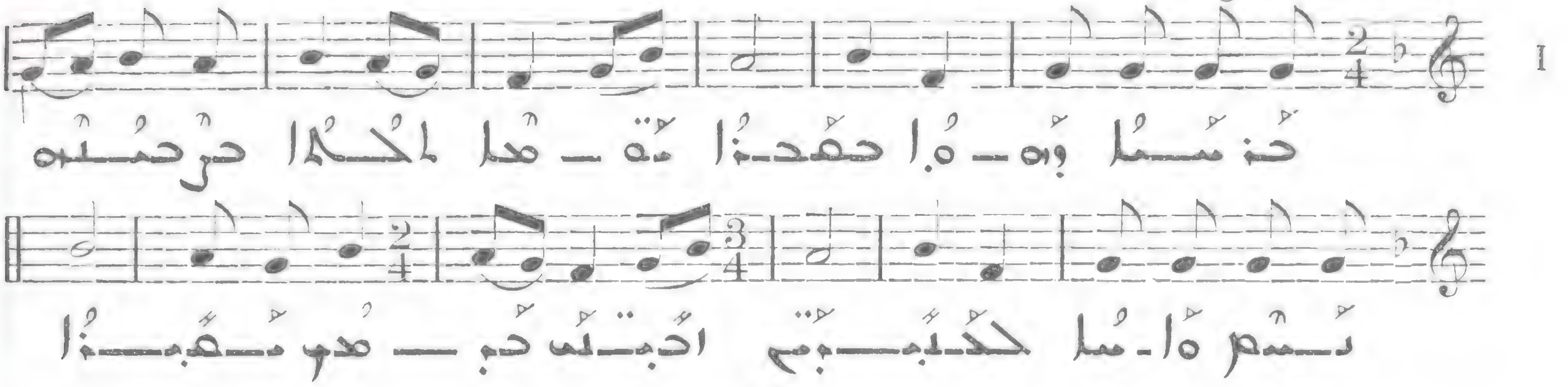
Cf. № 243 - 251

ܩܘܡܐ ܕܡܕܒܪܢܘܬܗ ܕܐܠܗܐ 484



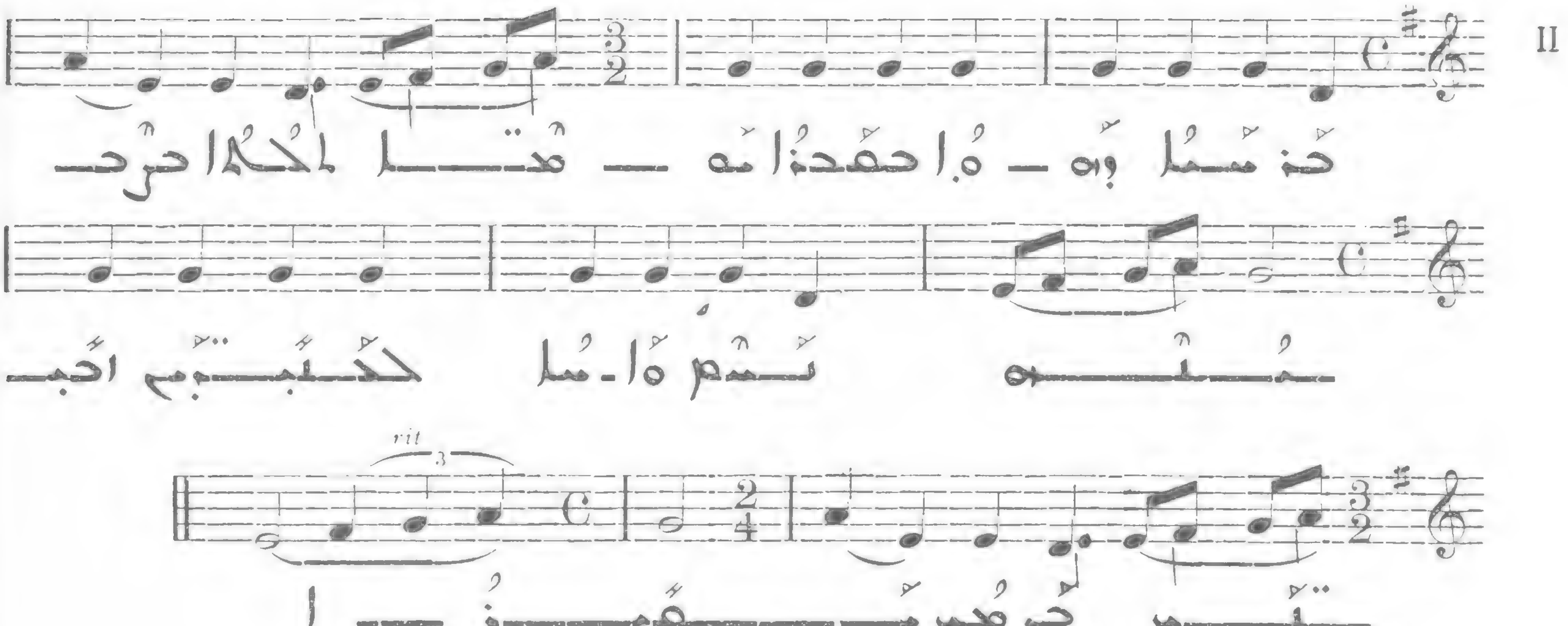
485 ܩܠܐ ܕܐܬܘܬܗܘܢ ܒܥܕ̈ܥܕܐ : ܐ

Allegro moderato



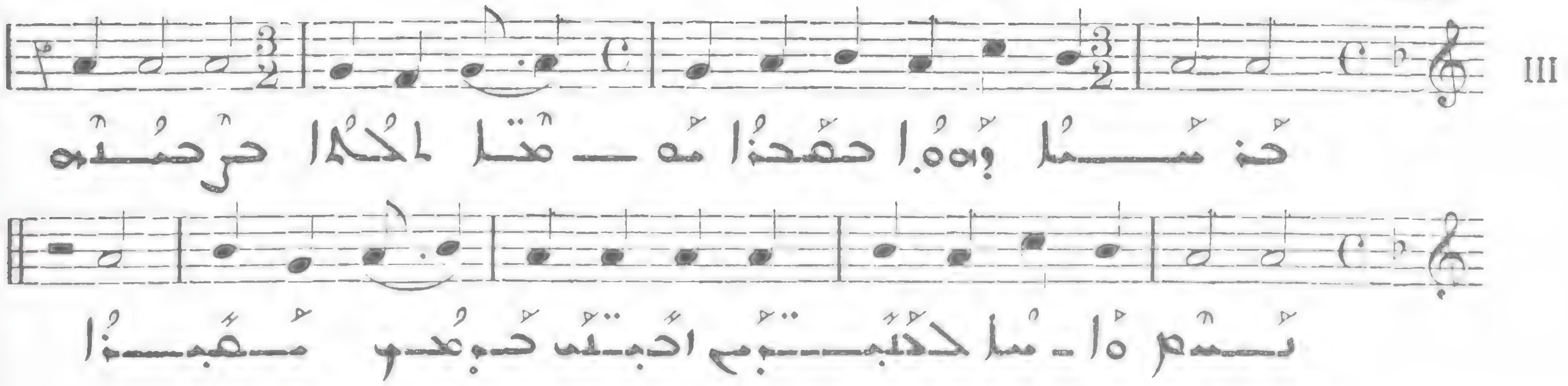
486 ܒ

Presto



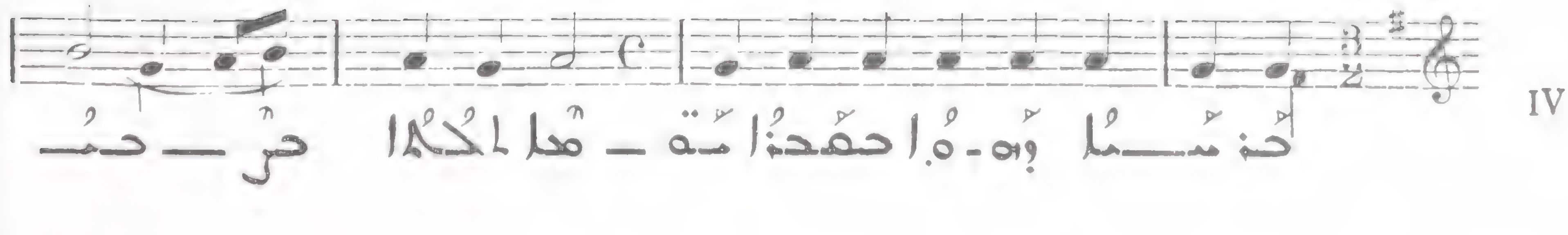
487 ܓ

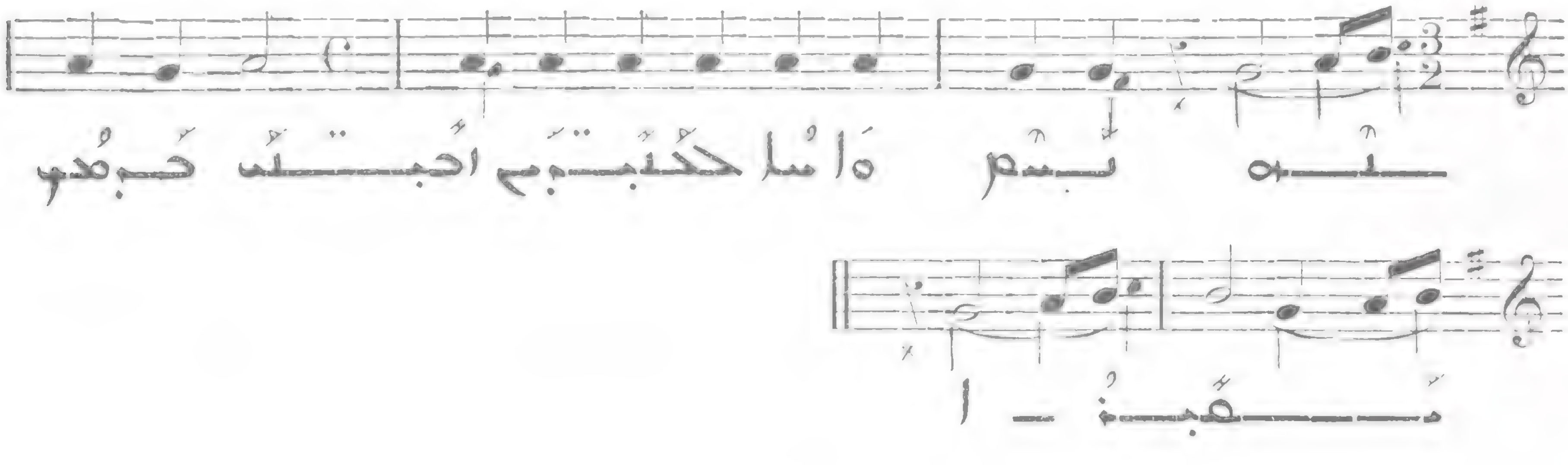
Presto



488 ܕ

Presto





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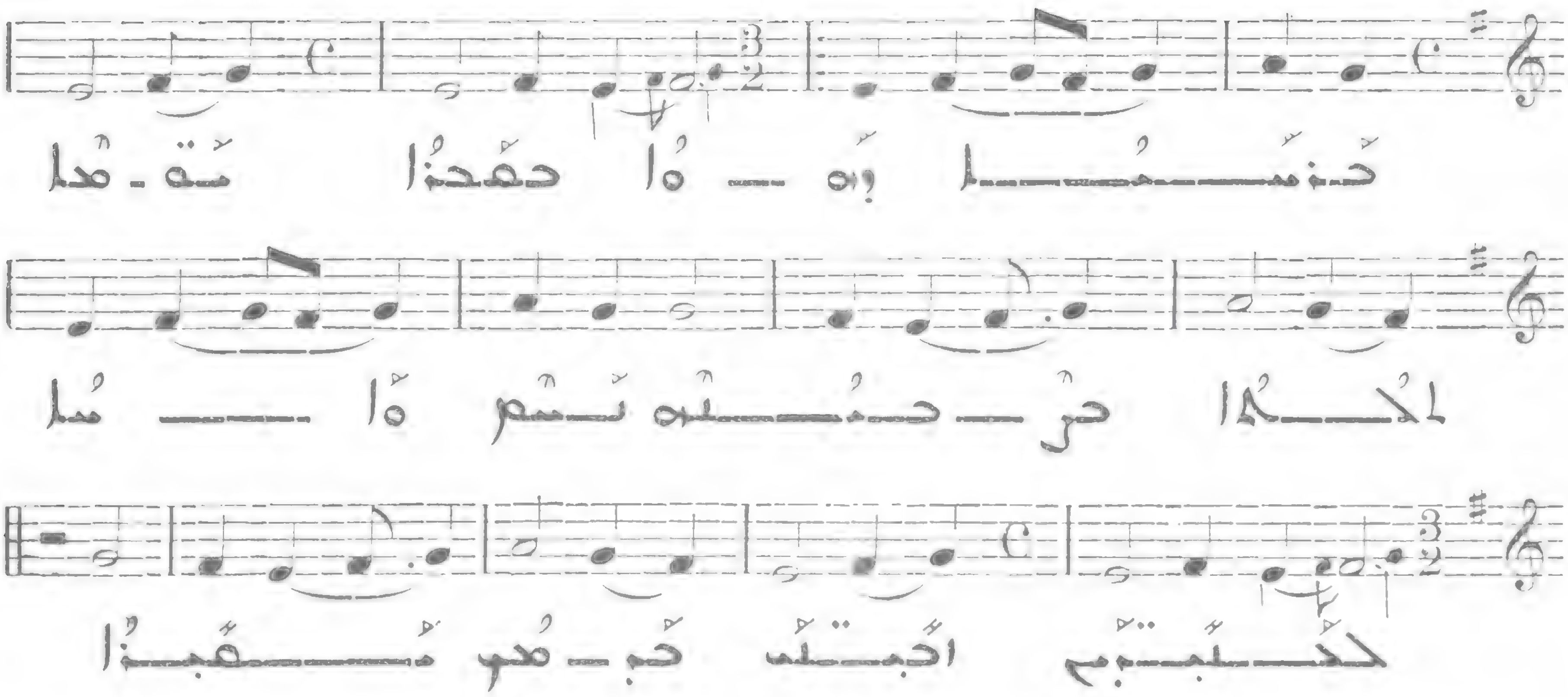
489

Presto

V



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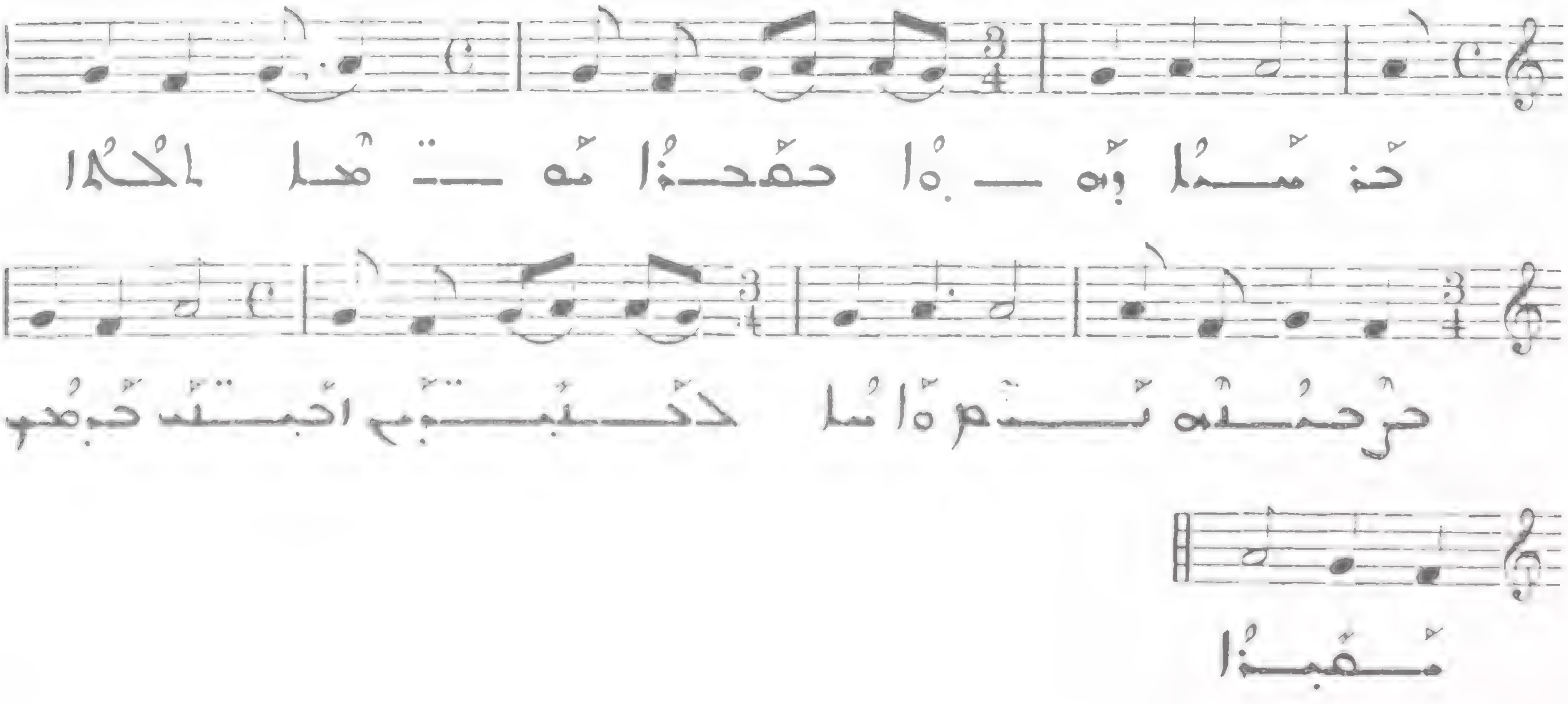
490

All. moderato

VI



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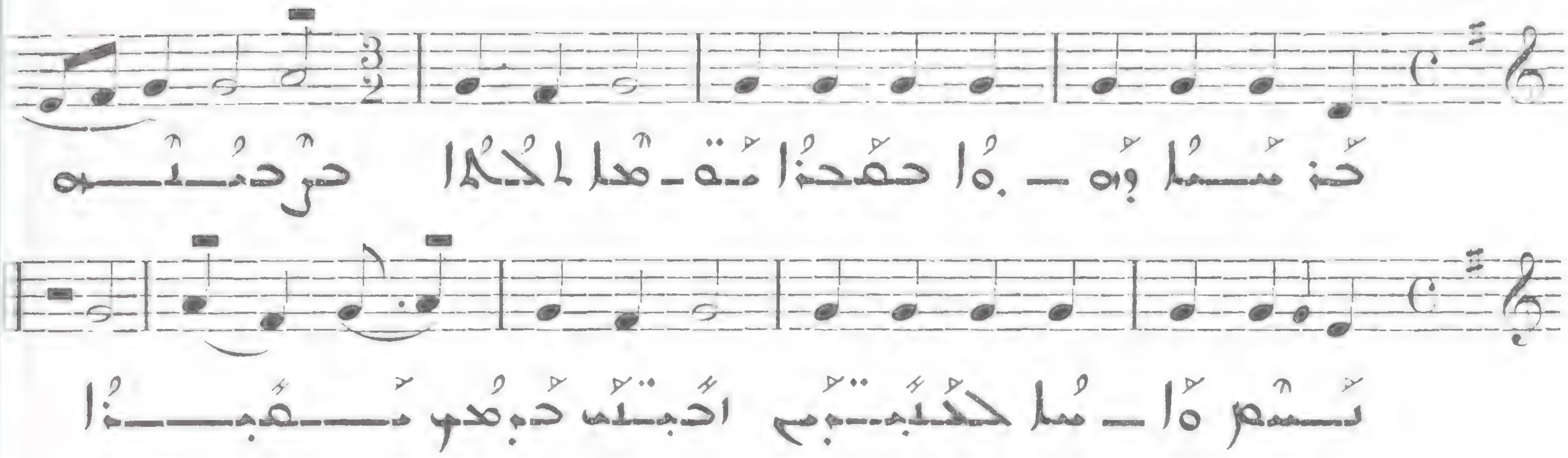
491

Presto

VII



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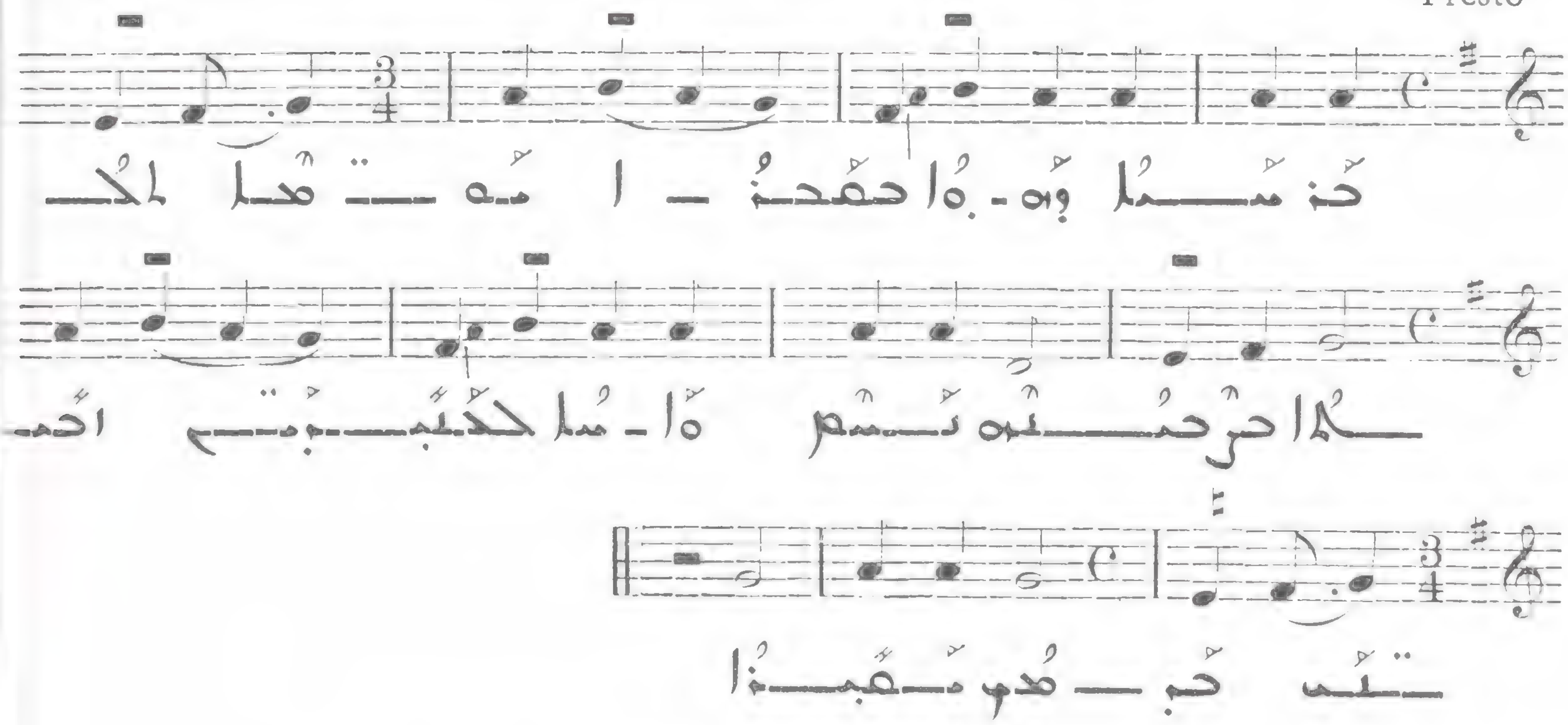
492

Presto

VIII



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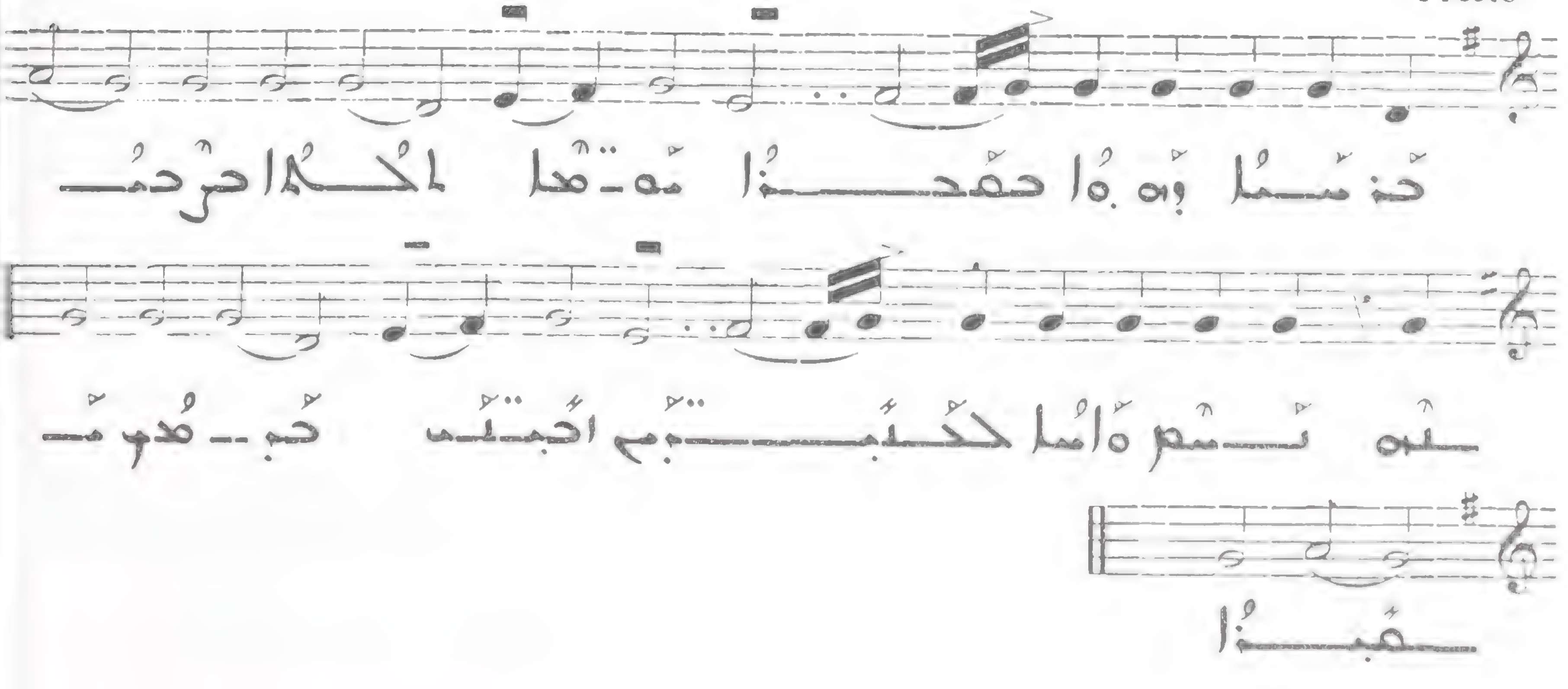
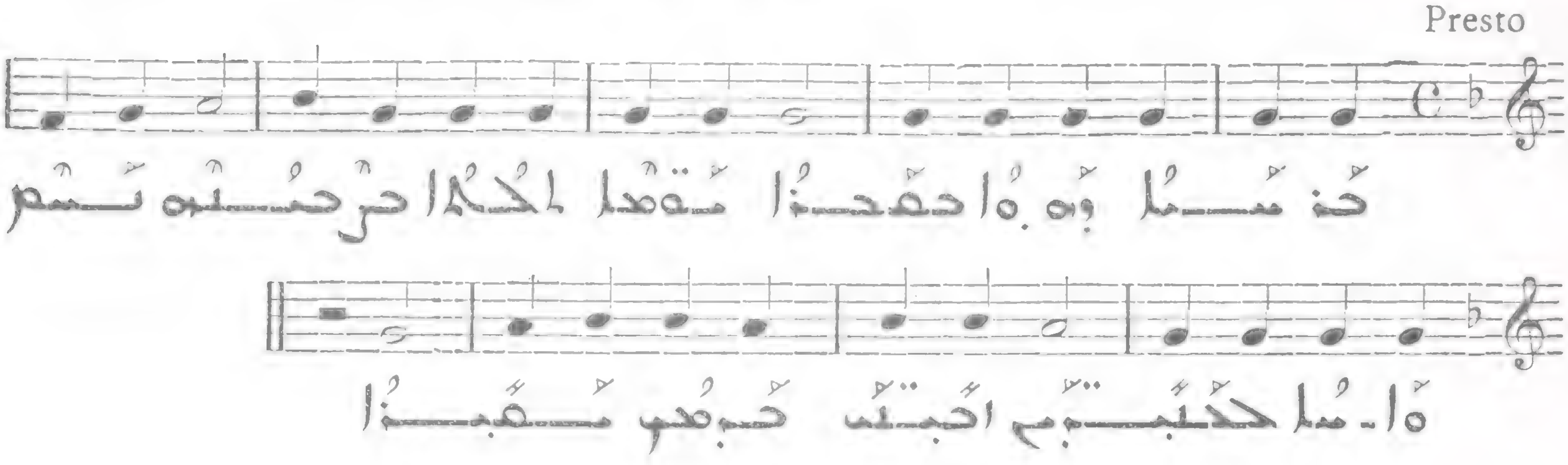
493

Presto

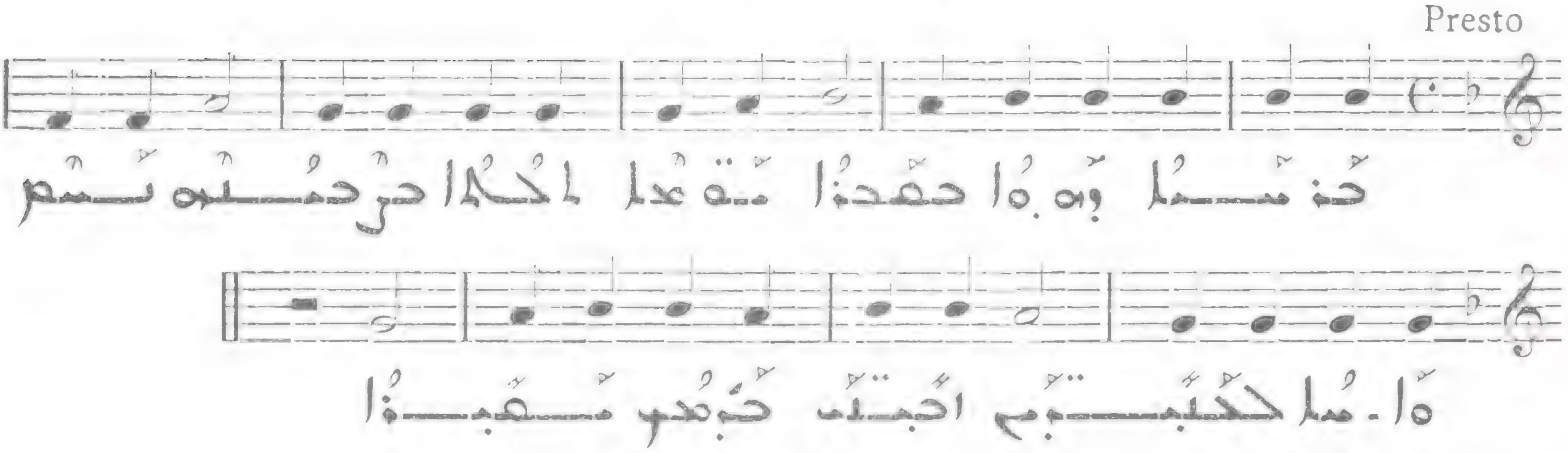
VIII



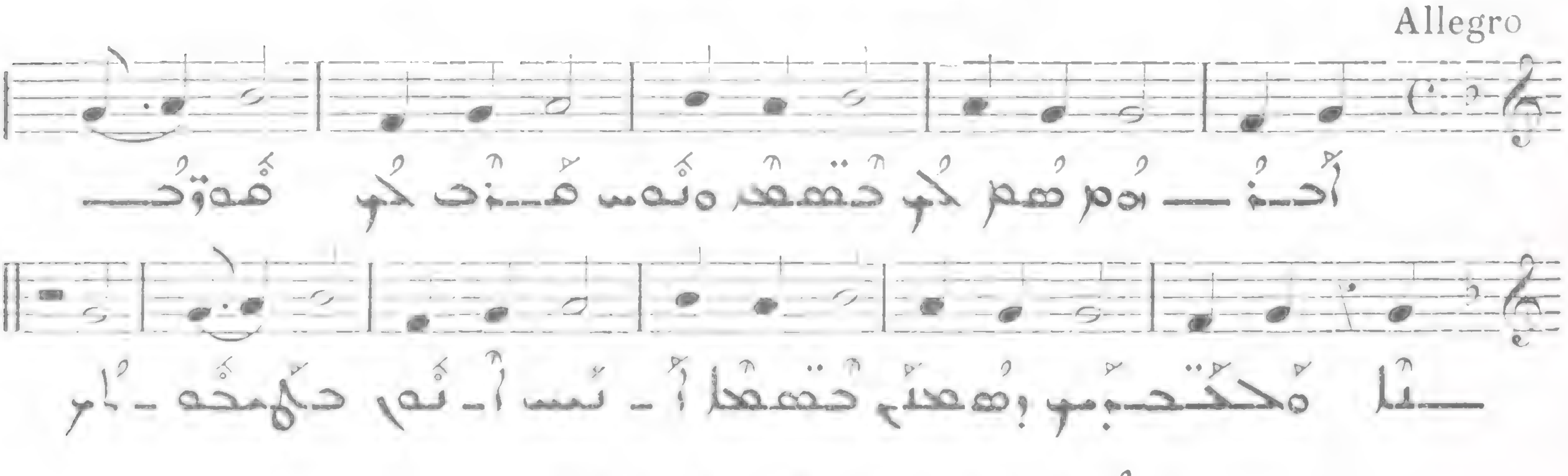
494 ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ



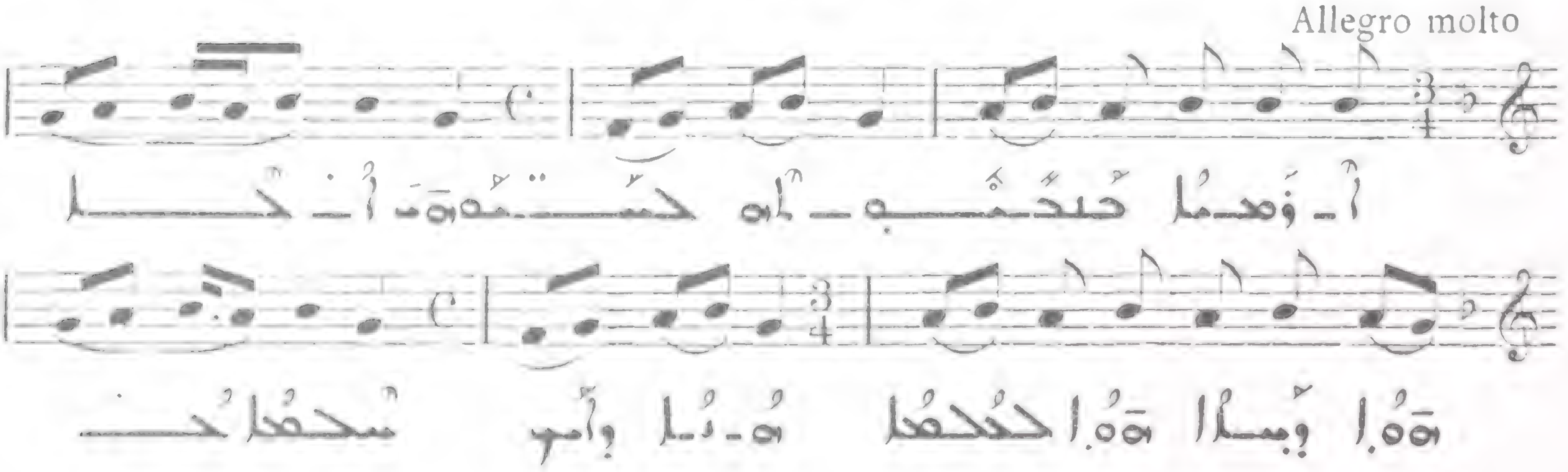
495 ܒܥܘܬܐ ܐܚܪܬܐ

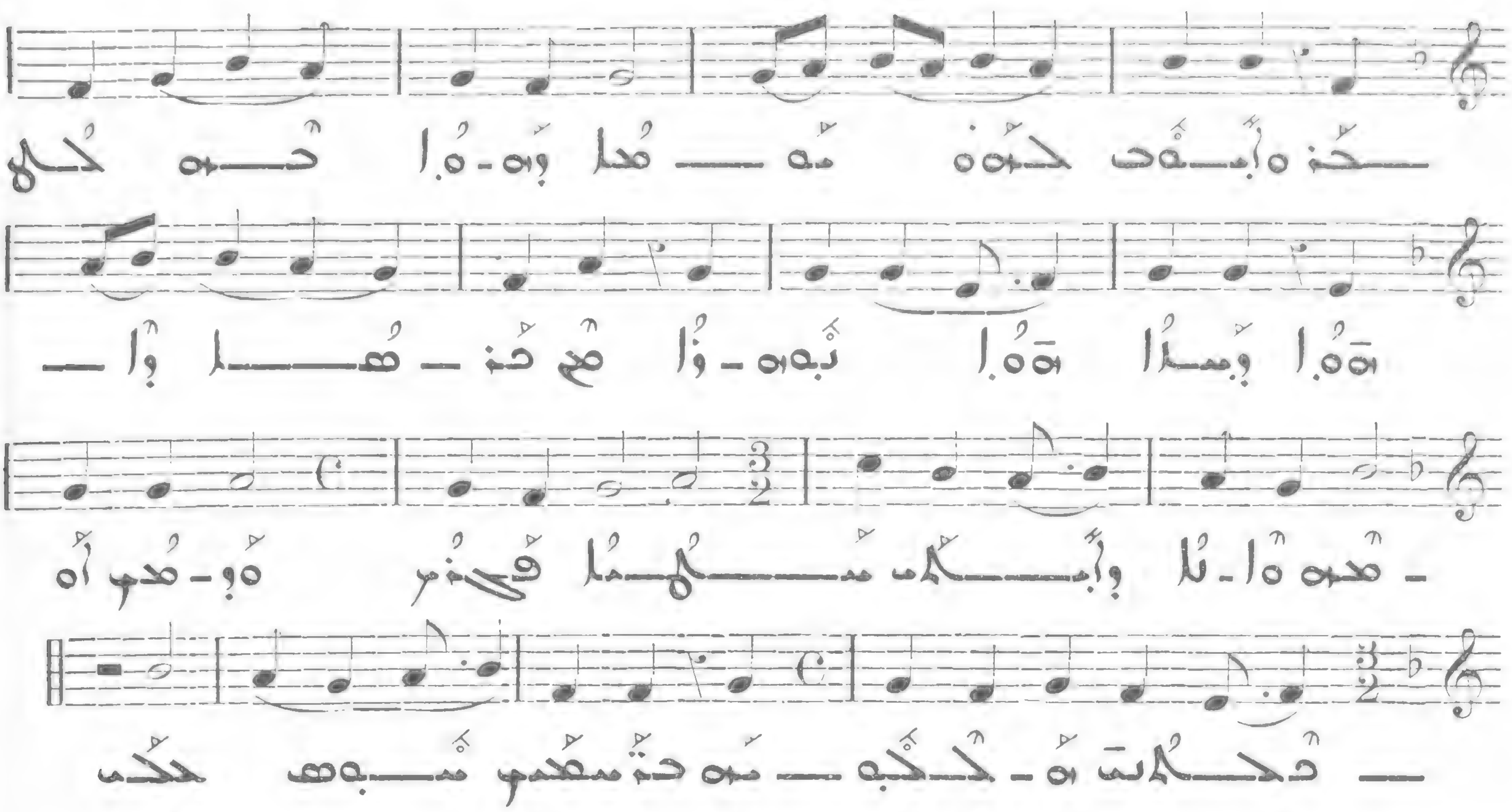


496 ܒܥܘܬܐ ܐܚܪܬܐ



497 ܩܠܐ ܕܫܘܪܝ̈ܐ ܡܢ ܠܐܠܗܐ ܩܝܢܬܐ : ܐ





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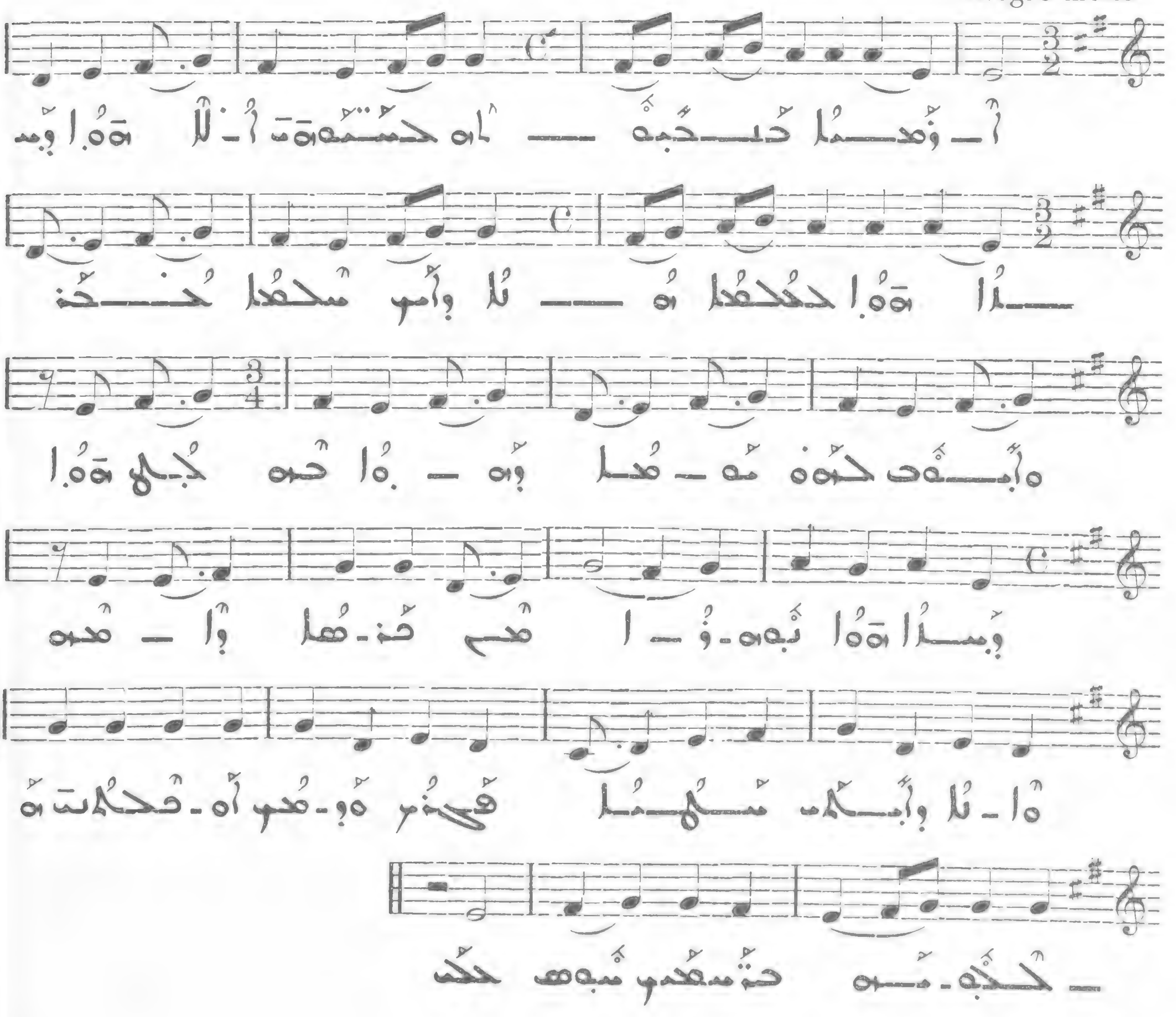
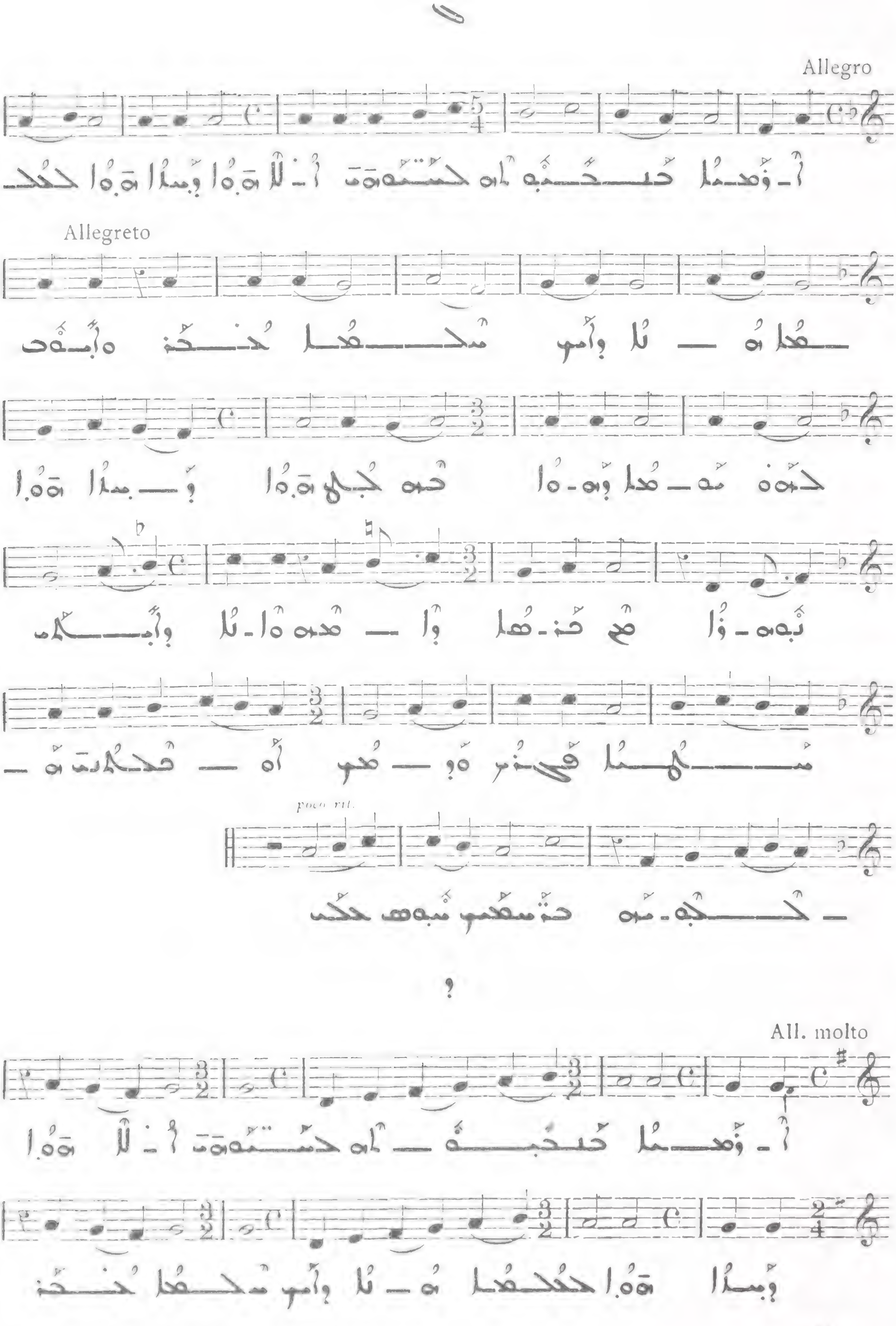
498

Allegro molto

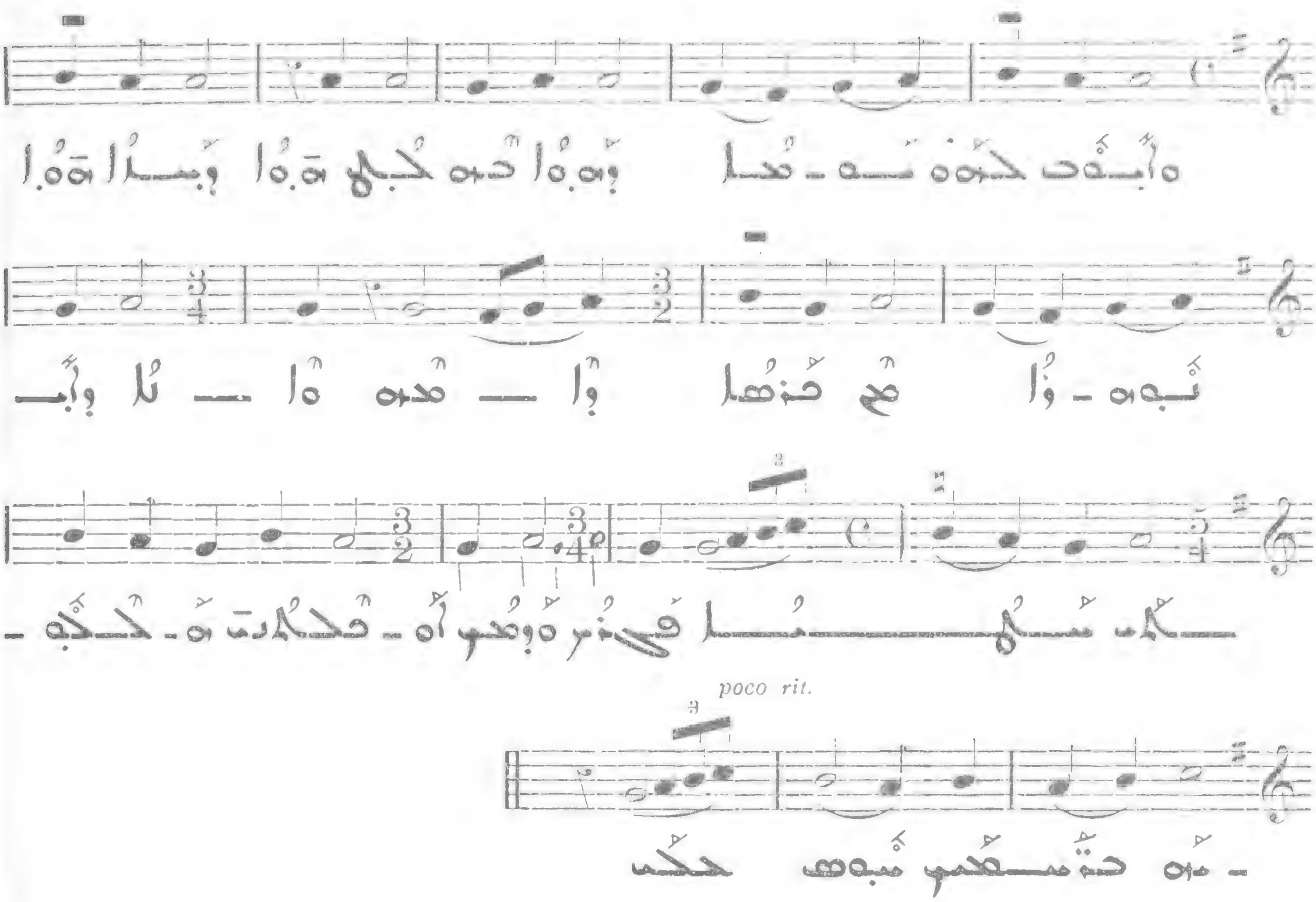
II



499

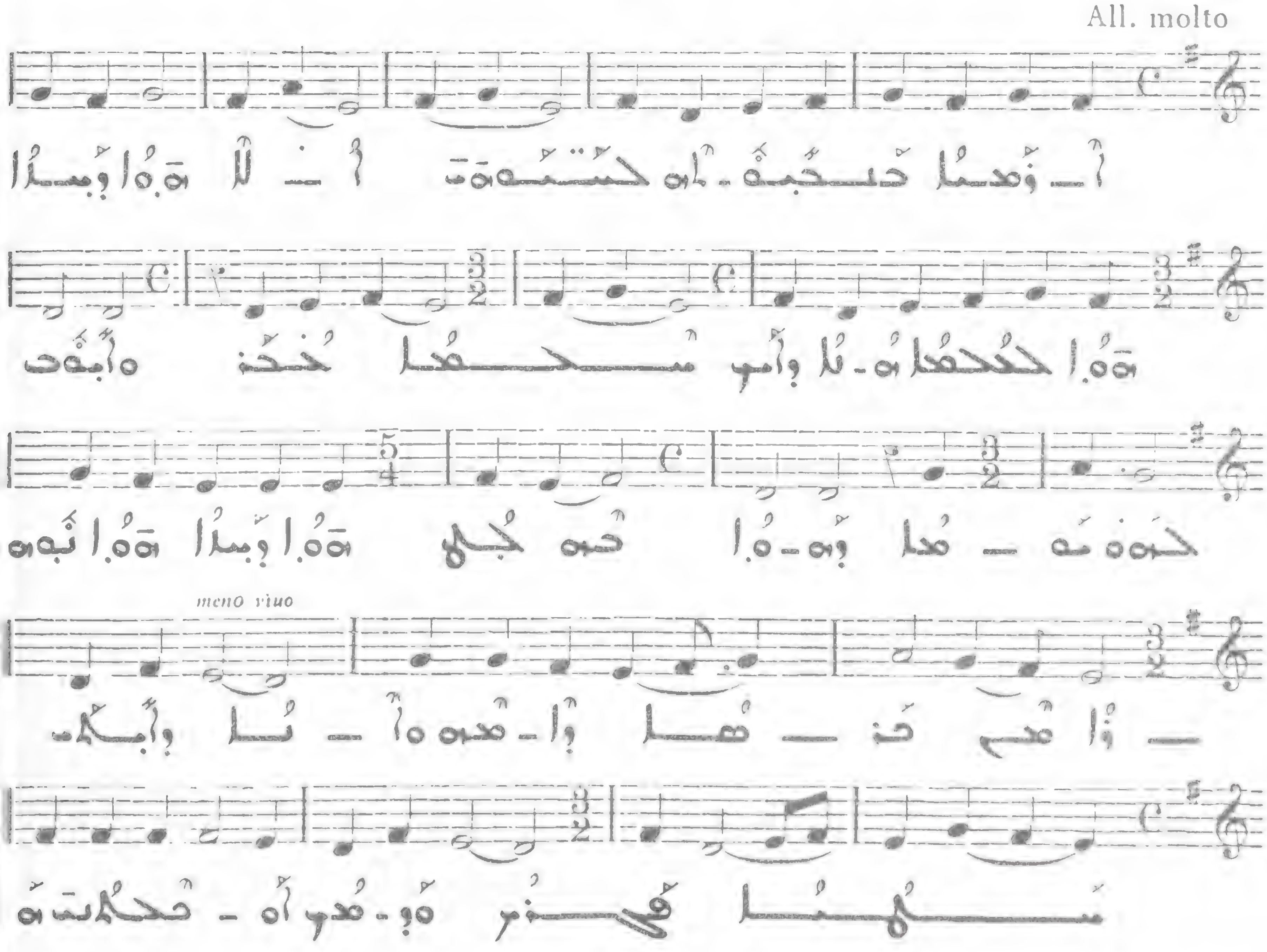


50



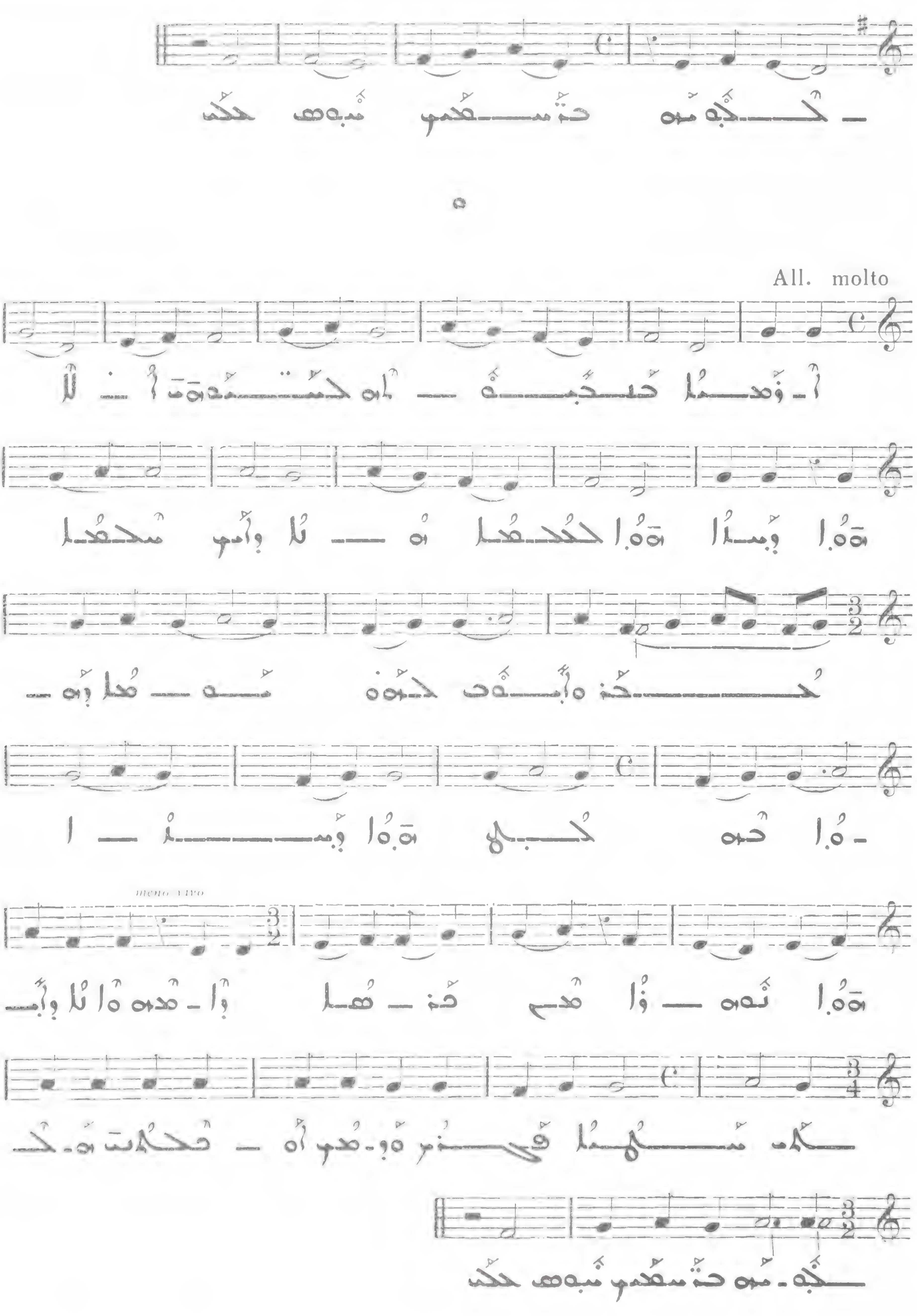
501

V

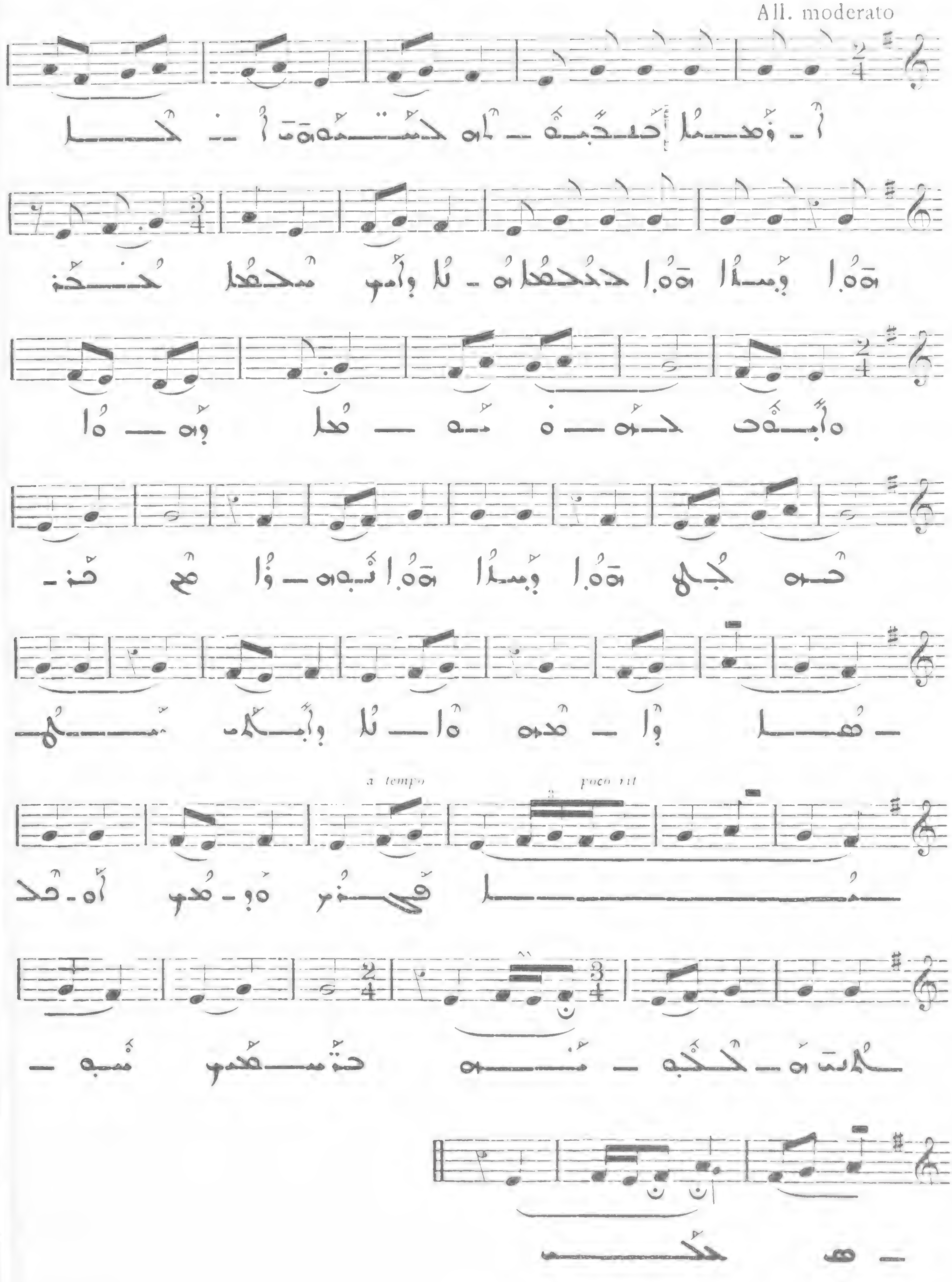


502

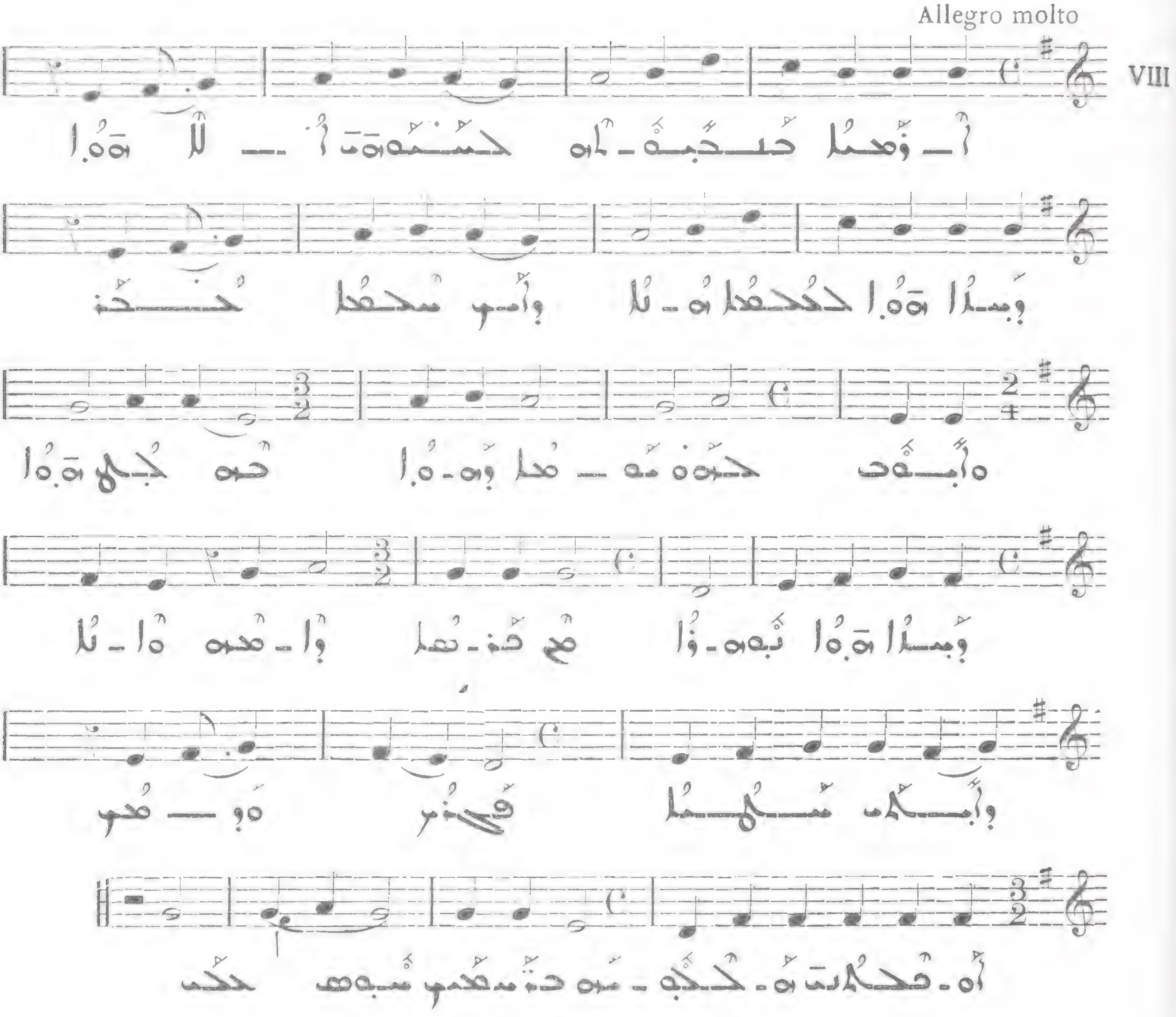
VI



503



504



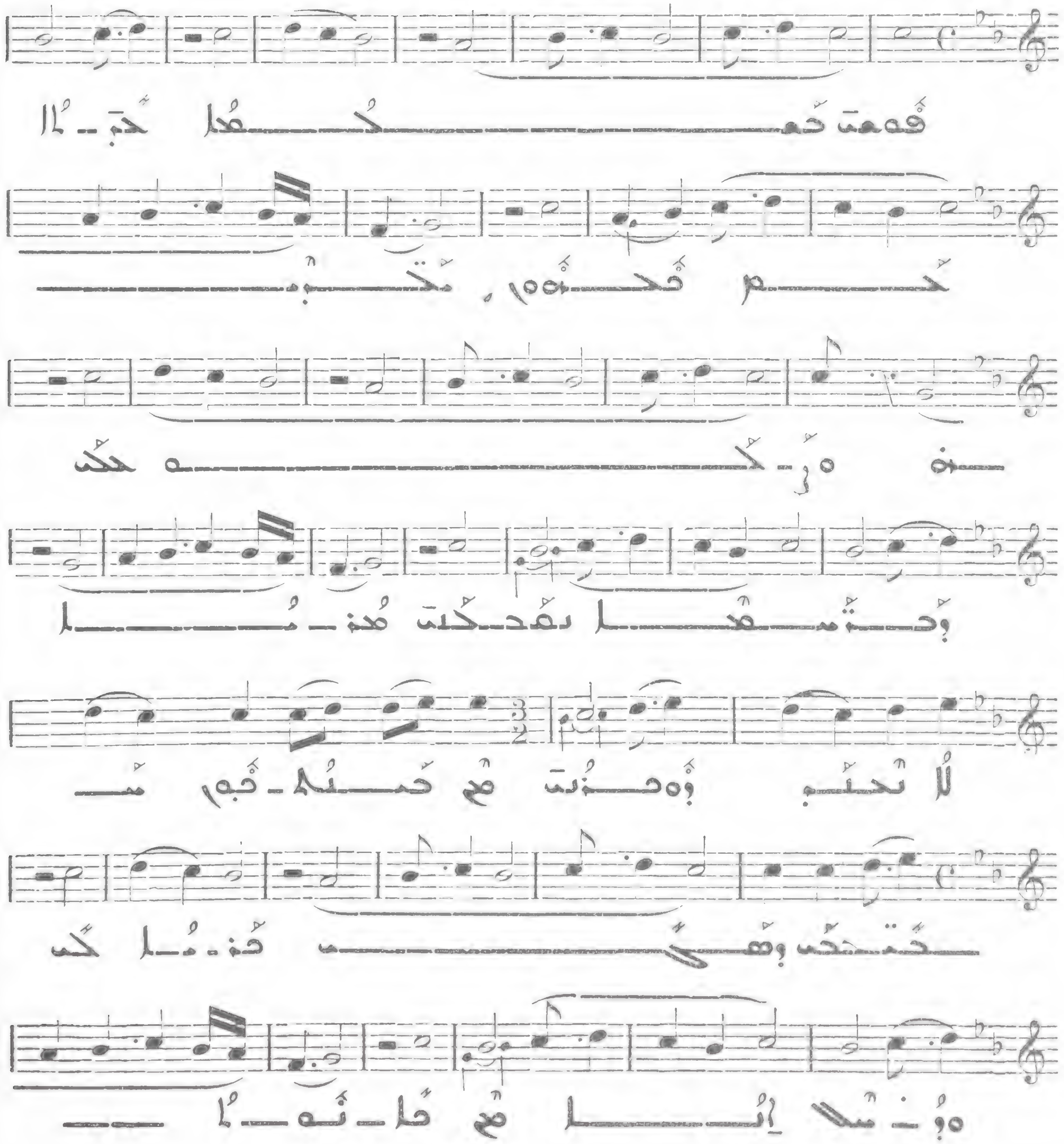
ܩ̈ܠܐ ܓܢܝ̈ܙܐ

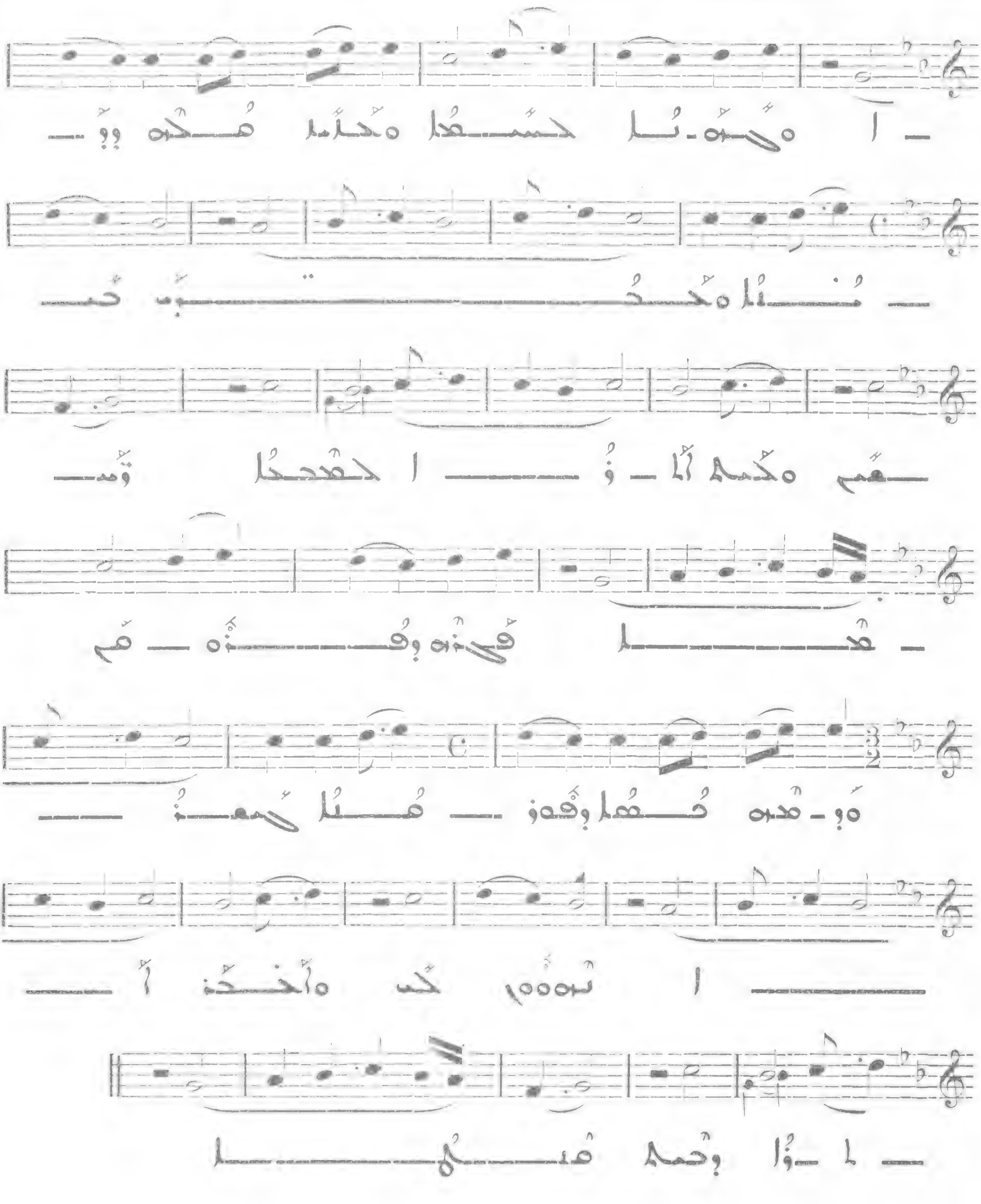
3e LES « QOLÉ GHNIZÉ »

ܩܕܡܝܐ 505

Allegro

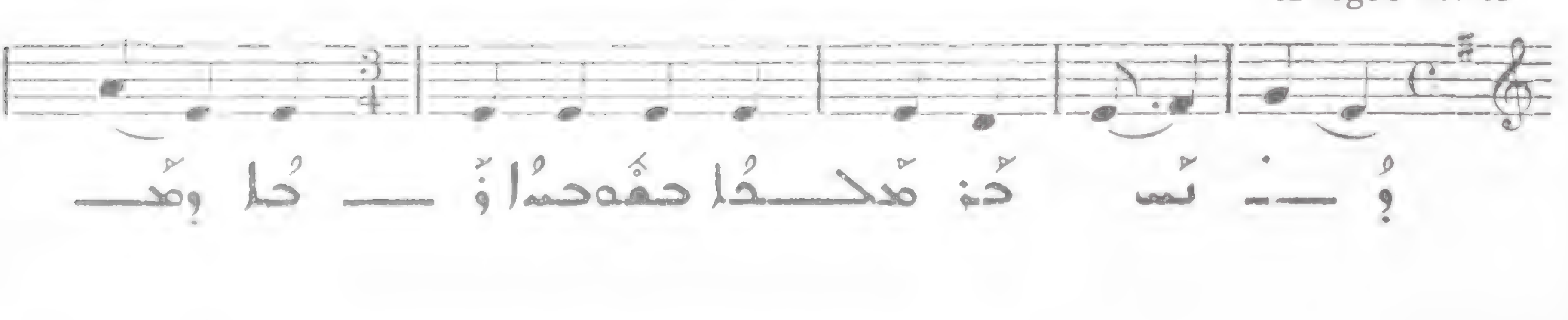
I



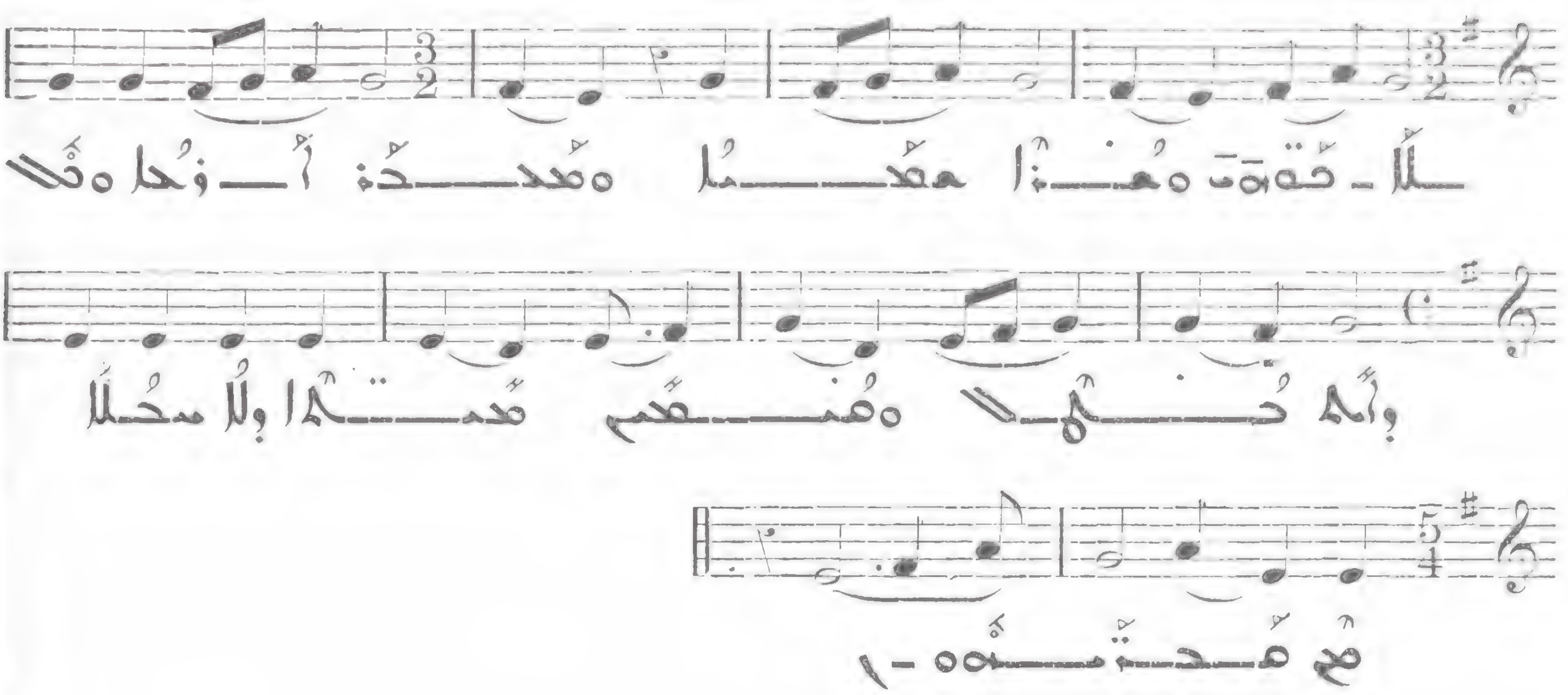


ܐܘܪܚܝܐ 506

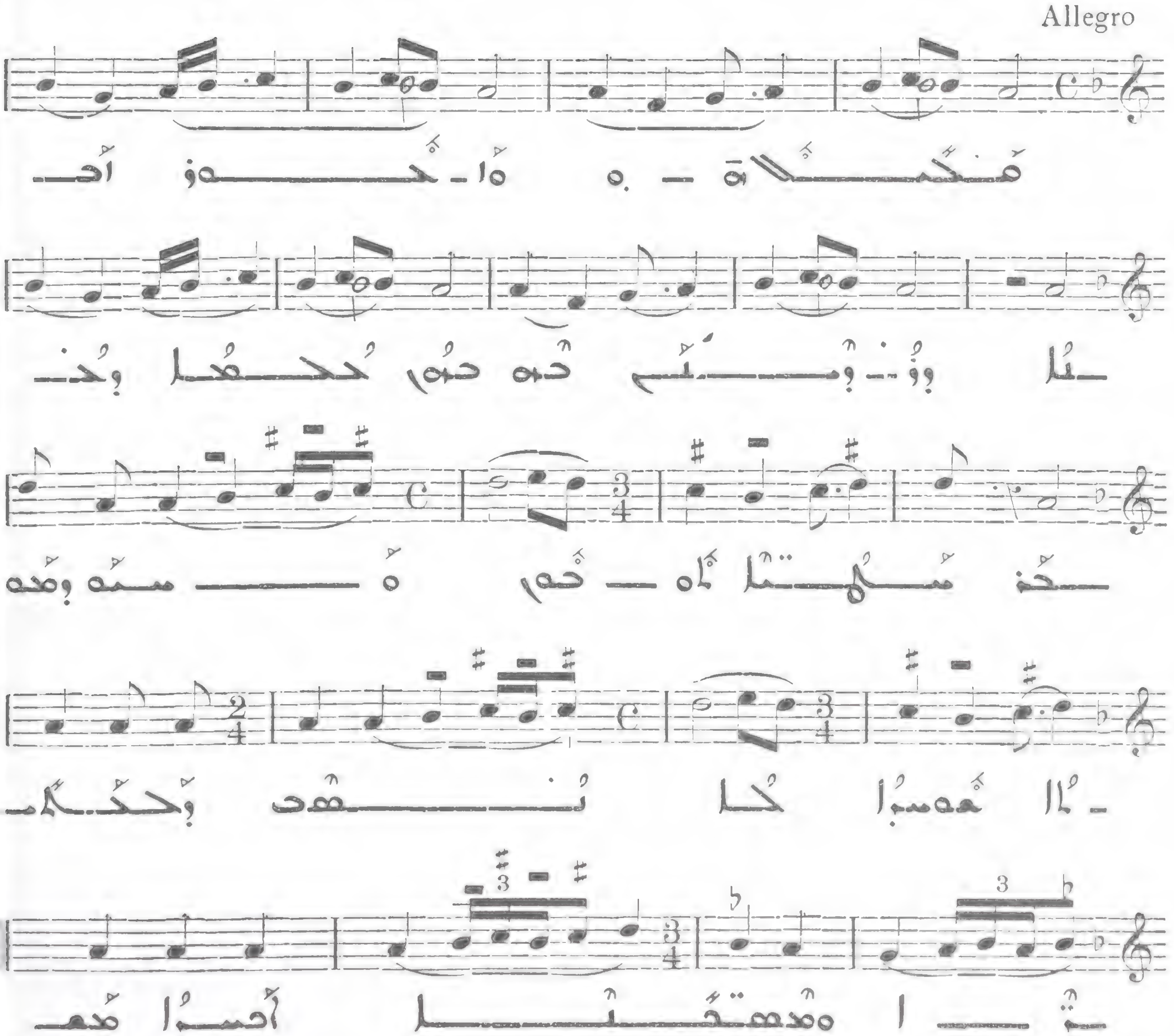
Allegro molto



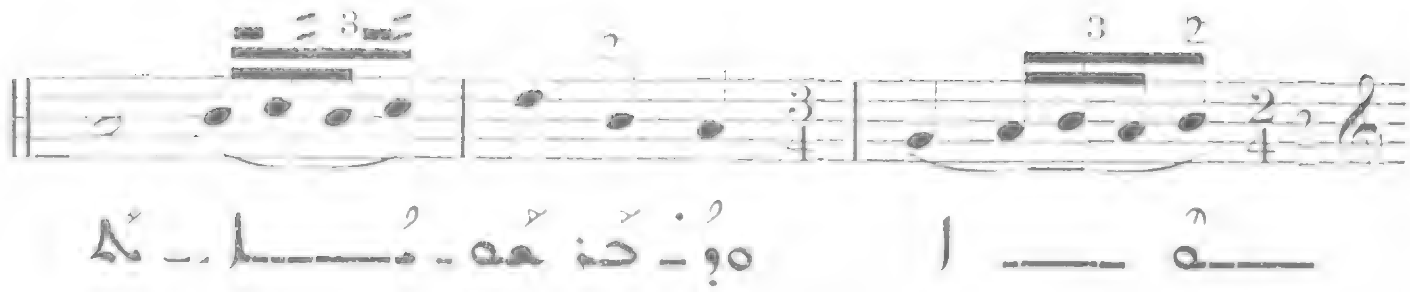
II



507



III

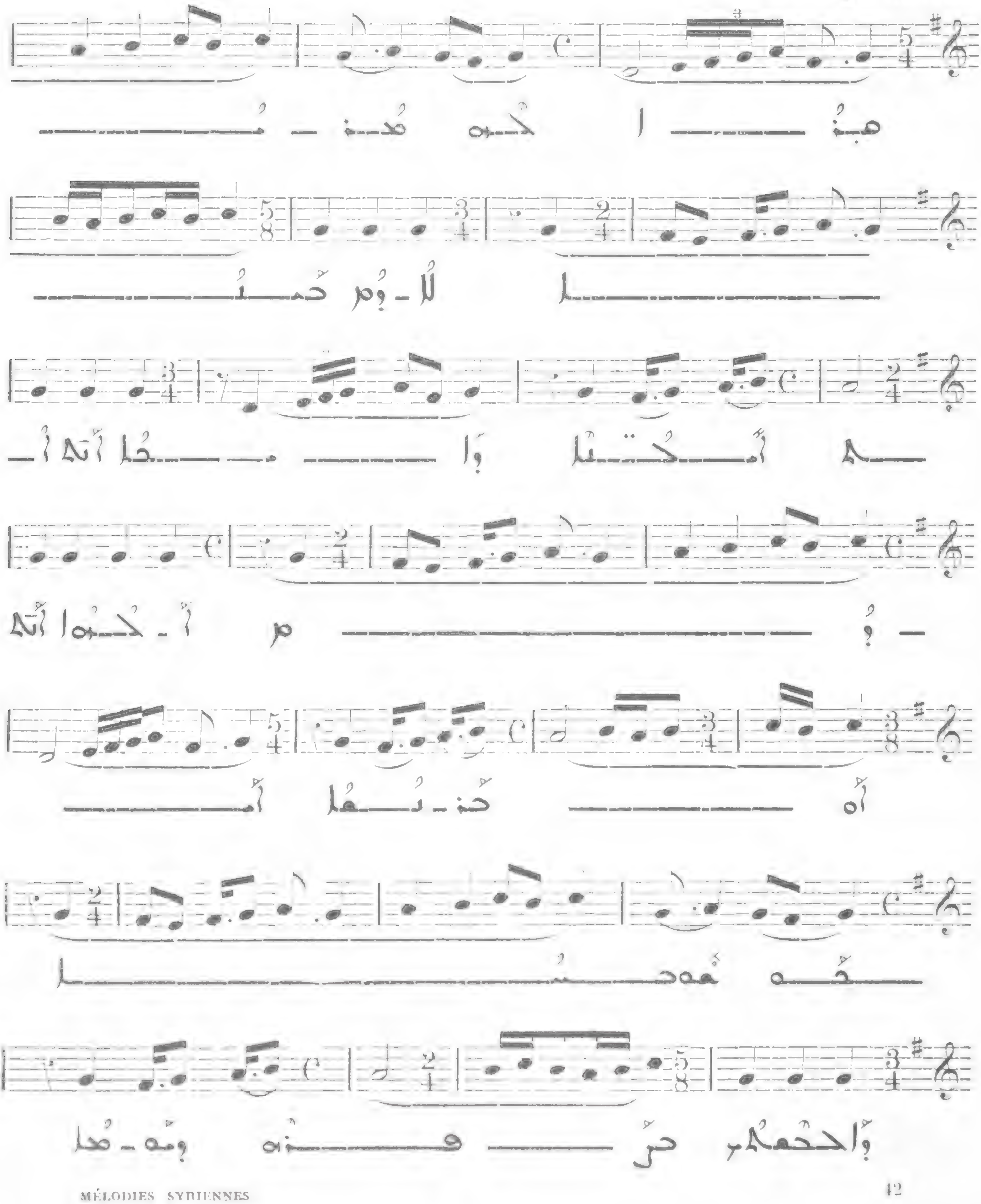


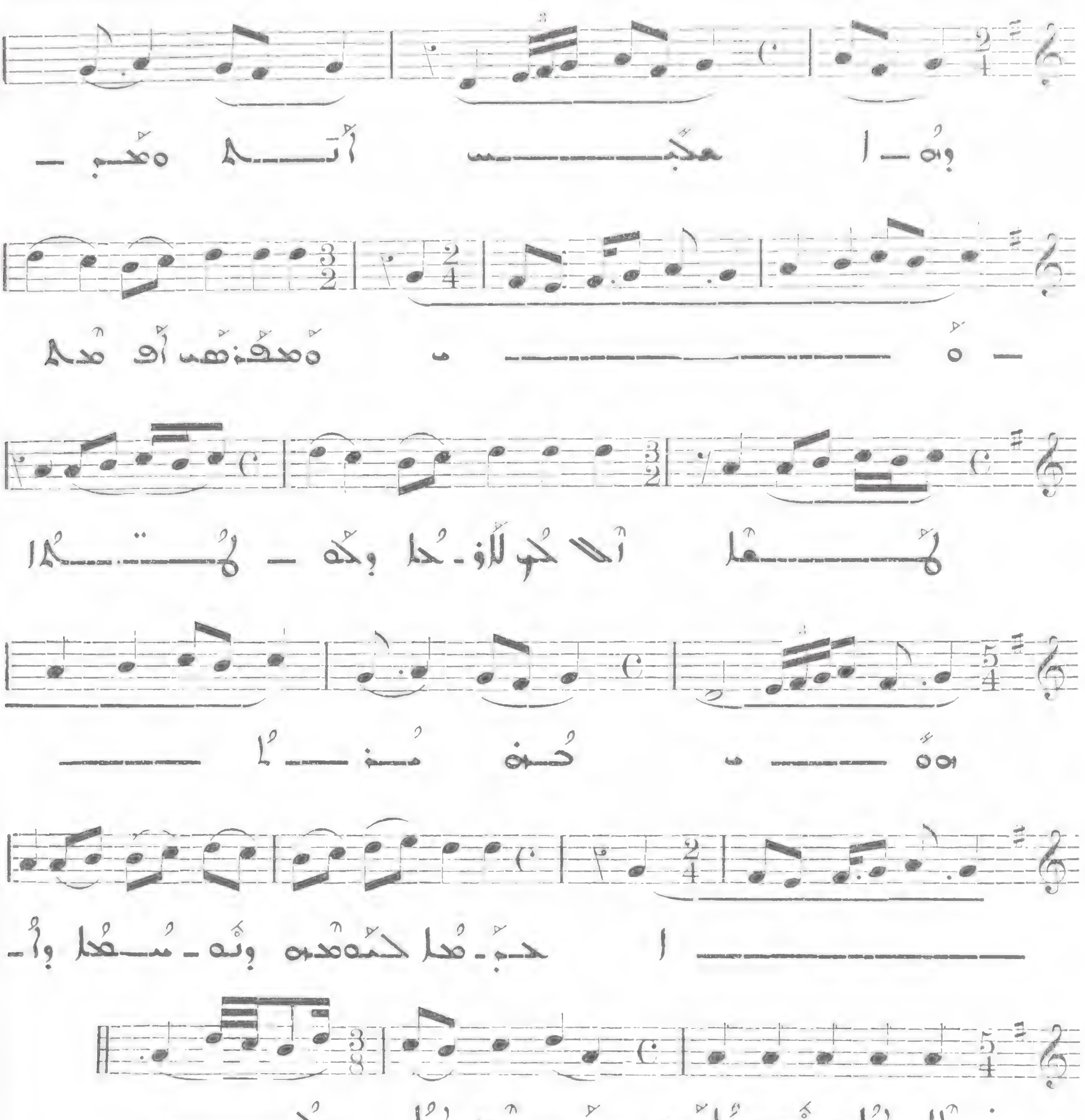
ܘܟܠܢܐ

508

Andantino

IV

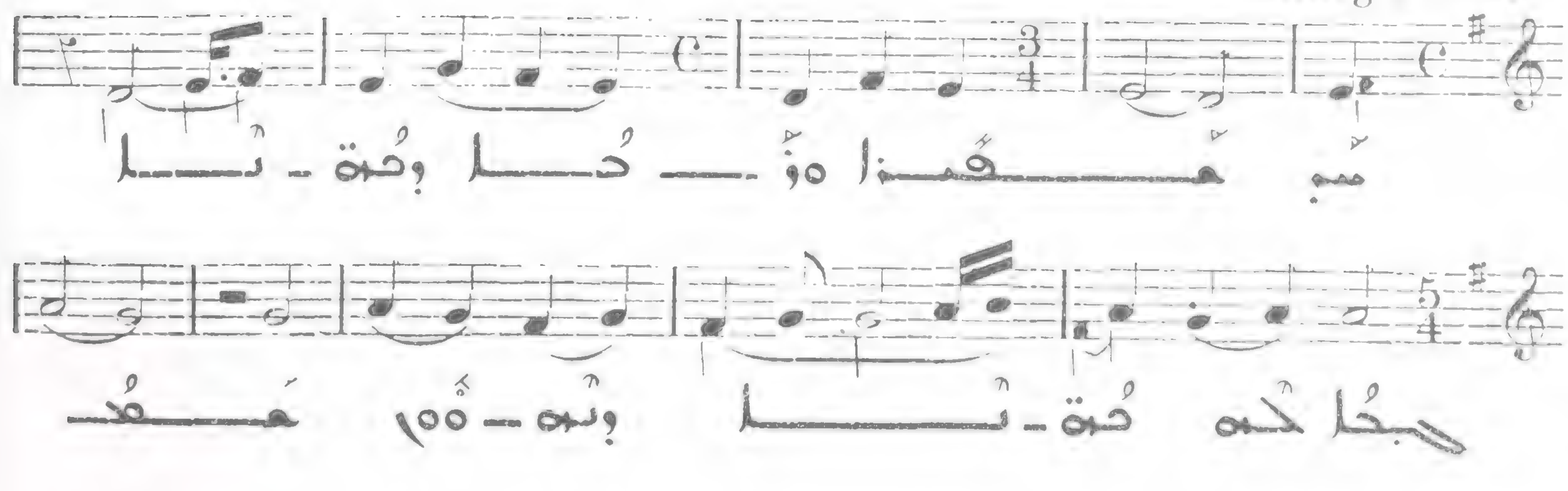


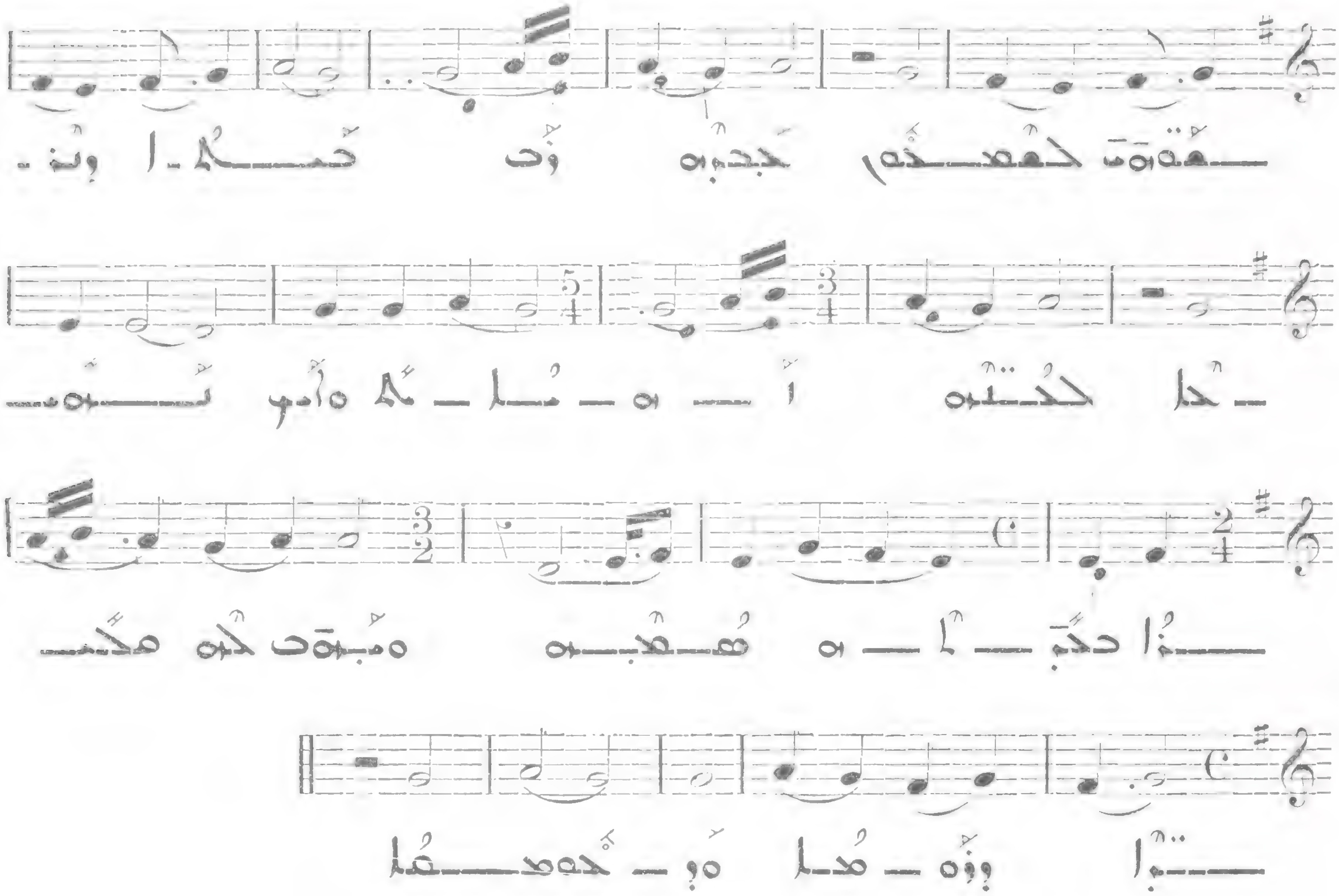


509

Allegro molto

V

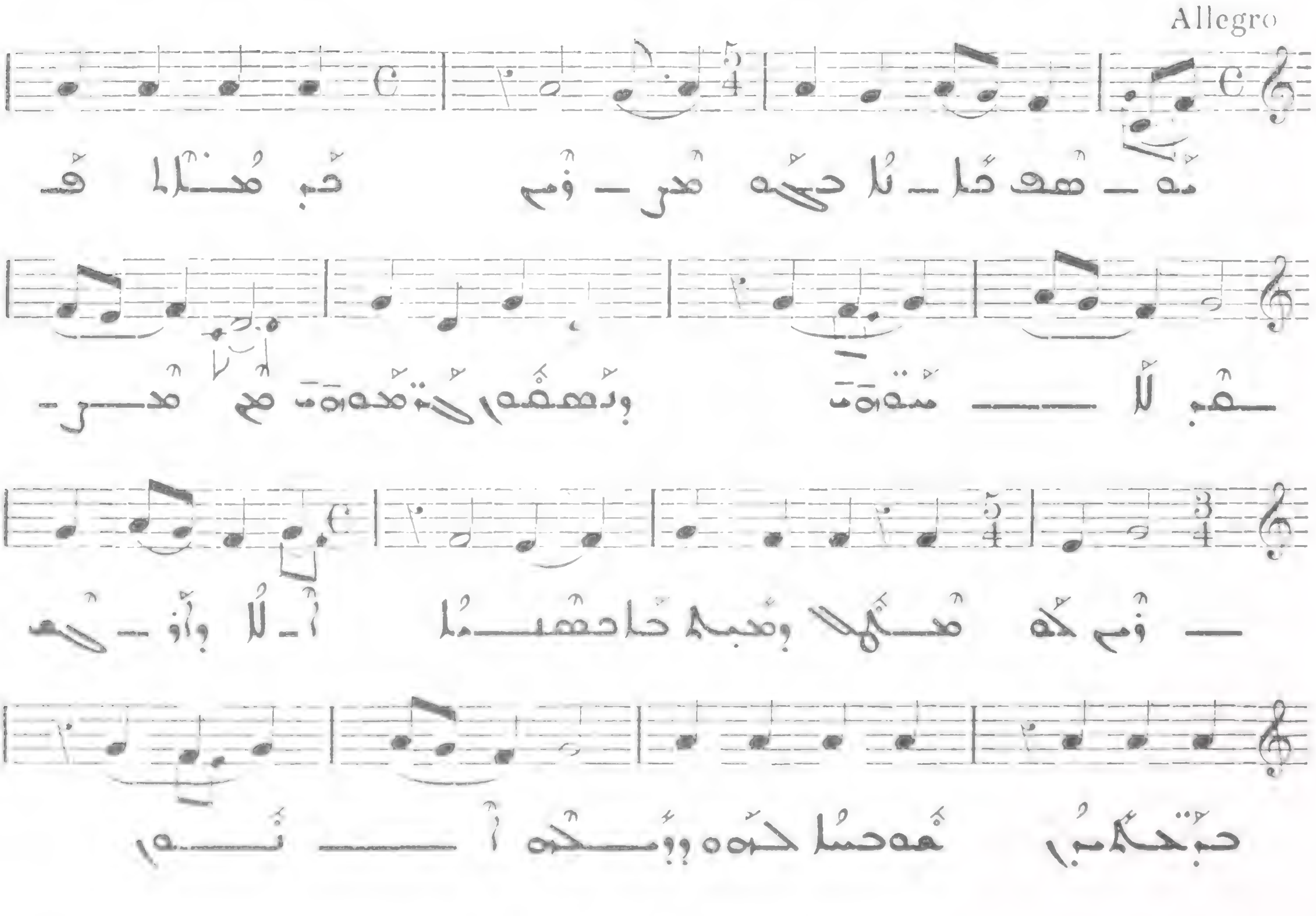


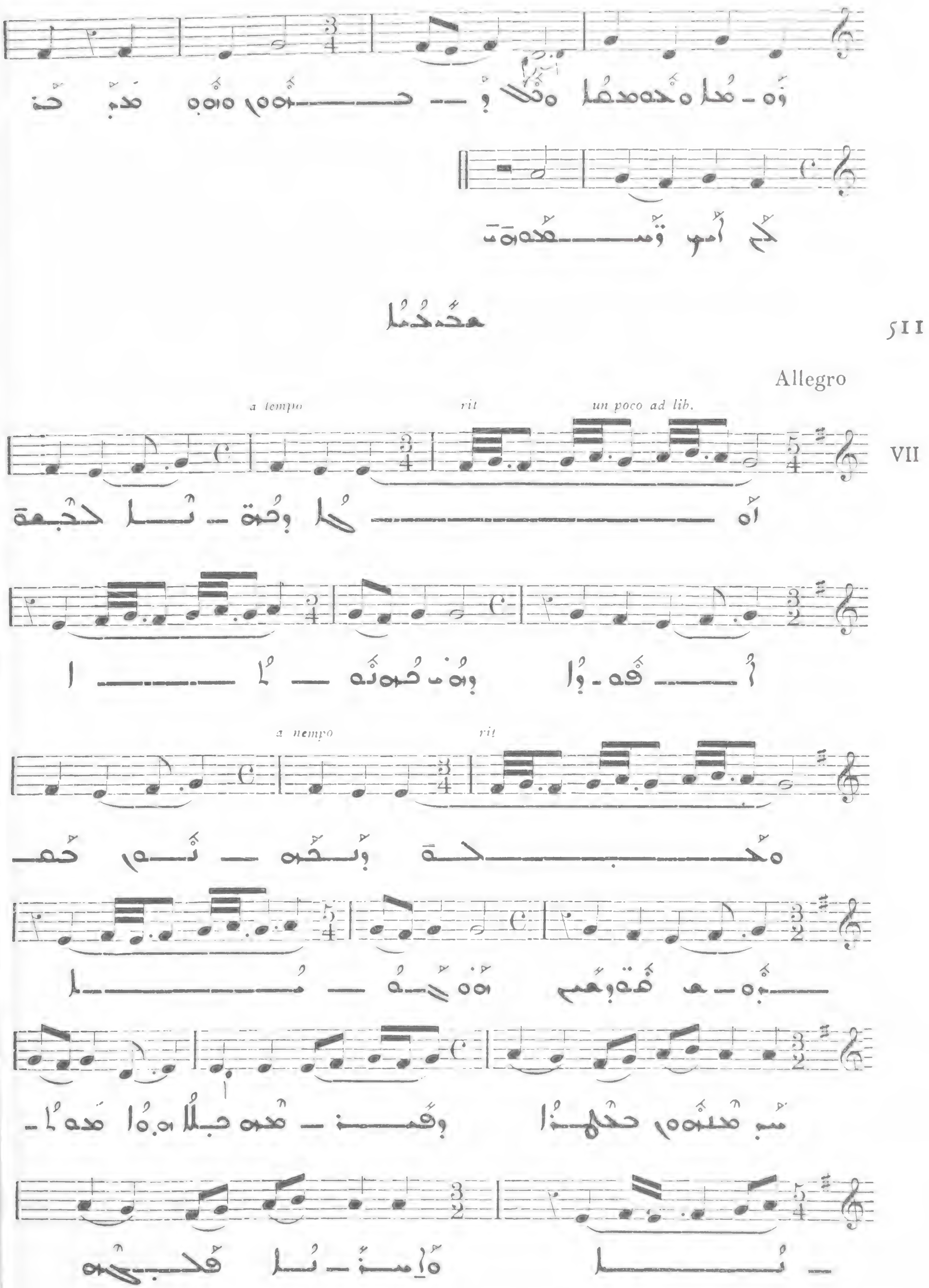


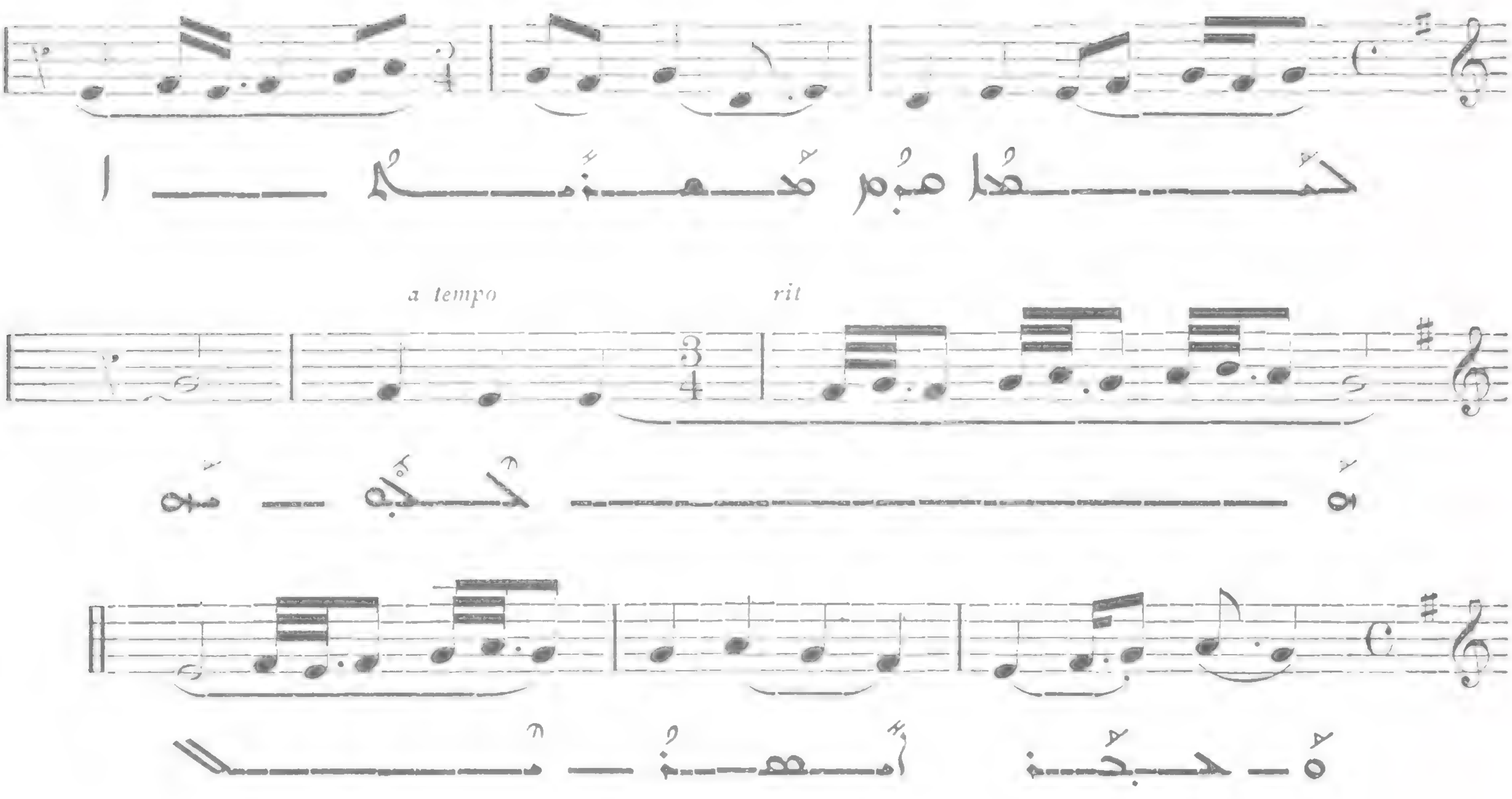
ܡܥܢܝܬܐ

510

VI



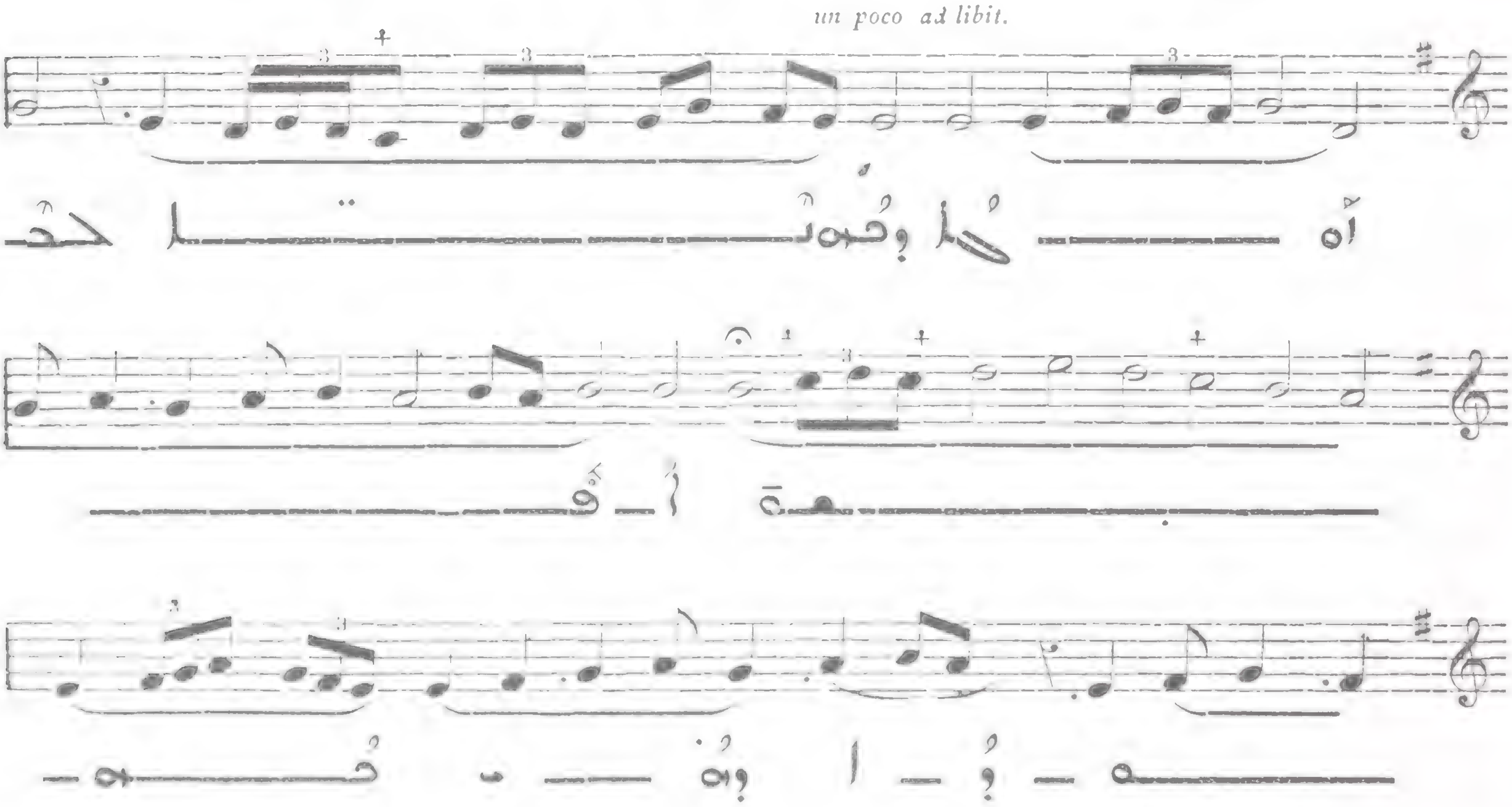

511
Allegro
a tempo
rit
un poco ad lib.
VII
a tempo
rit

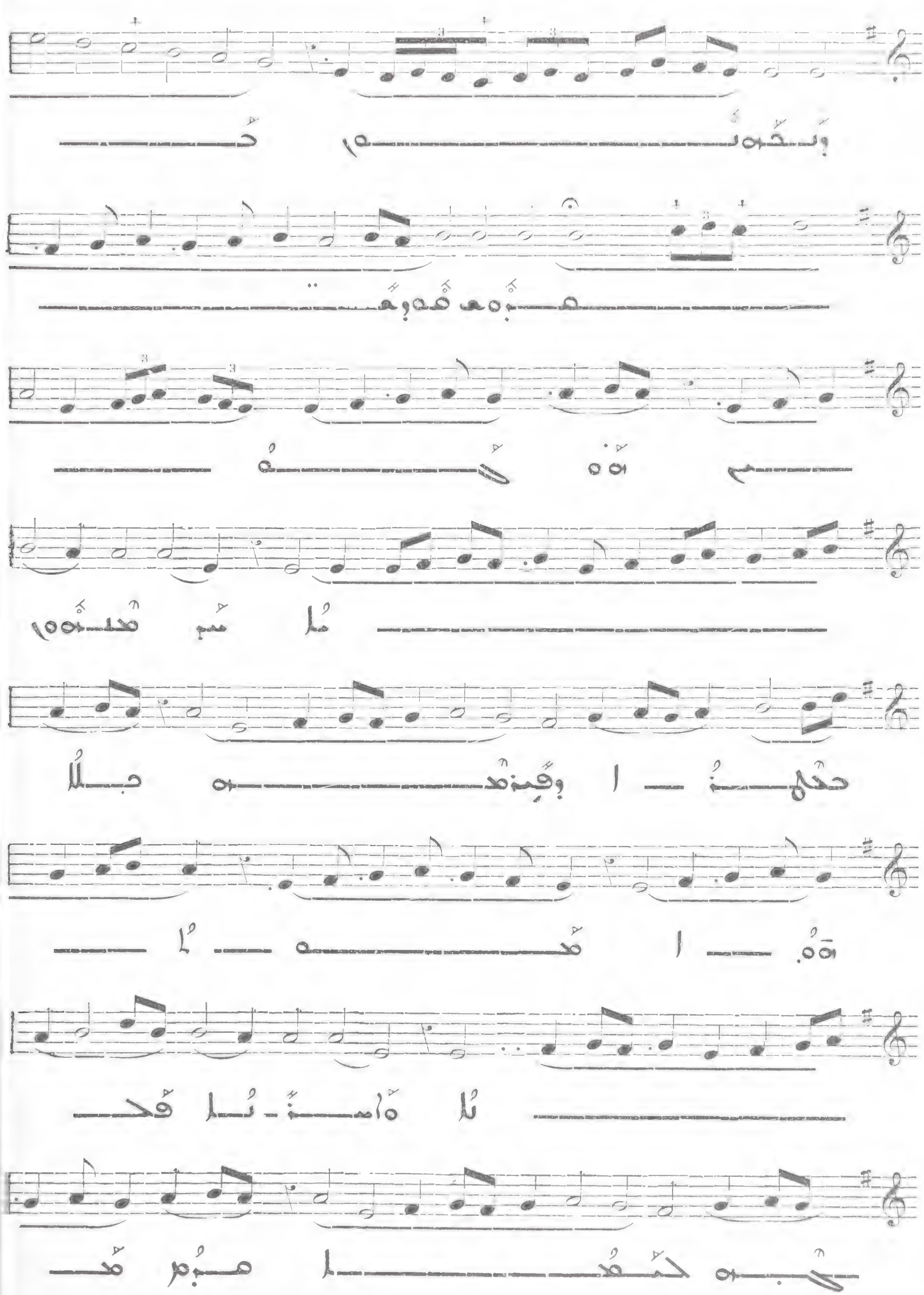


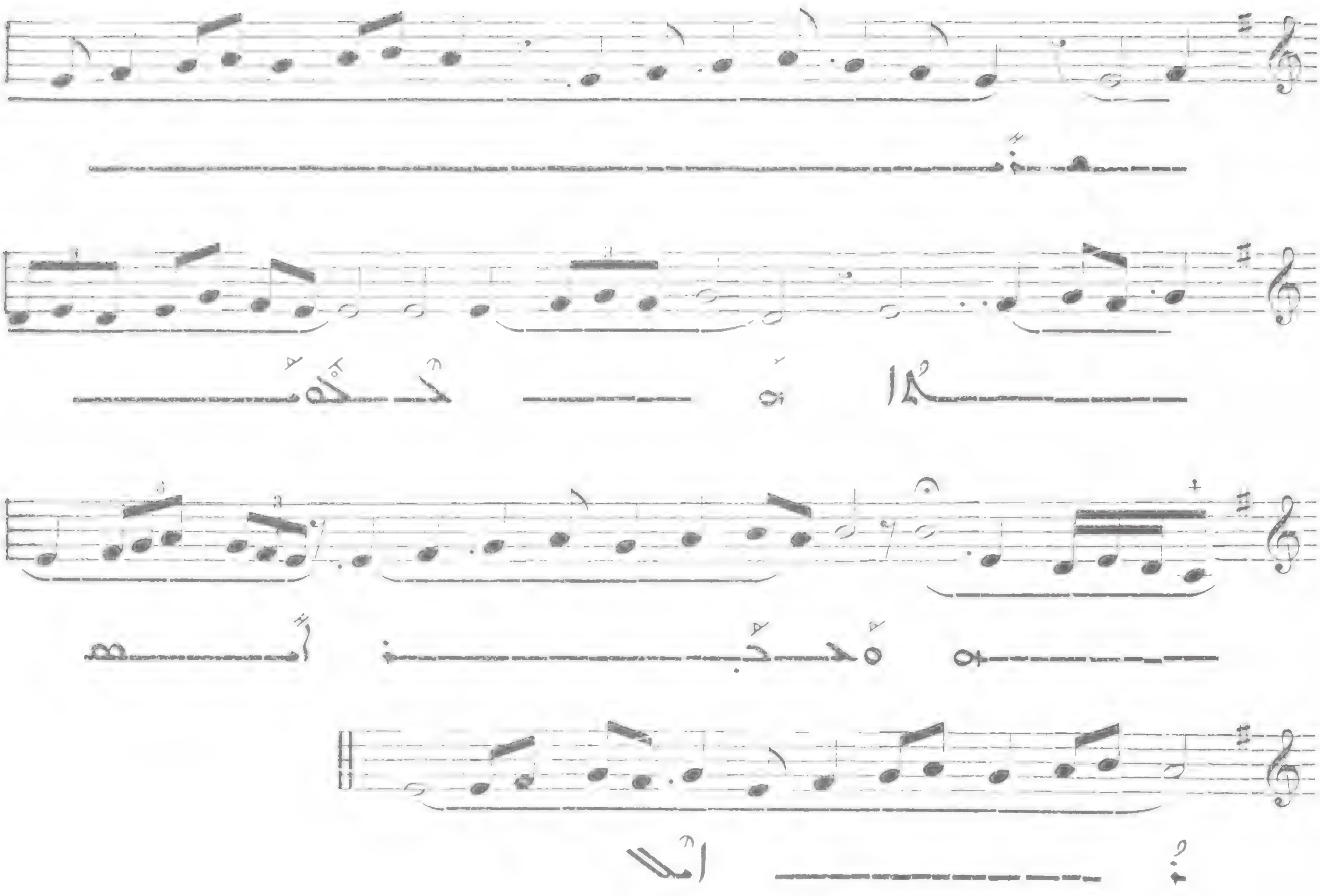
511 bis

Allegro moderato

VII







512

ܐܦܢܝܬܐ

ܥܠ ܟܐܦܐ ܕܫܪܪܐ ܕܫܡܥܘܢ ܪܝܫ ܫ̈ܠܝܚܐ ܒܢܐ ܡܪܢ. ܥܕܬܗ ܥܠ ܐܣܛܘܢ̈ܐ VIII
ܘܬܪܝܢ ܡܠ̈ܟܐ ܠܐܠܗܐ (ܣܛ. ܘܩܠܐ ܩ)

(Cf. N° 108)

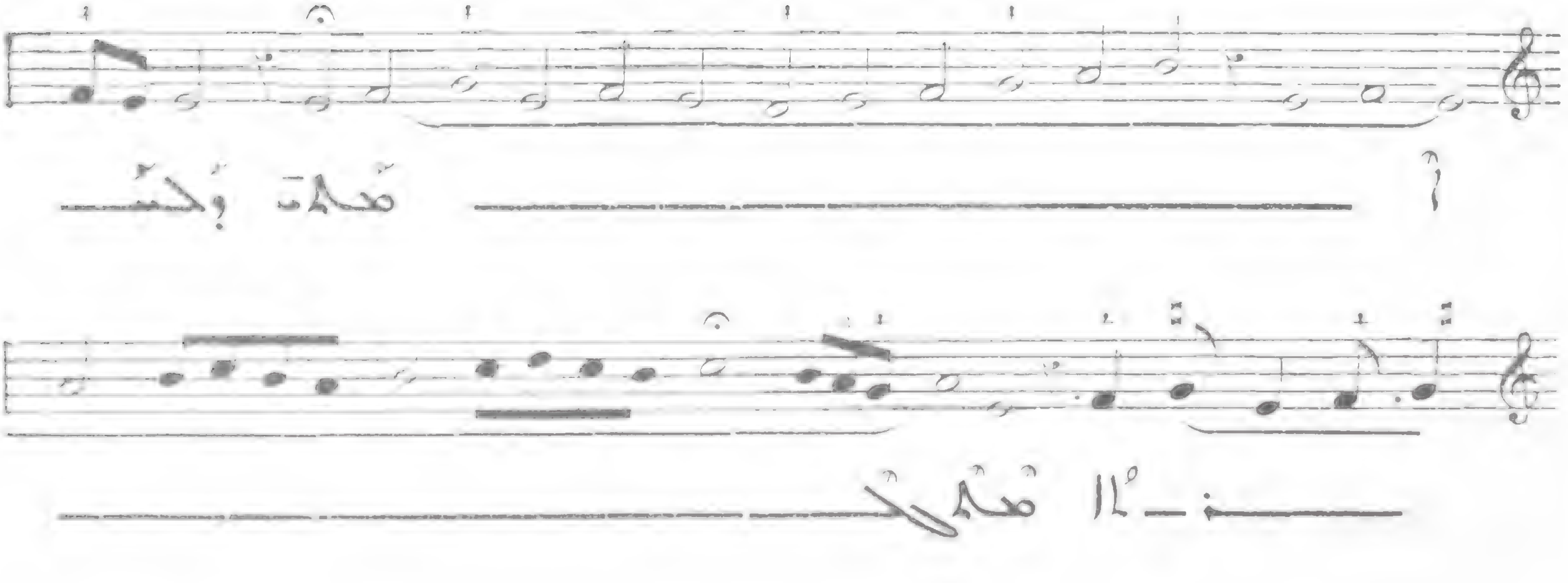
512 bis

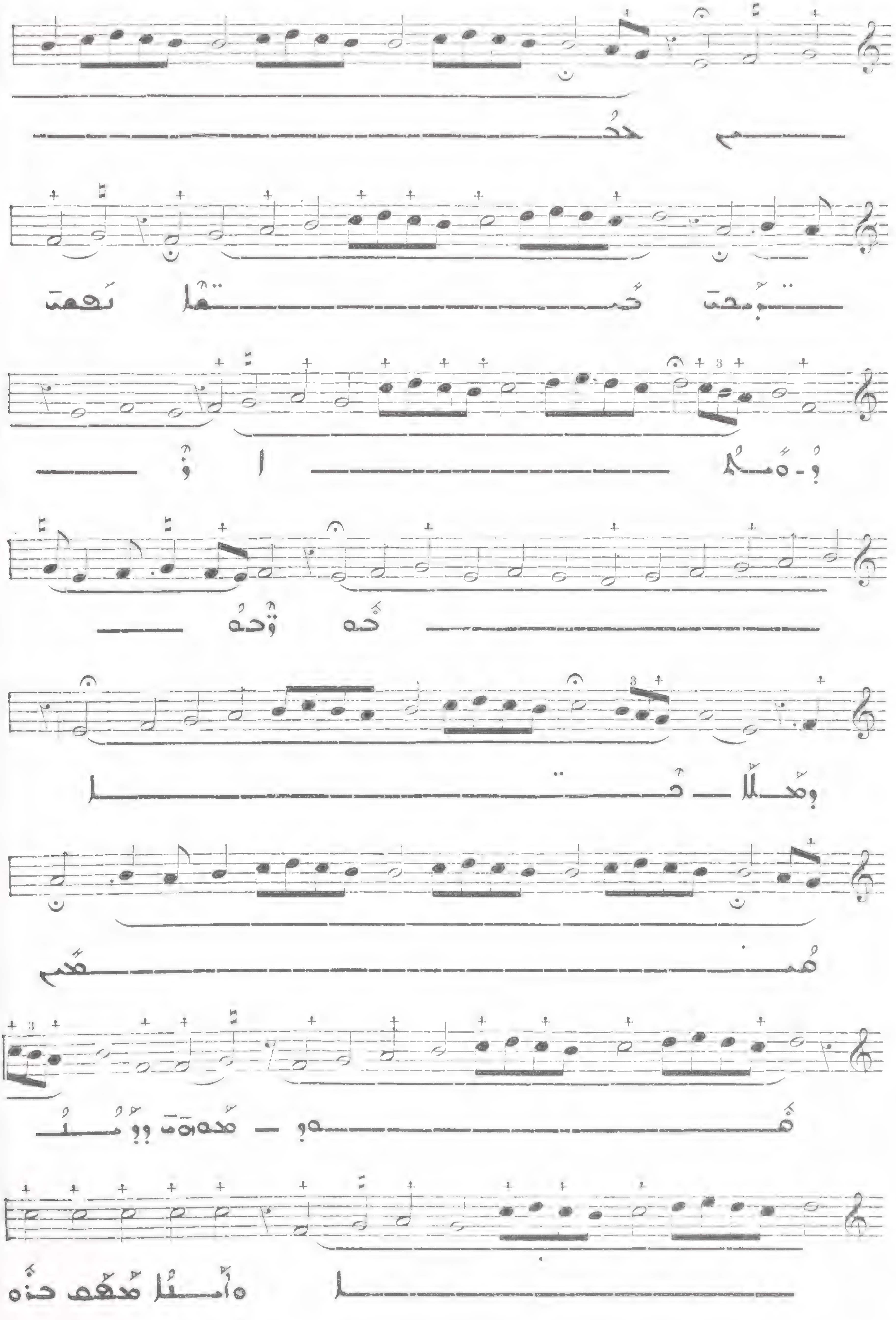
ܐܦܢܝܬܐ ܐܚܪܬܐ

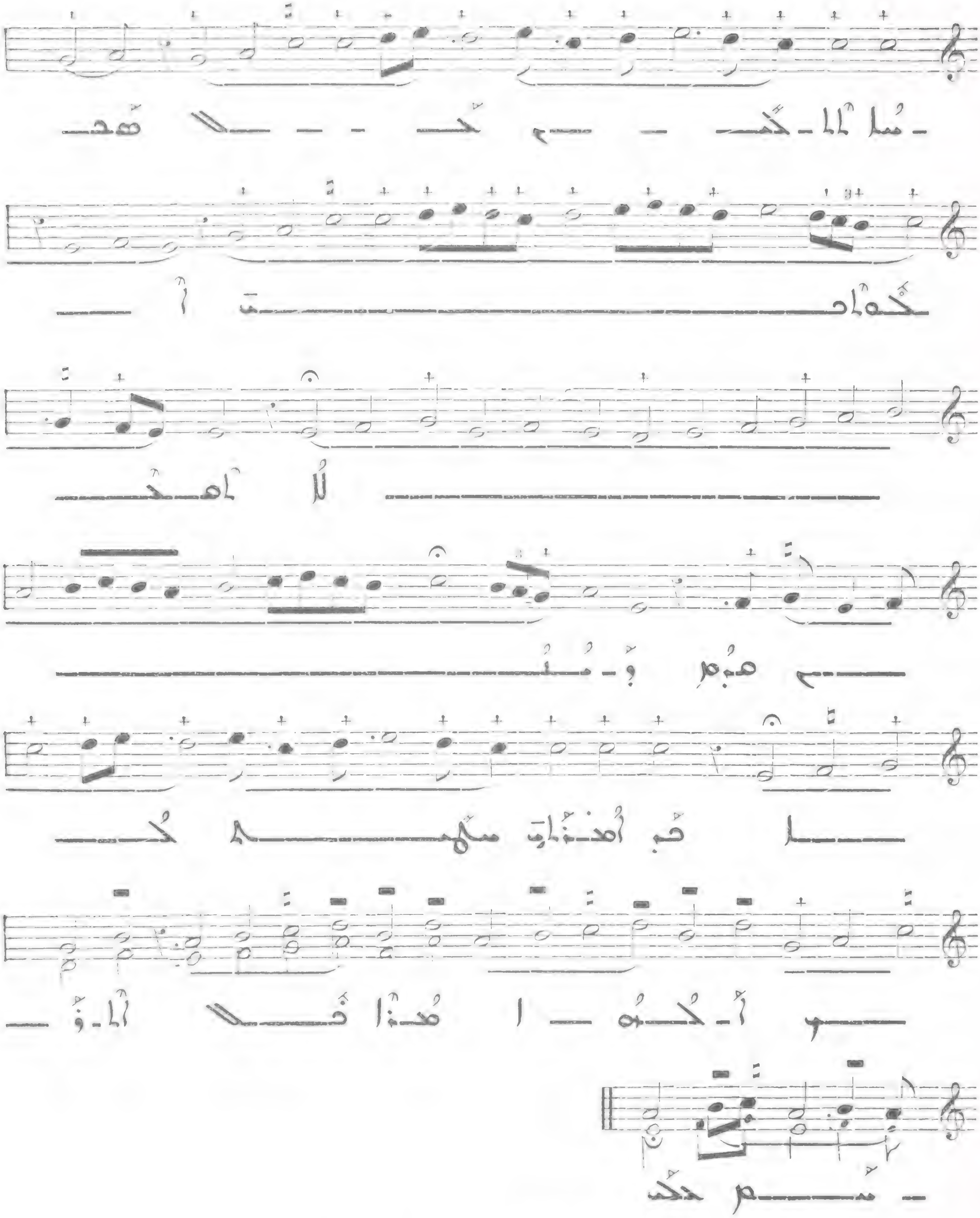
All. moderato

un poco adlibitum

VIII





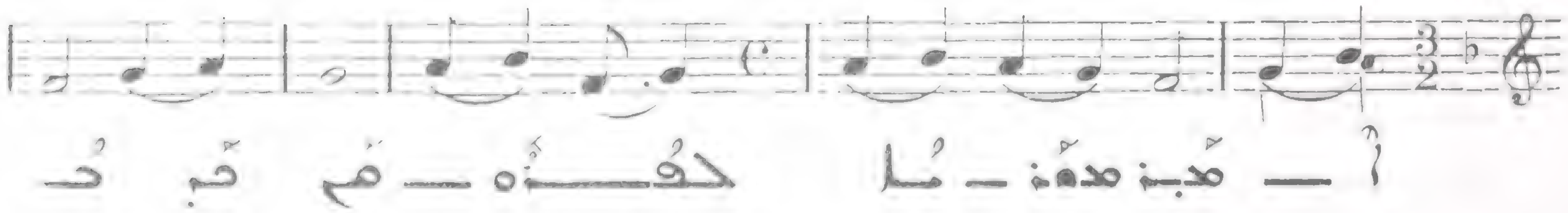


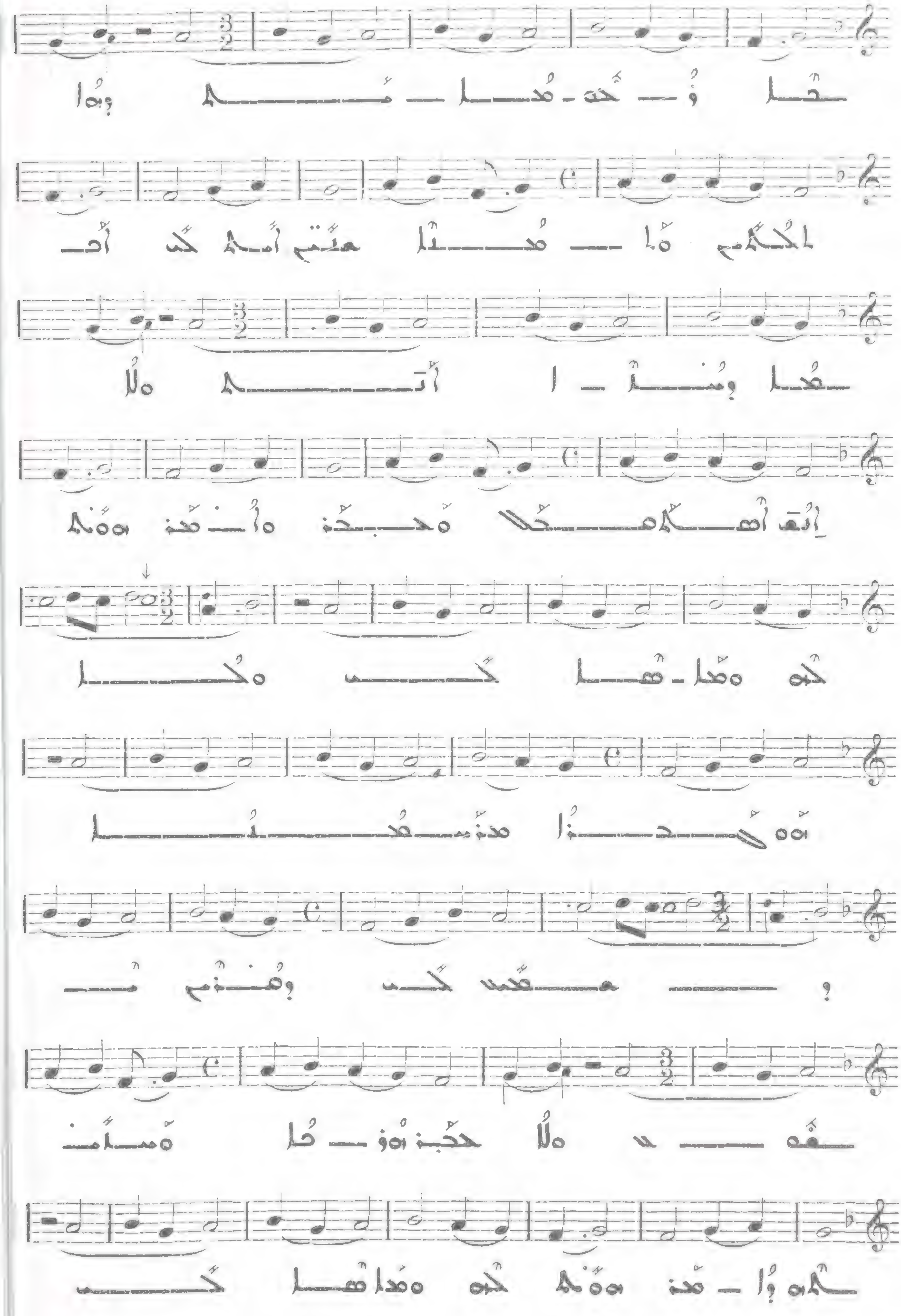
[illegible]

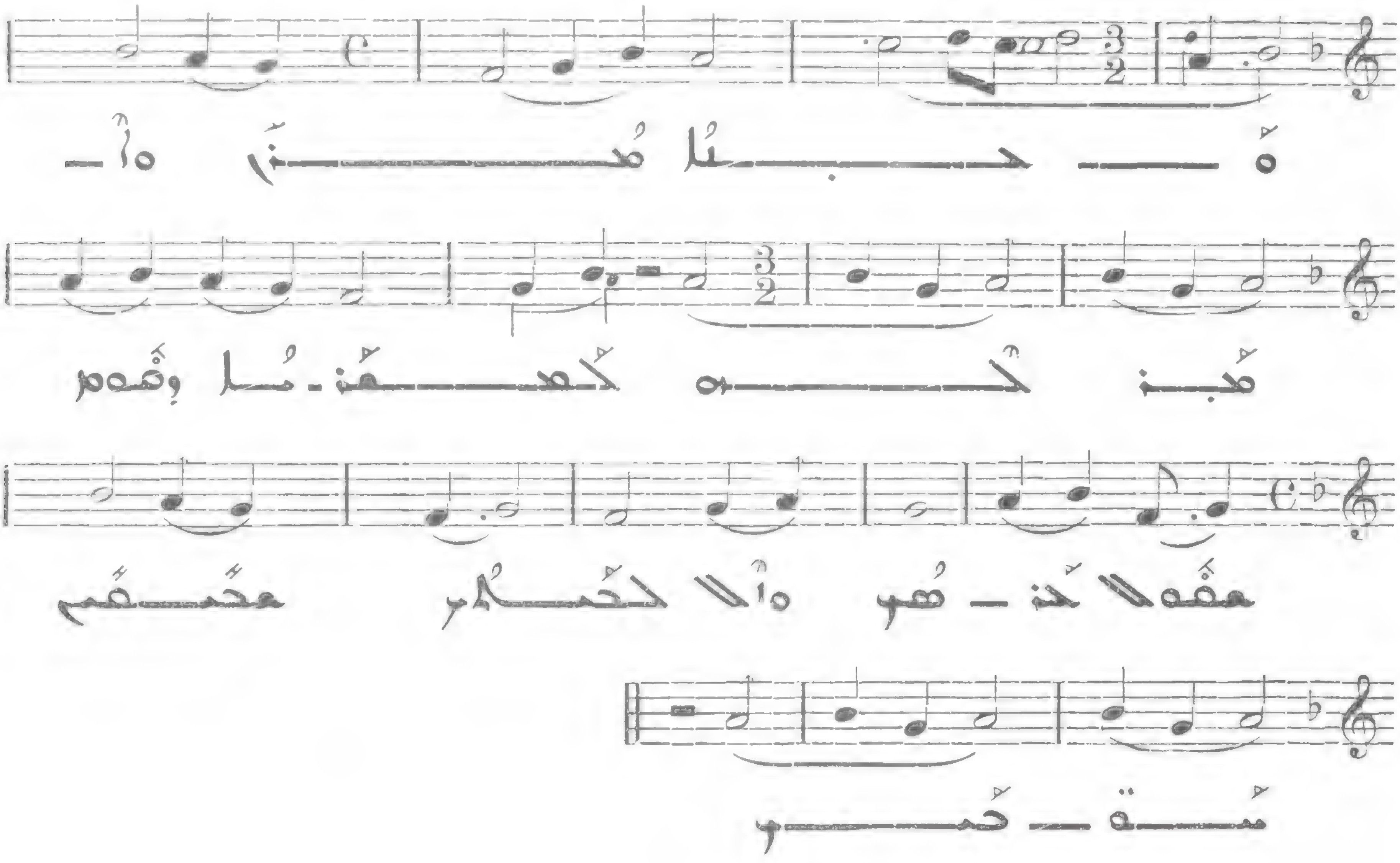
All. molto 513

V

III







III

ܡܕܖ̈ܫܐ

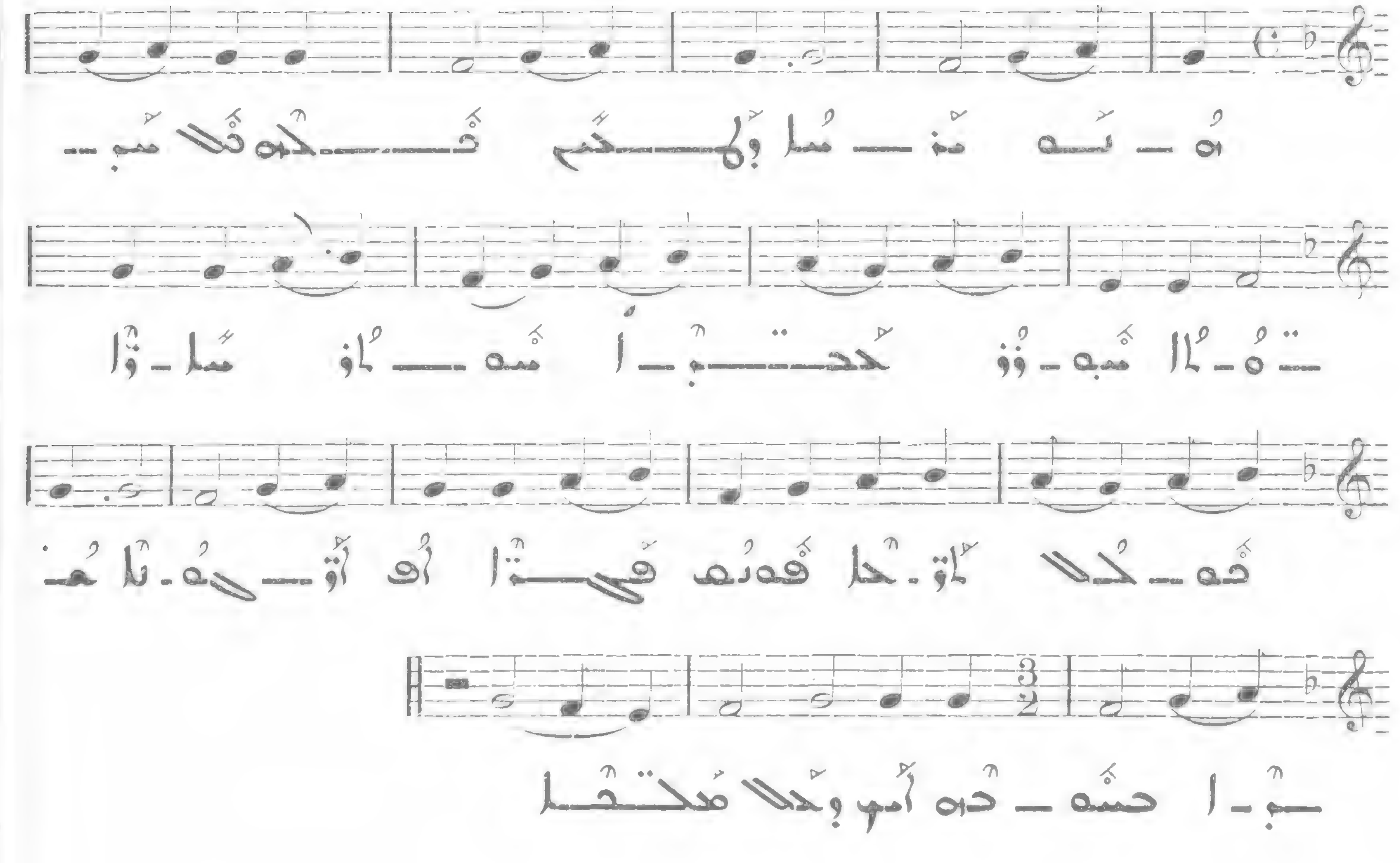
ܕܡܬܩܪܝܢ ܒܠܫܢܐ ܐܦܪܝܡ ܪܒܐ ܘܐܡܝܢܐ ܒܡܕܪ̈ܫܐ

TROISIÈME CATÉGORIE D'HYMNE : LES « MADROCHÉ »

ܩܕܡܝܐ ܕܗܘܐ ܪܝܫܐ : ܐ 514

All. molto

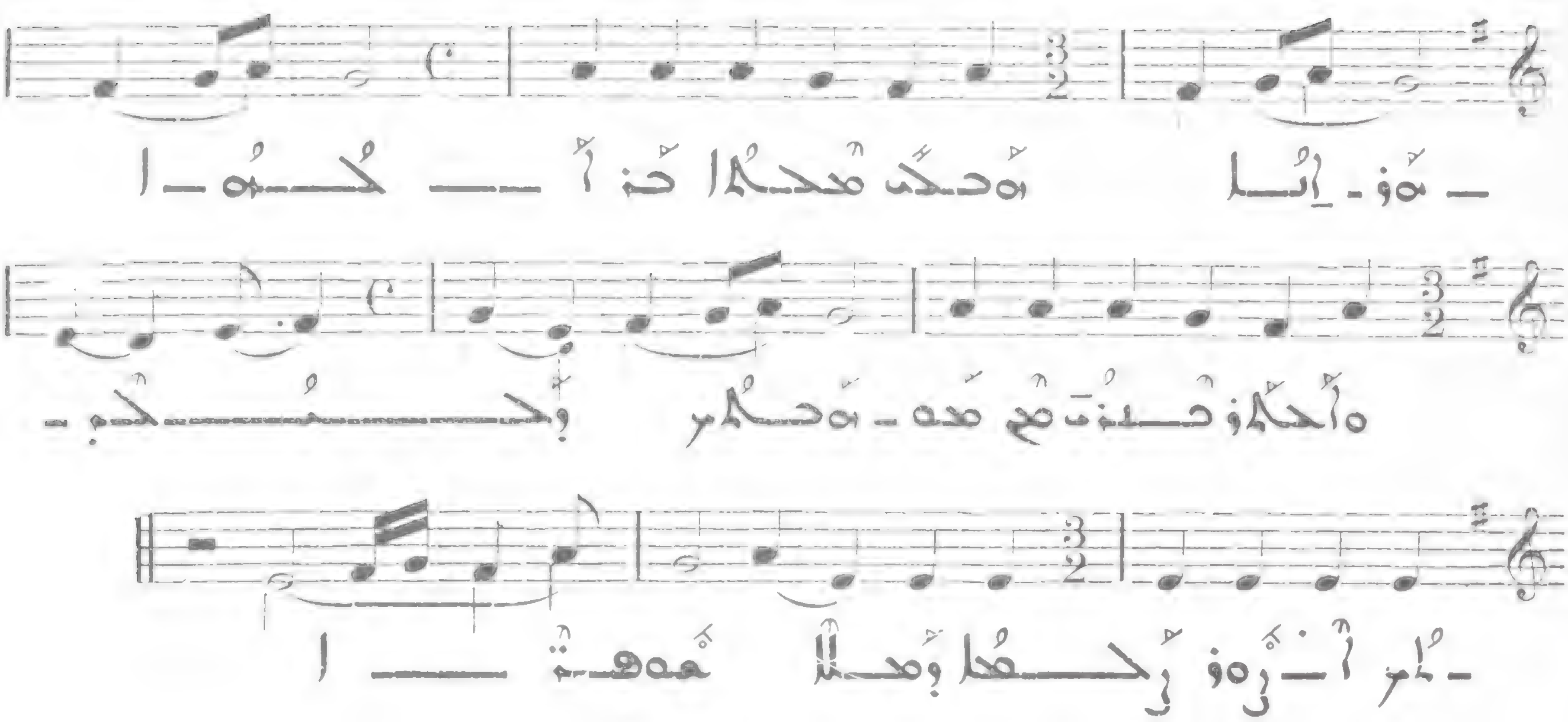
I



ܒ 515

Presto

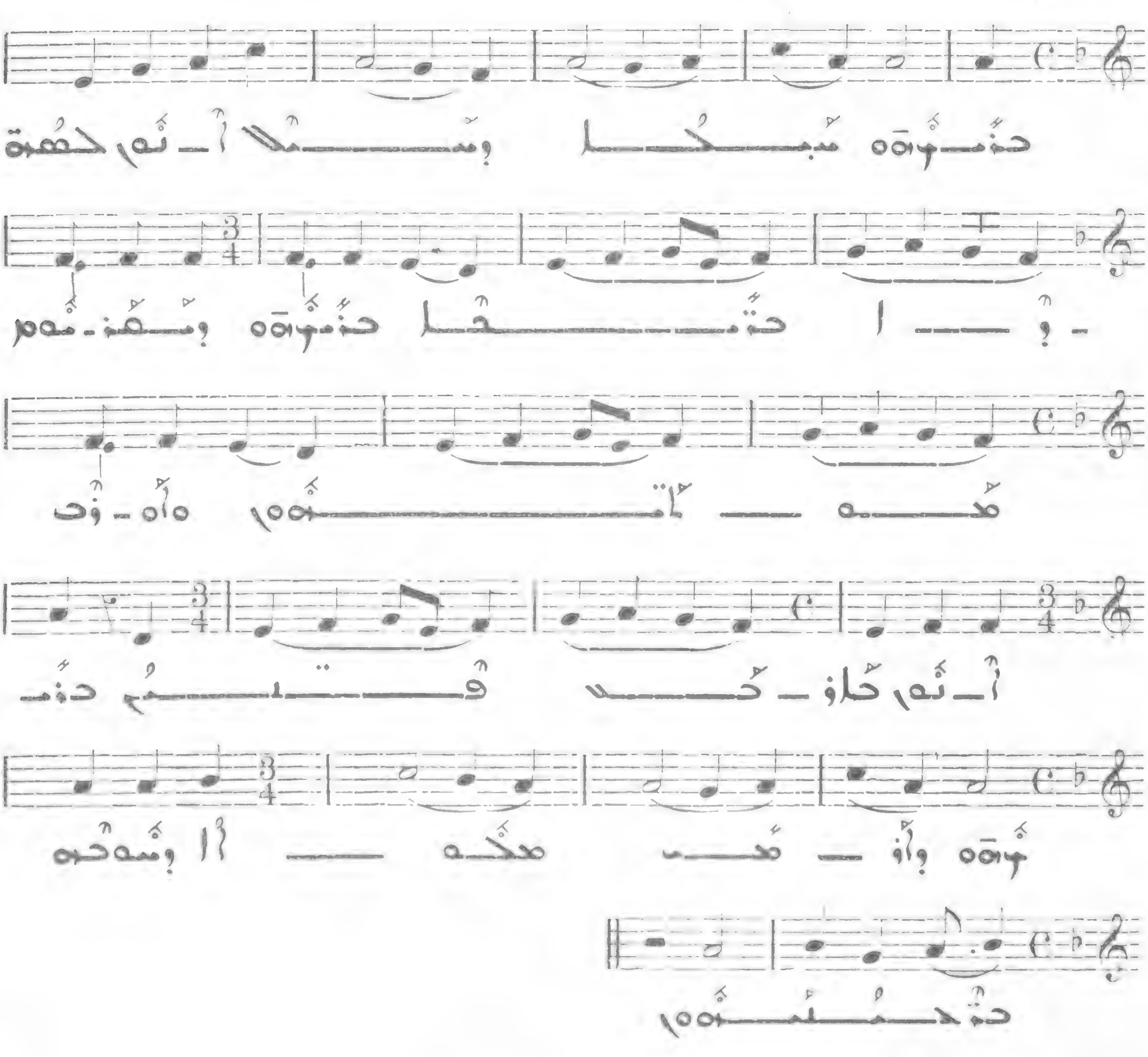
II



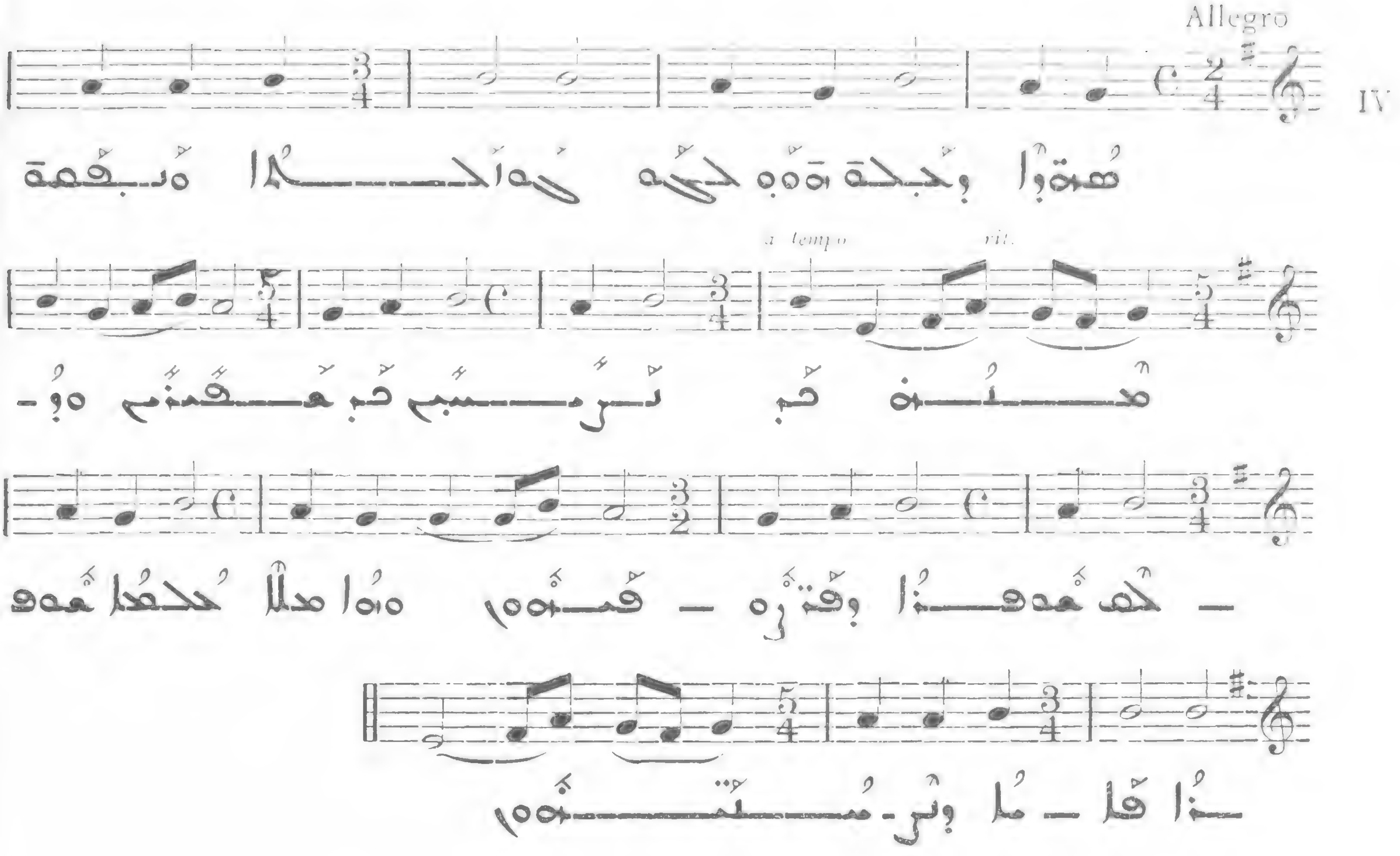
516

Presto

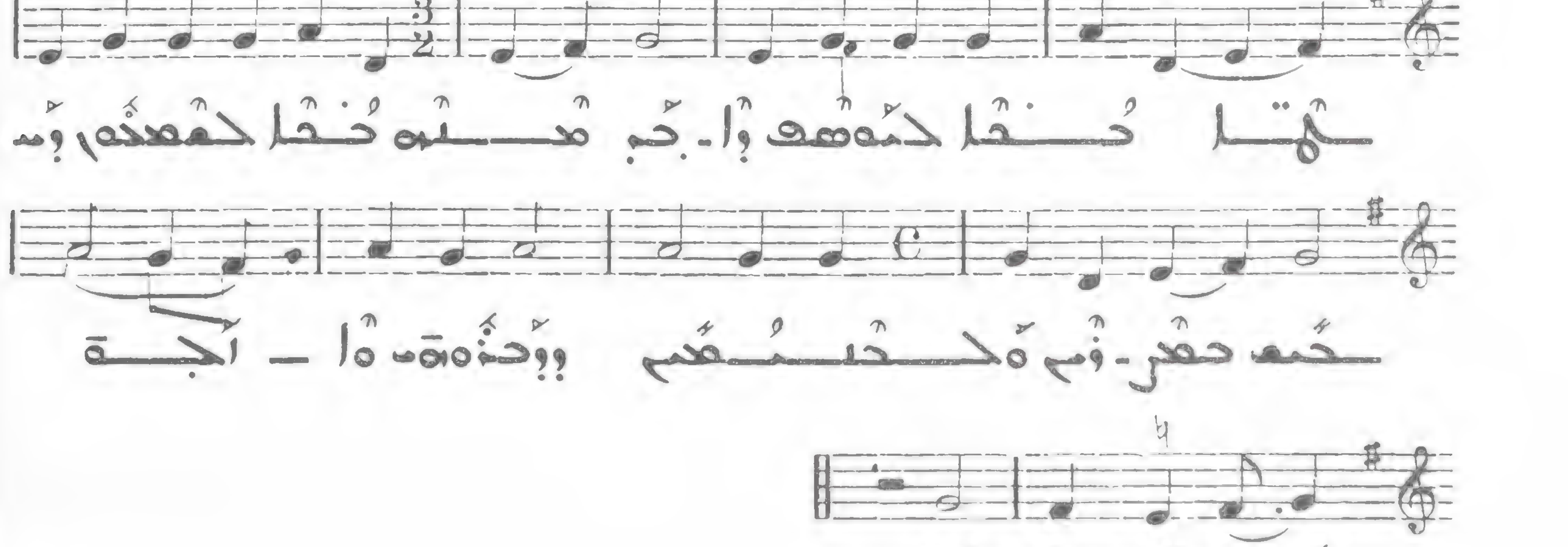
III



ܙ 517



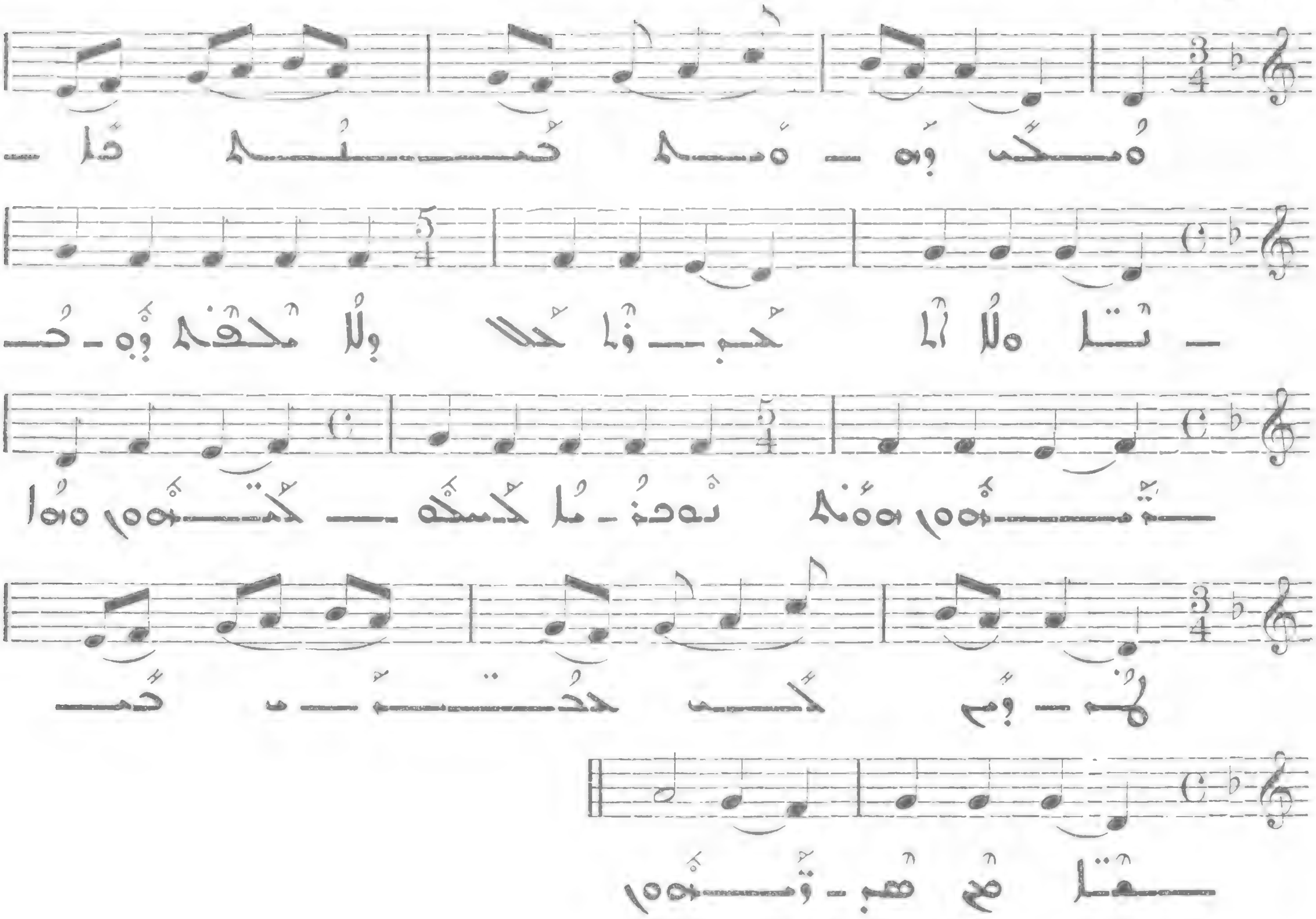
ܗ 518



ܗ 519

Andante

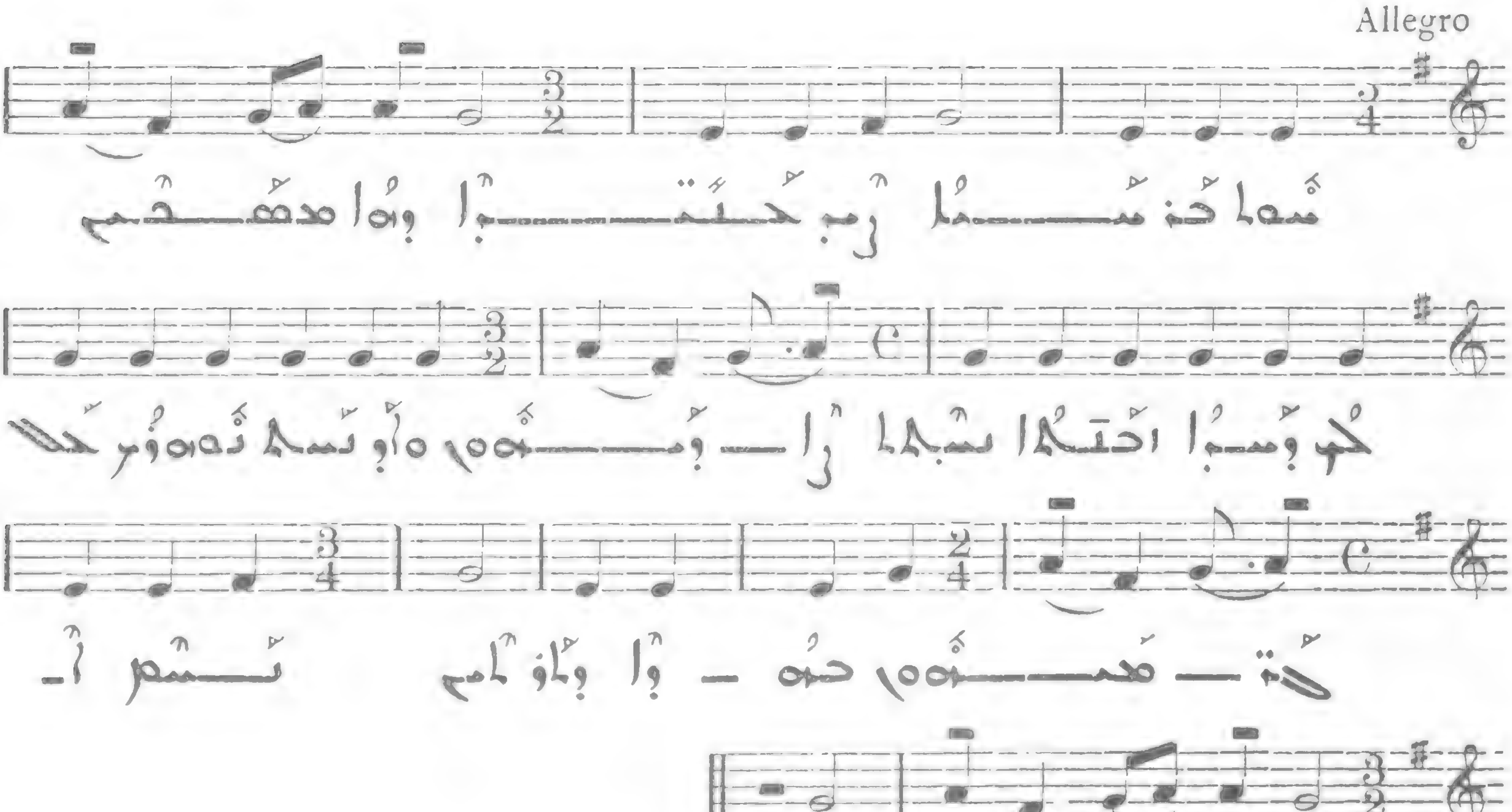
VI



ܘ 520

Allegro

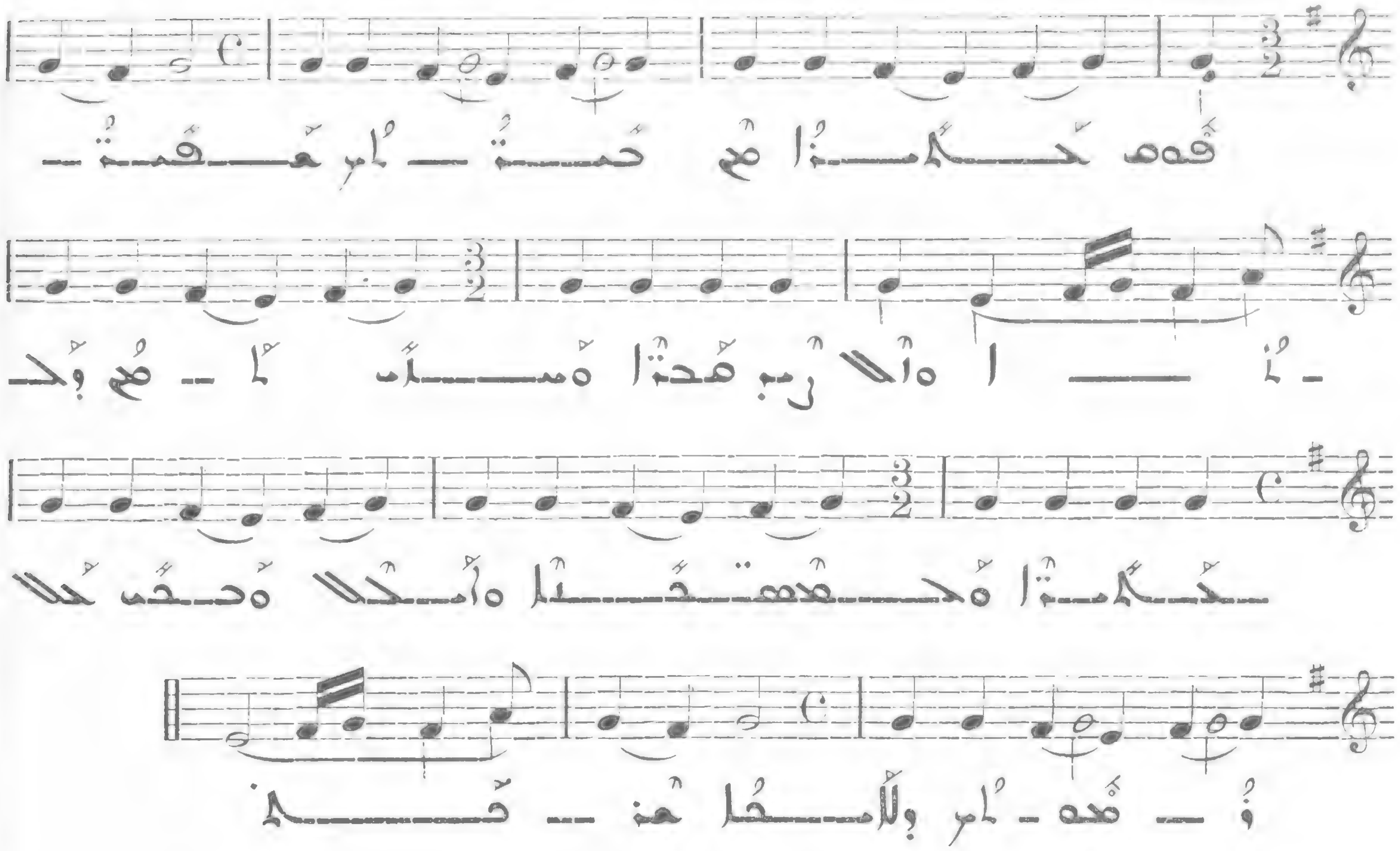
VII



521

Allegro molto

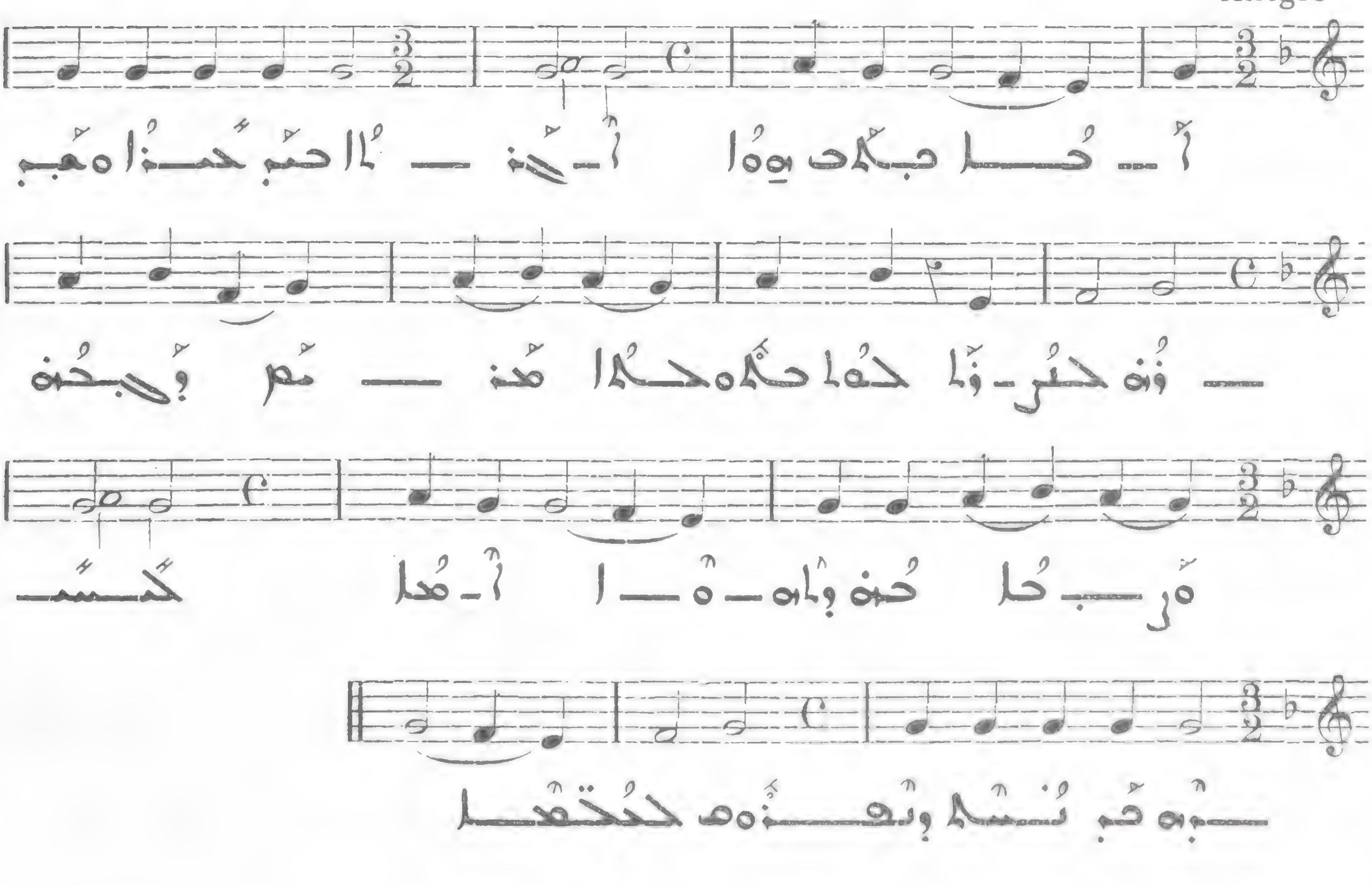
VIII



522

Allegro

I



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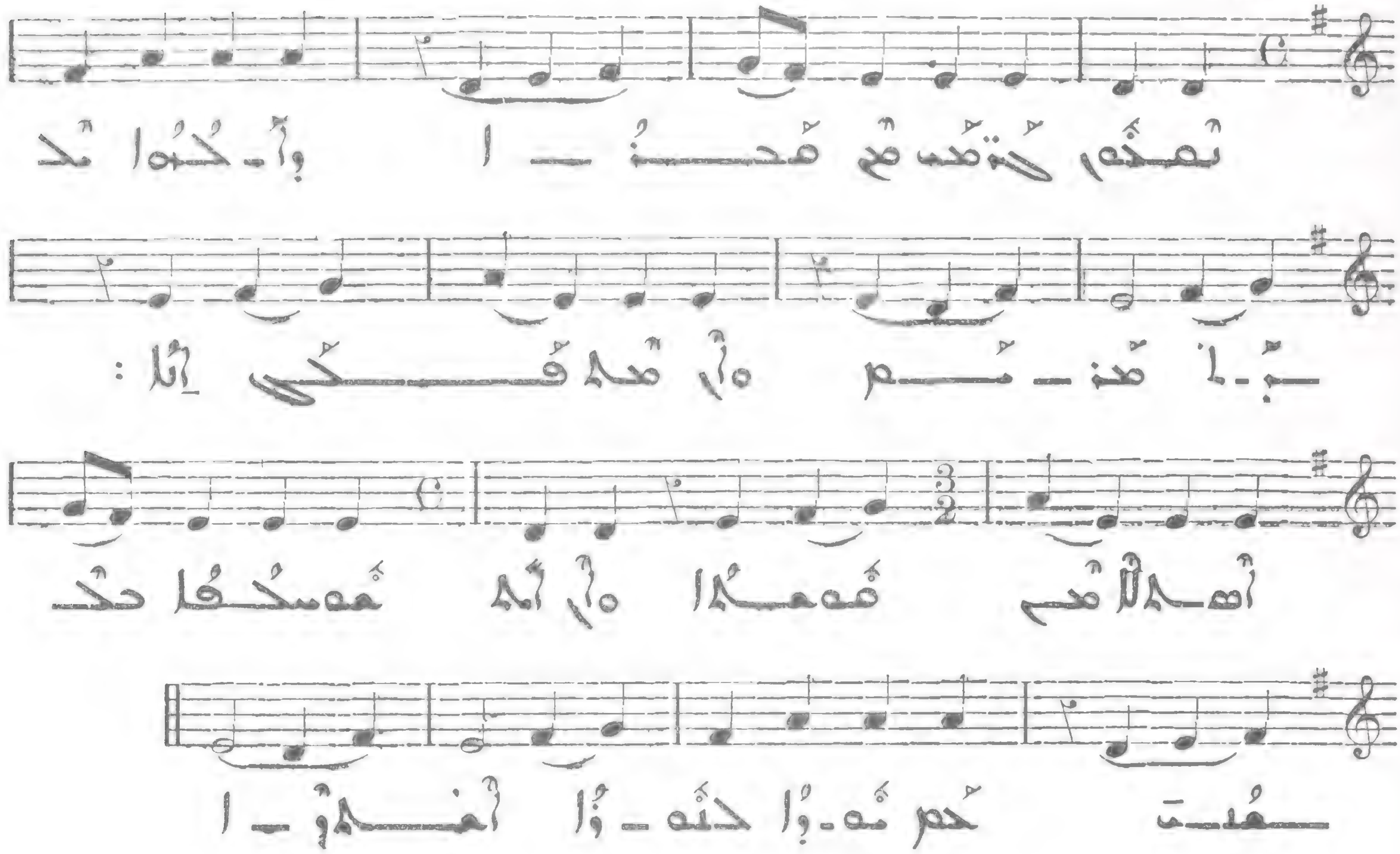
523

All. molto

II



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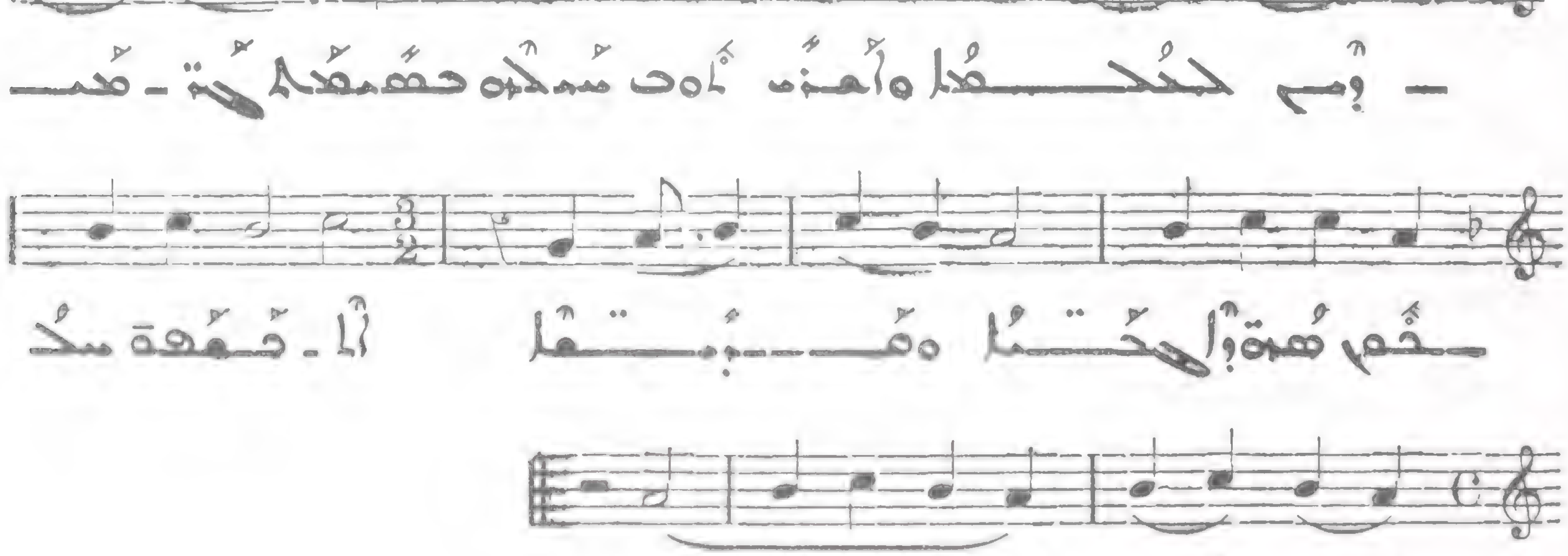
524

Allegro molto

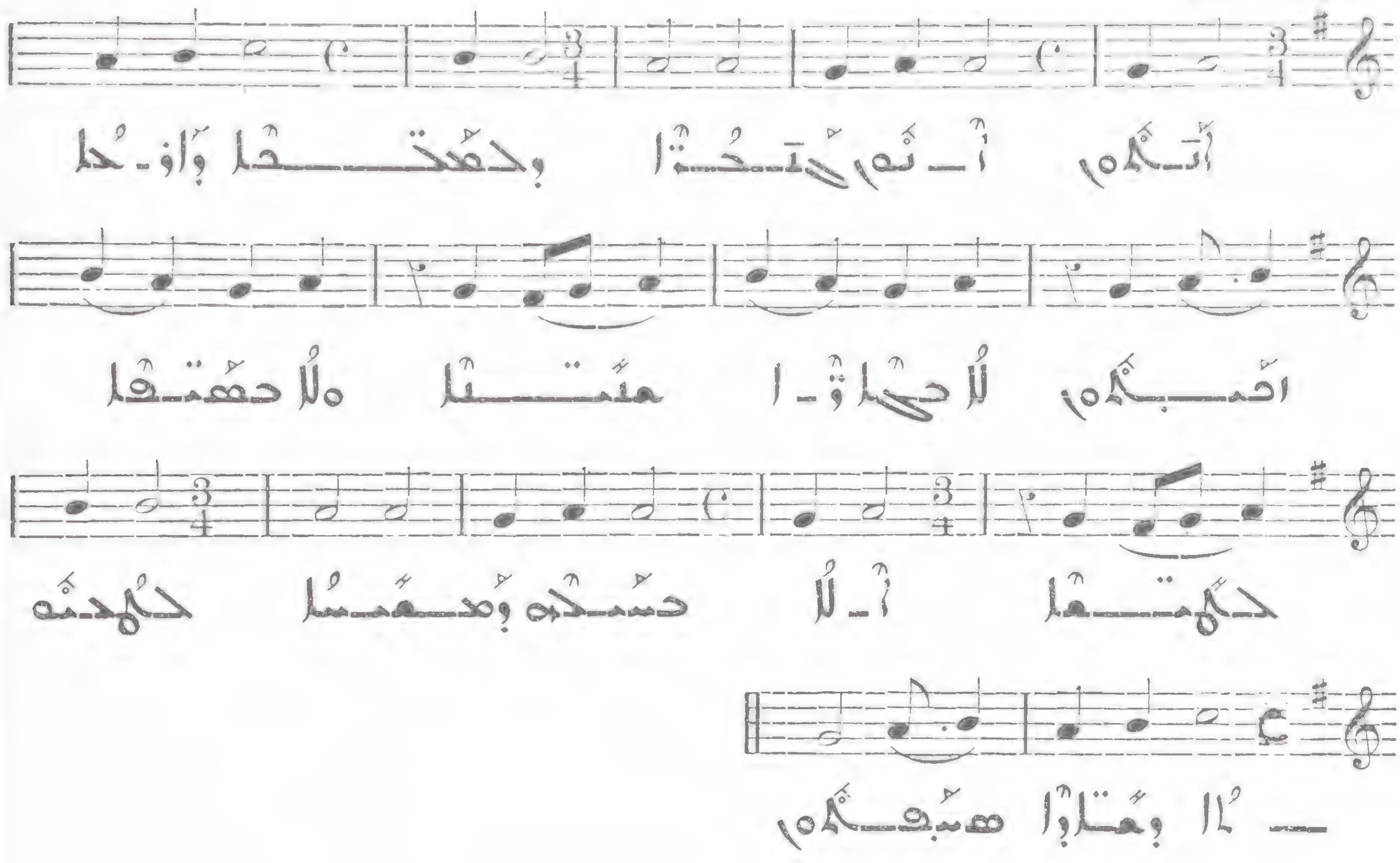
III



525

All. molto

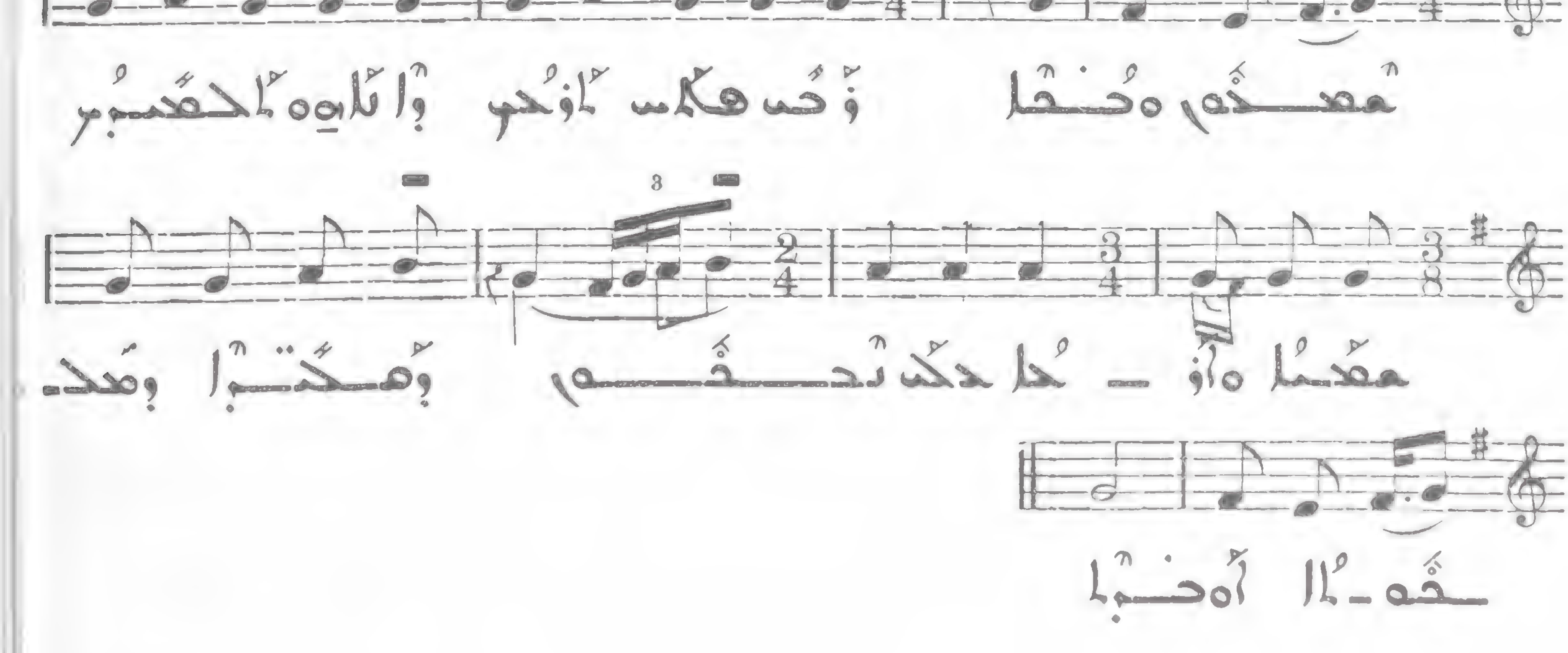
IV



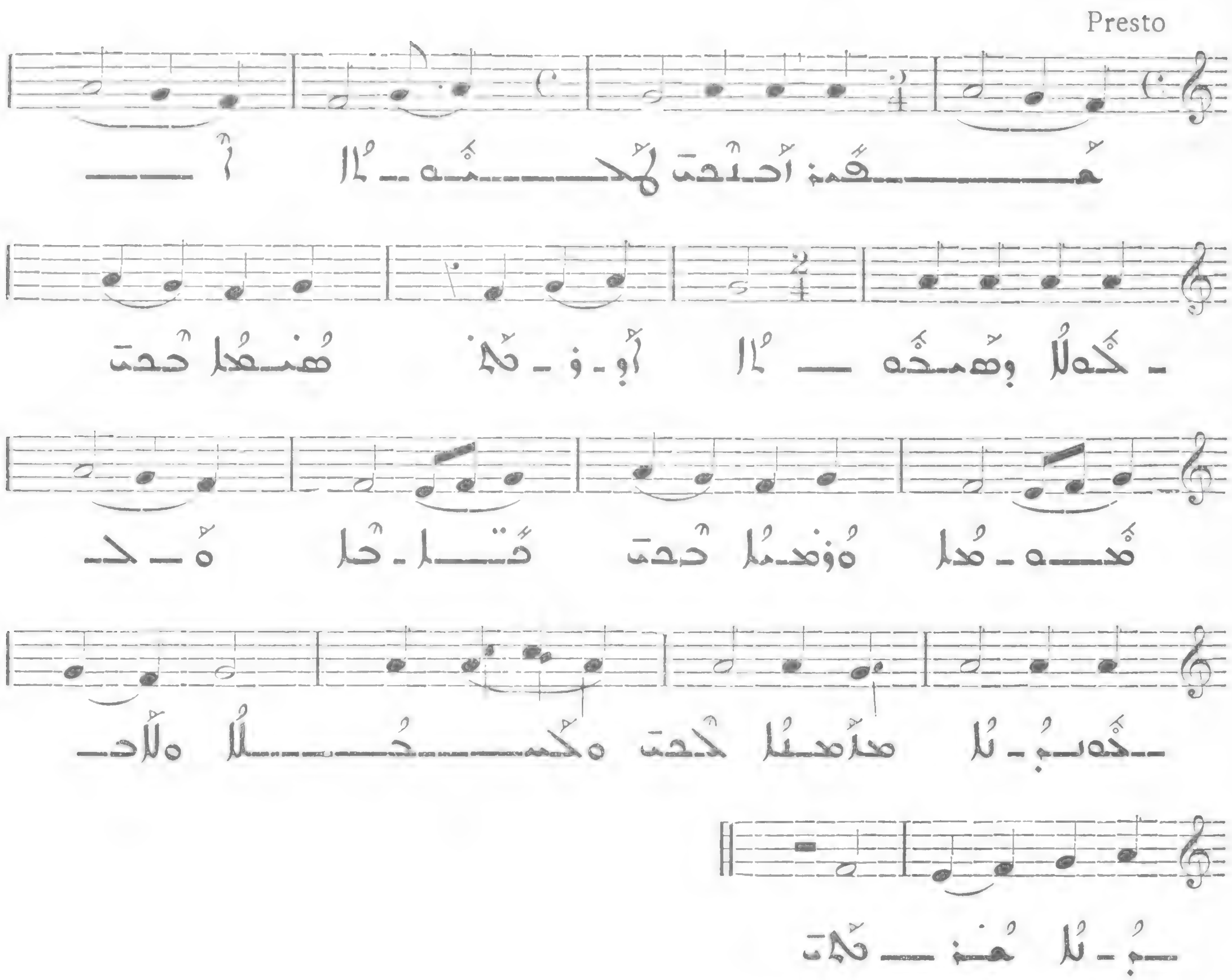
526

Allegro

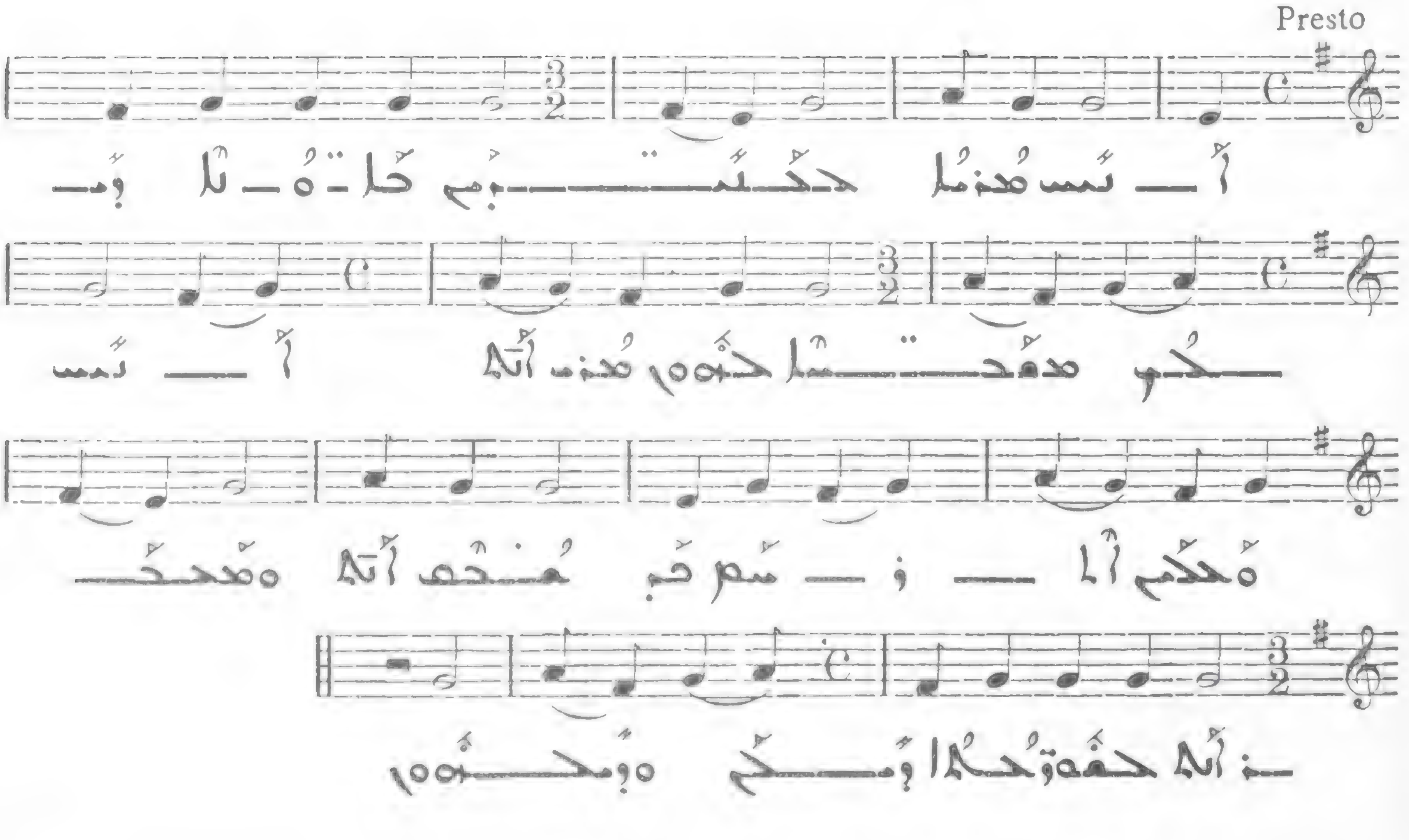
V



ܗ 527



ܘ 528

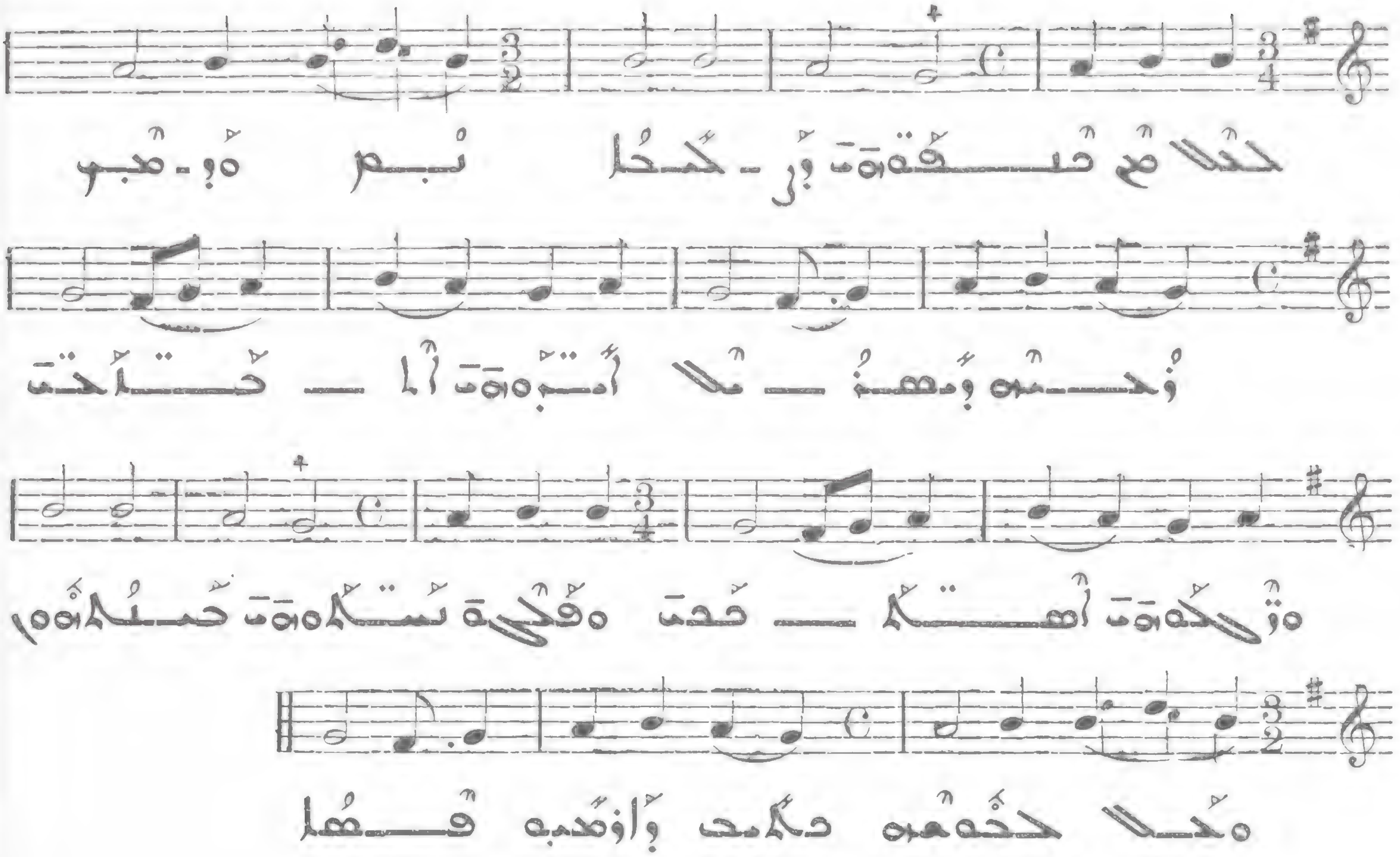


ܣ

529

Presto

VII

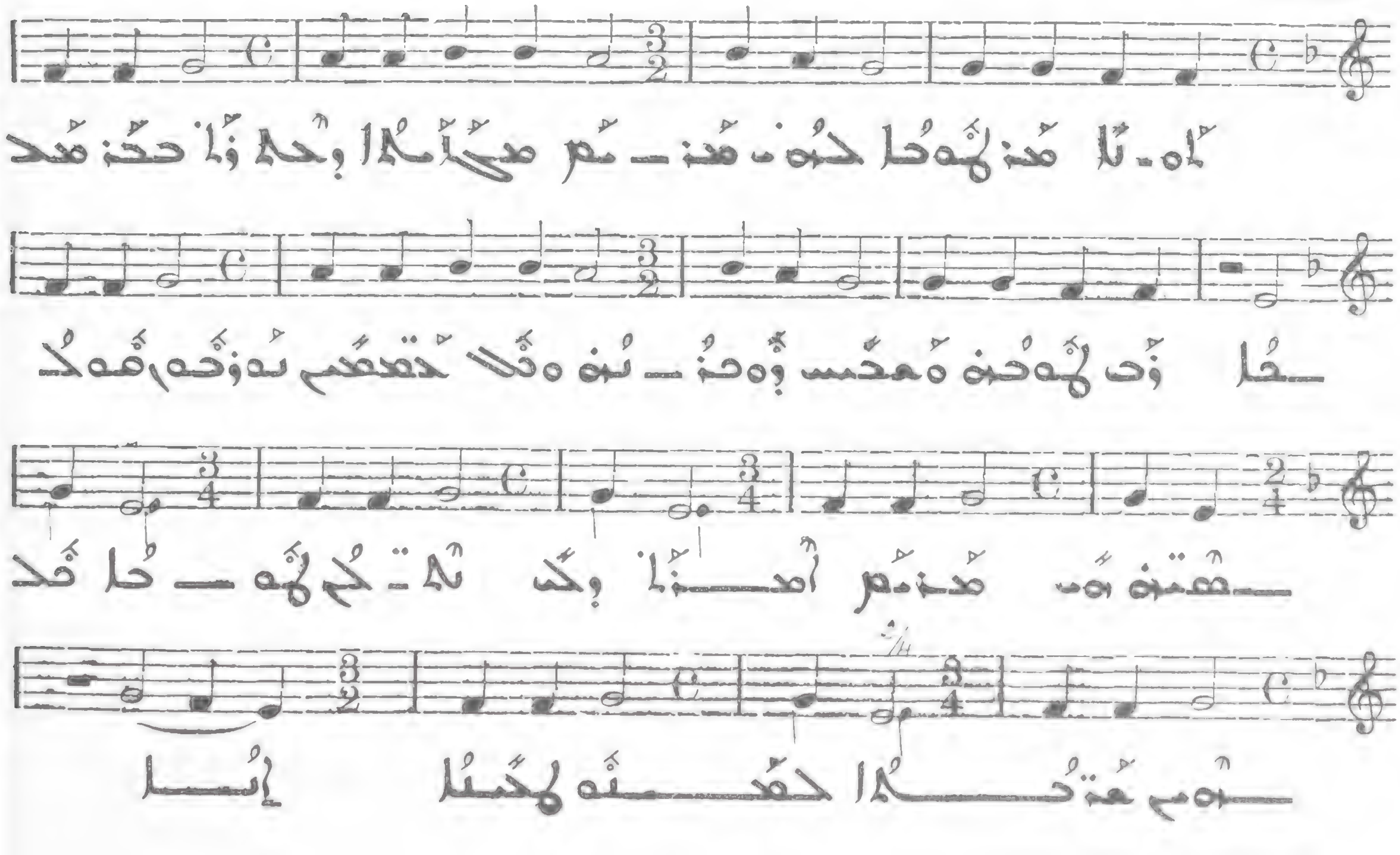


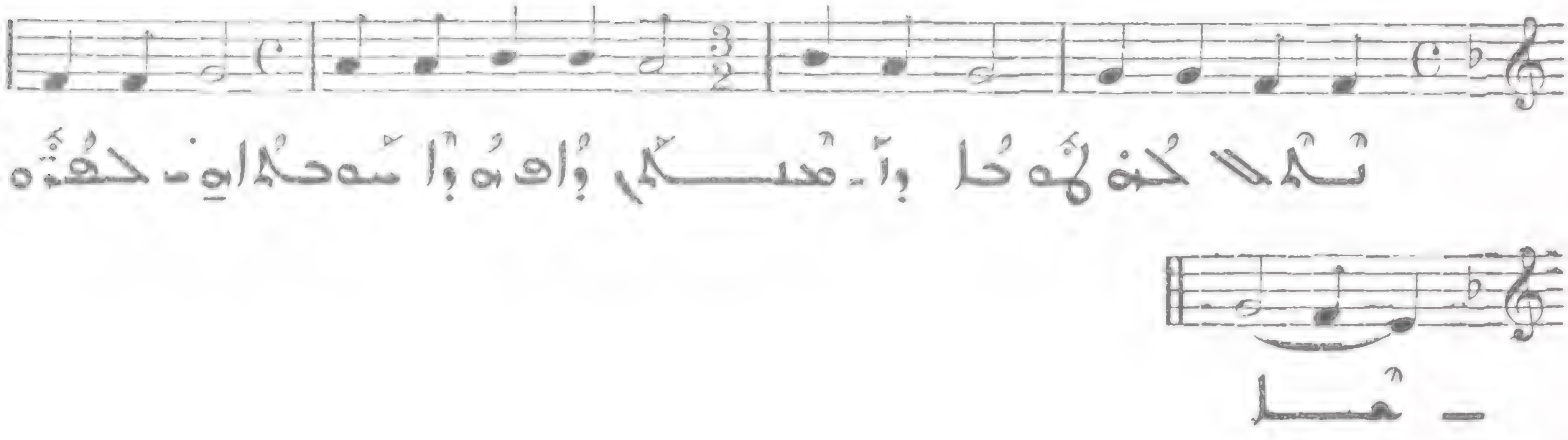
ܫܒܠܬܐ ܕܩܕܝܫ ܦܘܠܘܣ : ܐ

530

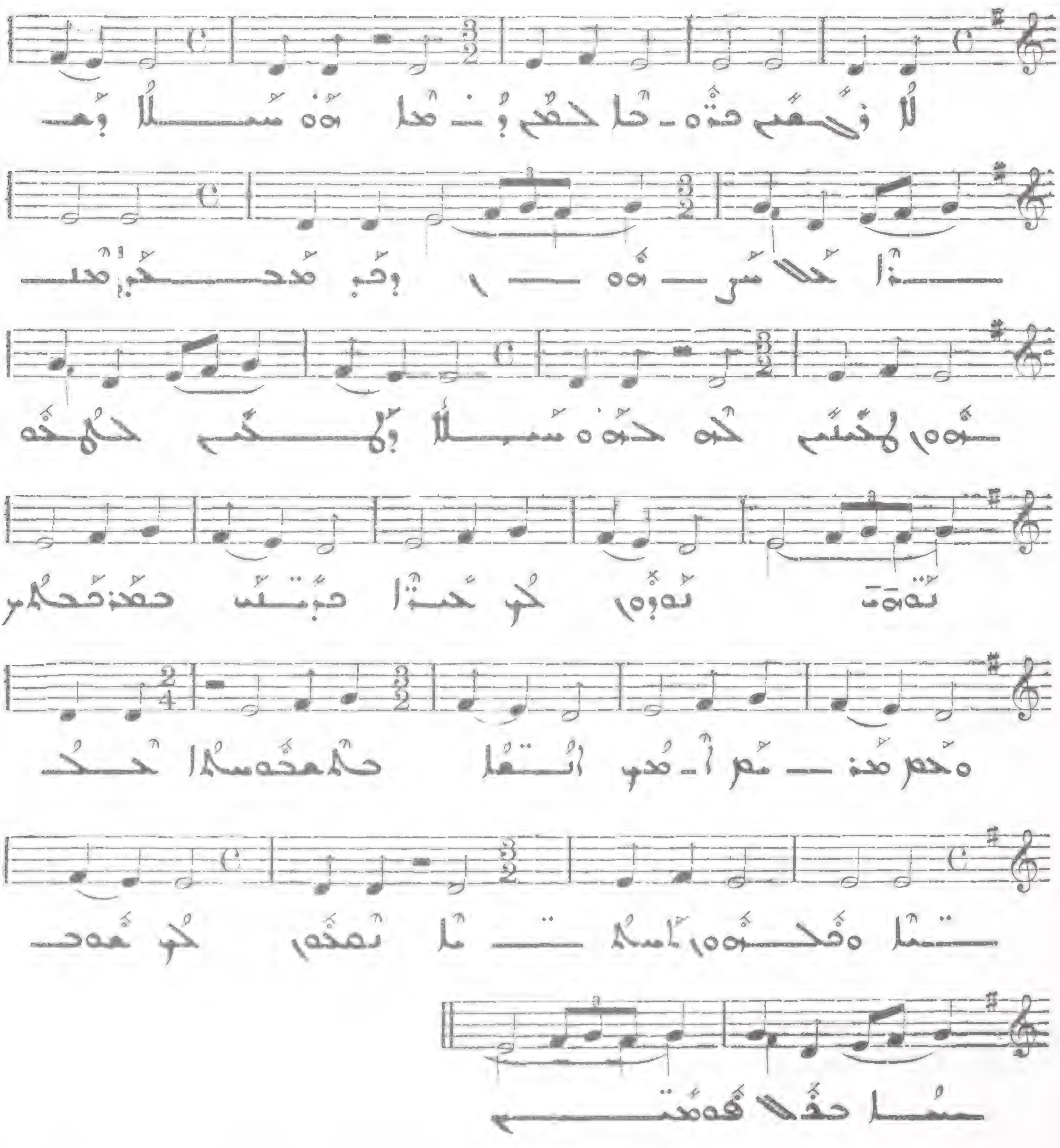
Presto

I





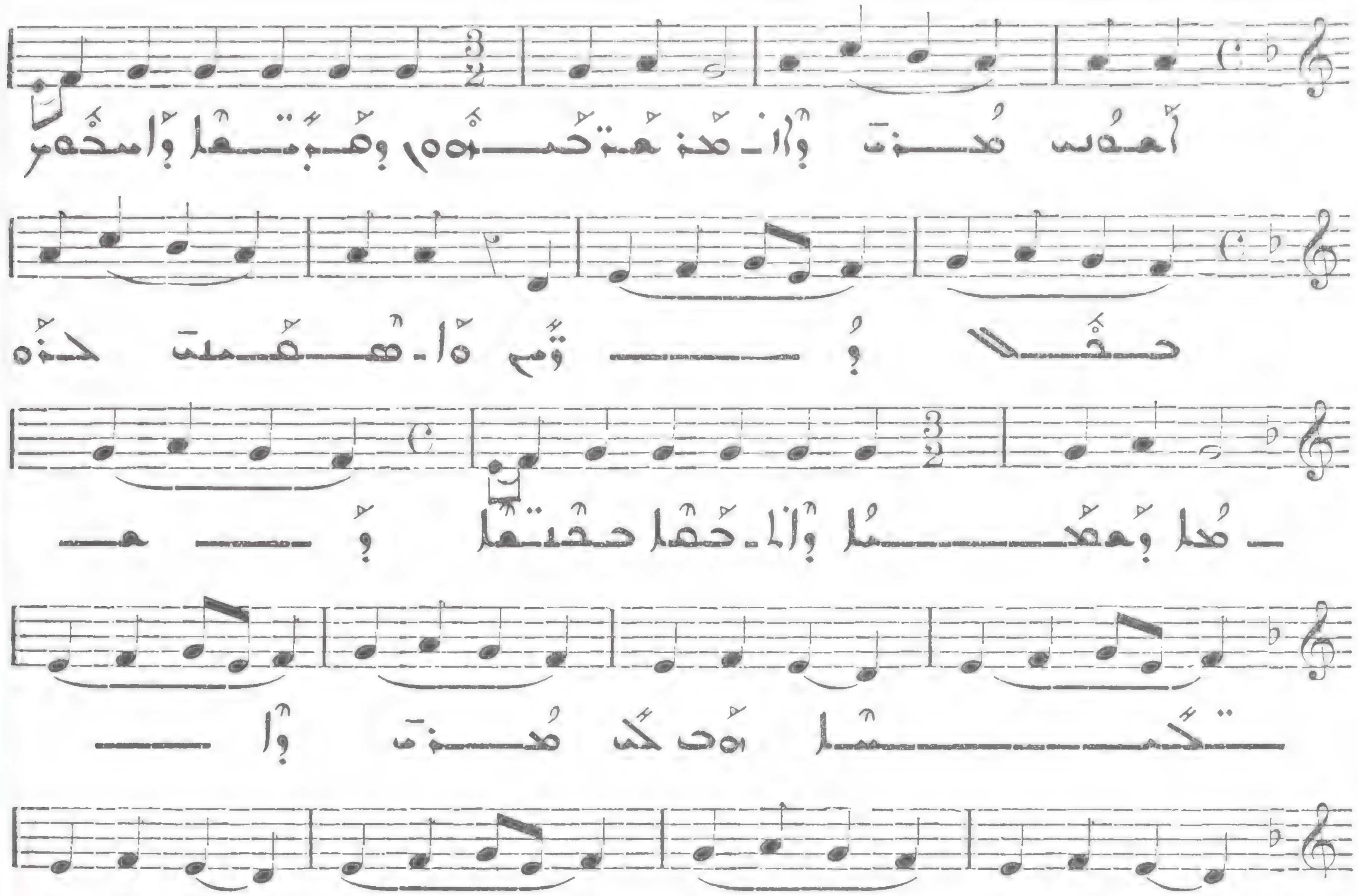
ܕ 531



532

Presto

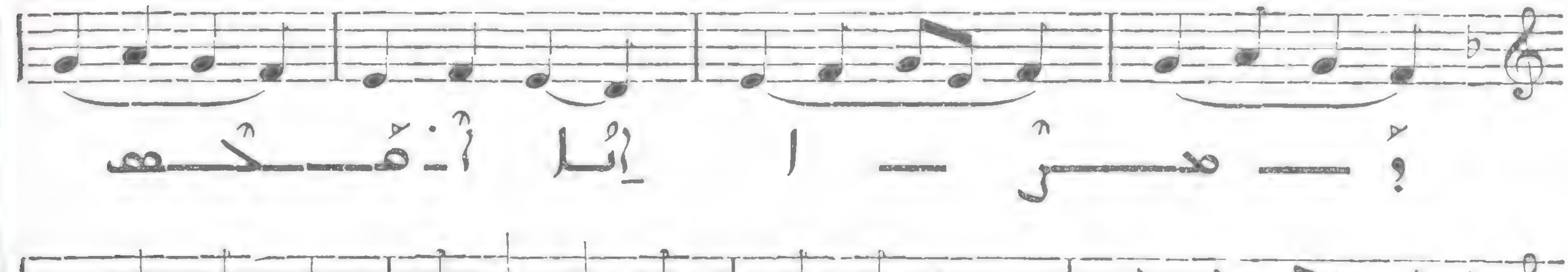
III

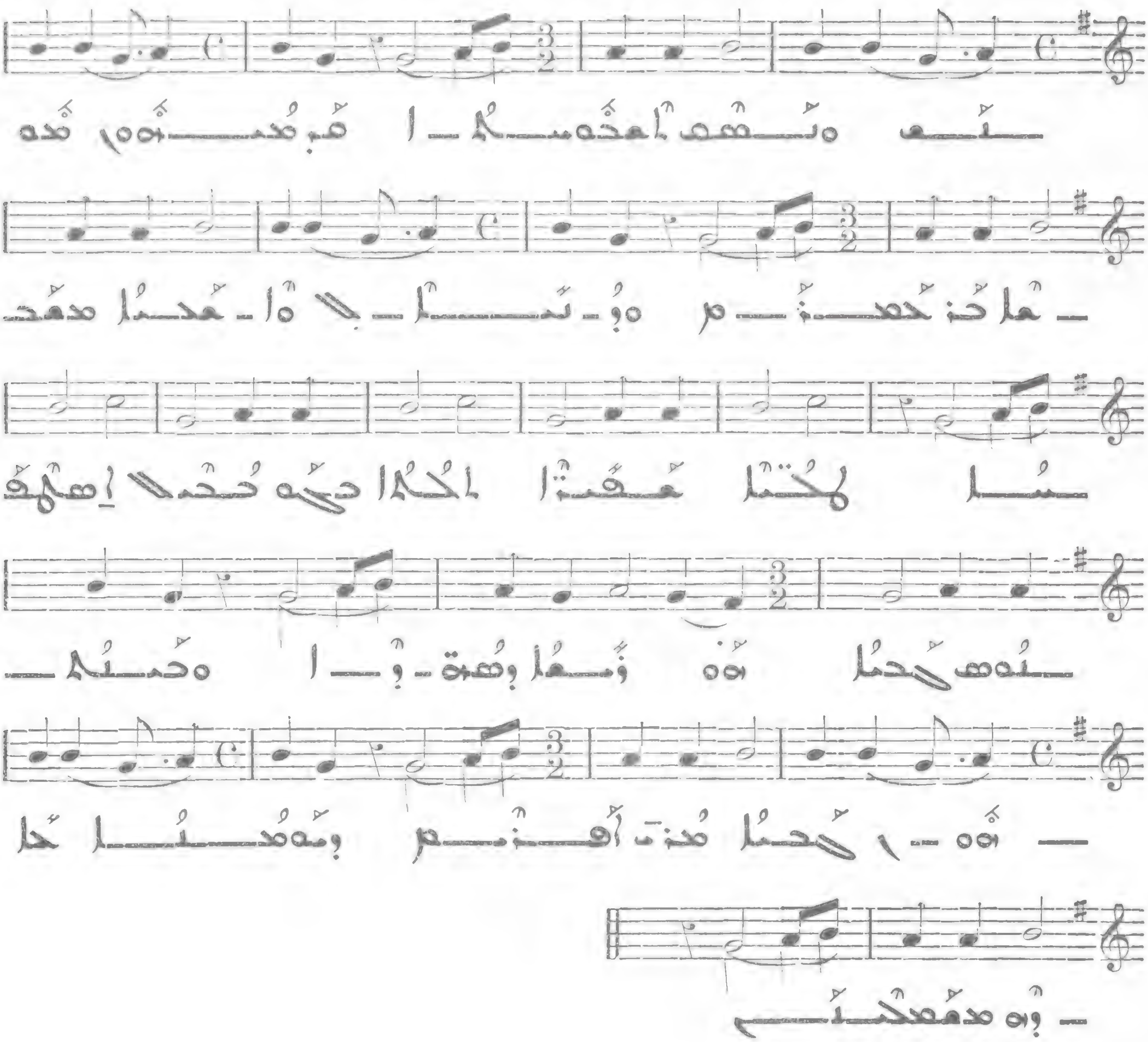


533

Allegro

IV





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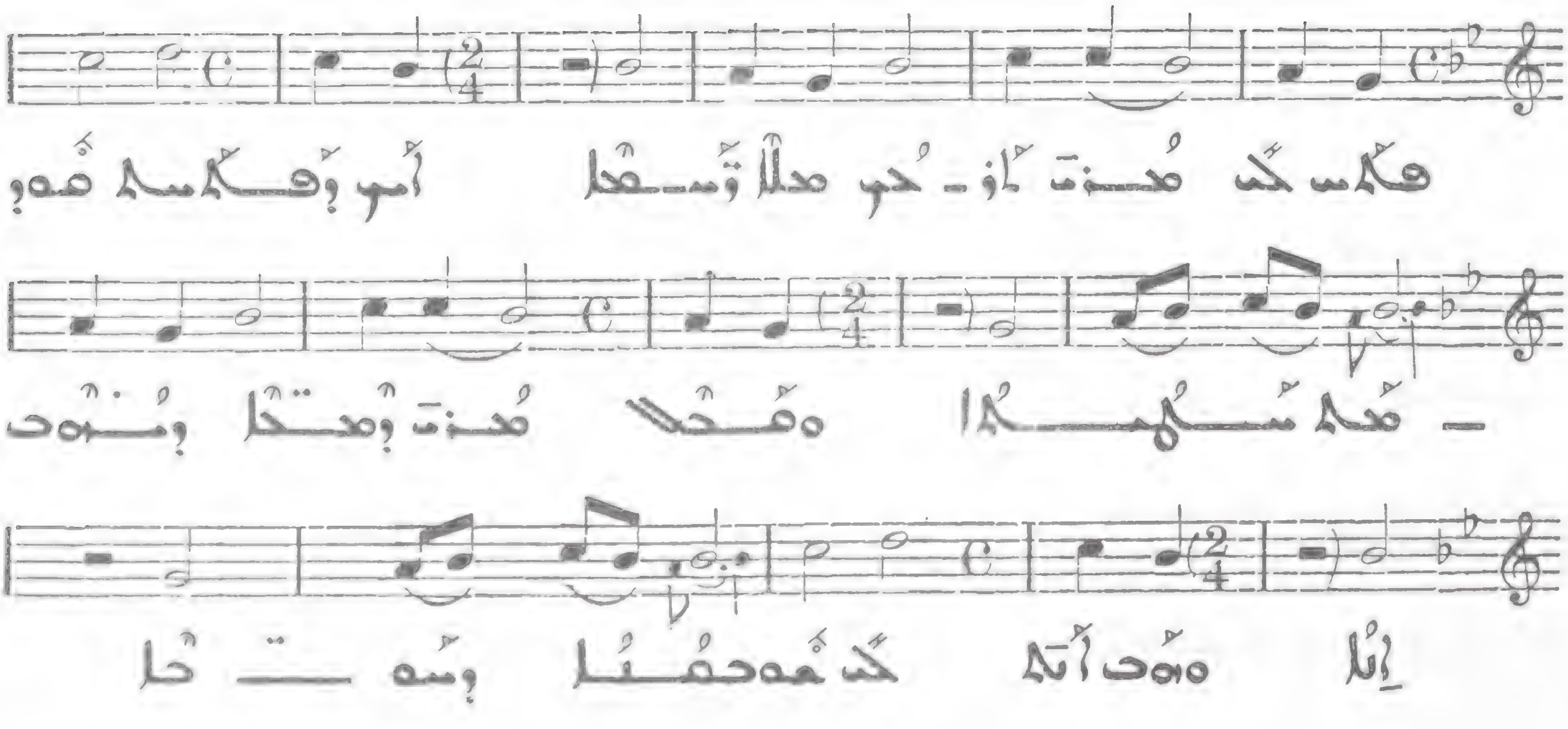
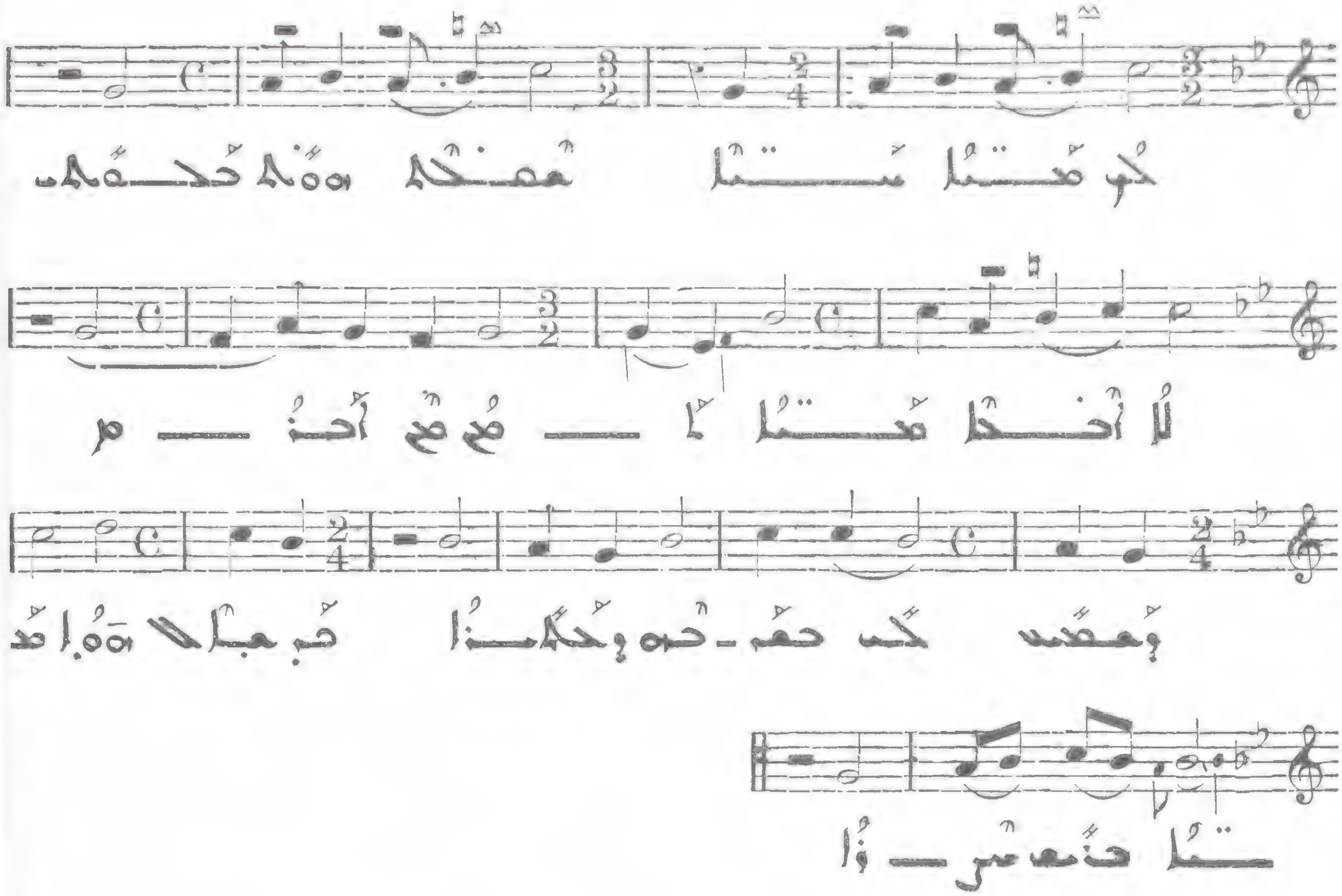
534

Allegro

V





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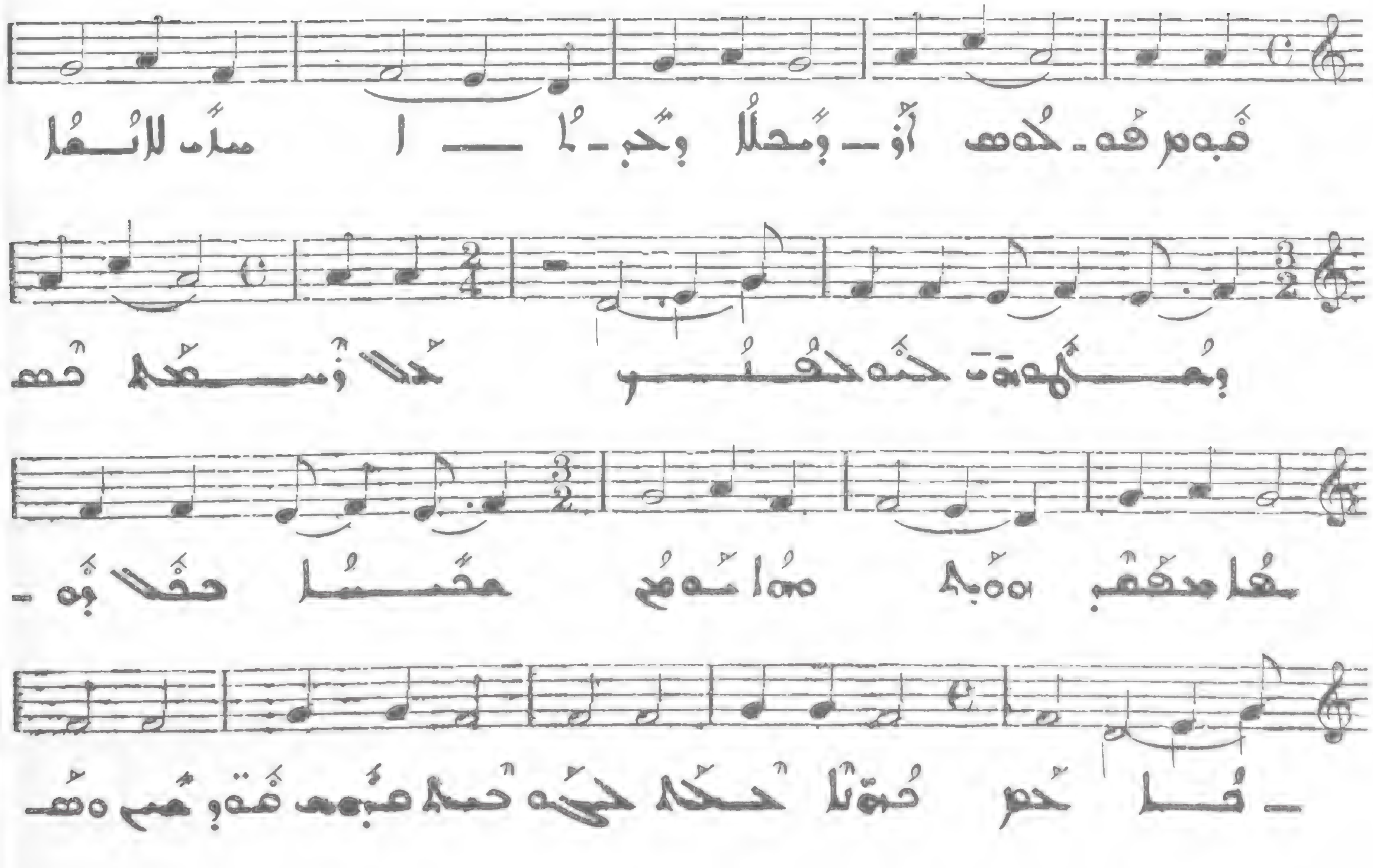
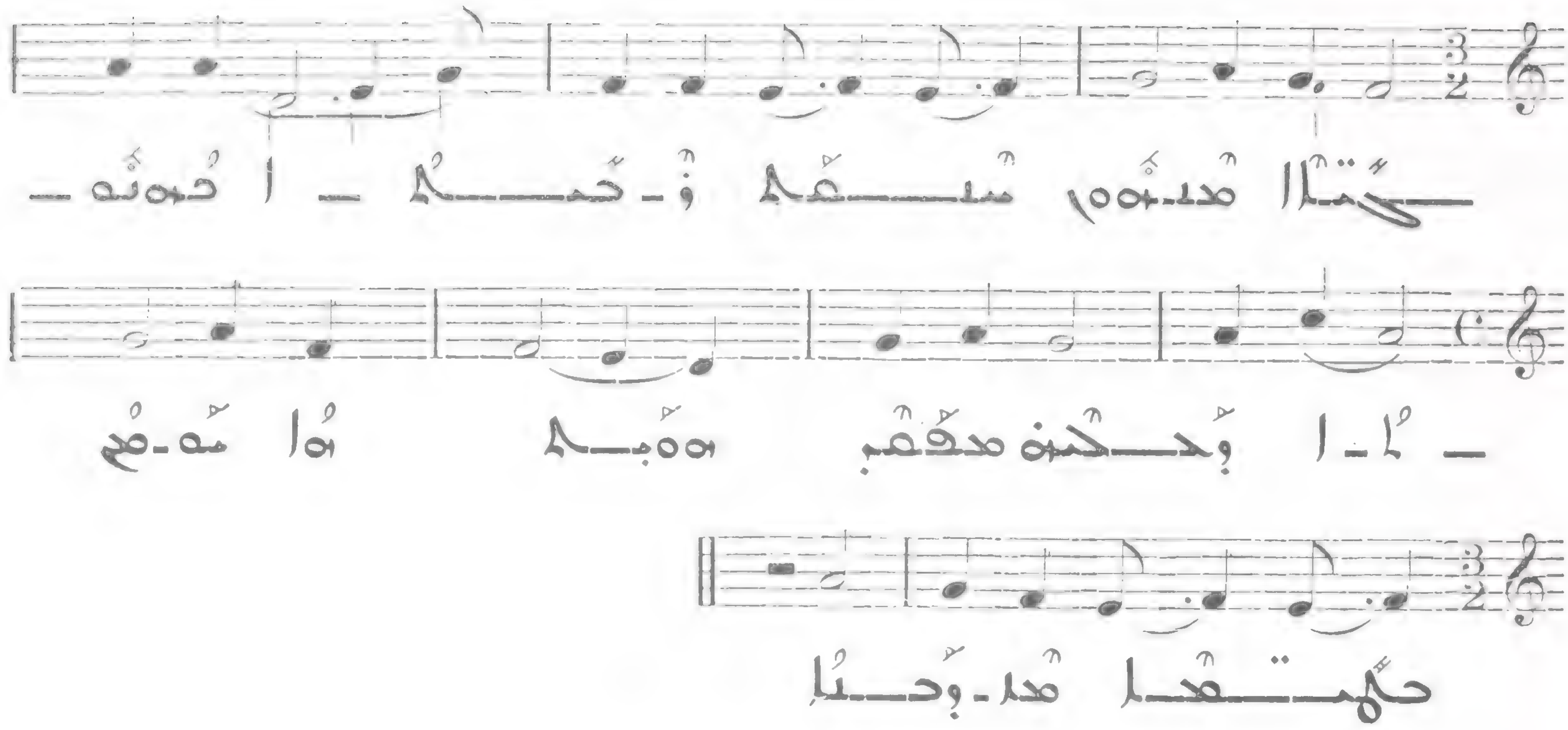
535

Allegro

VI



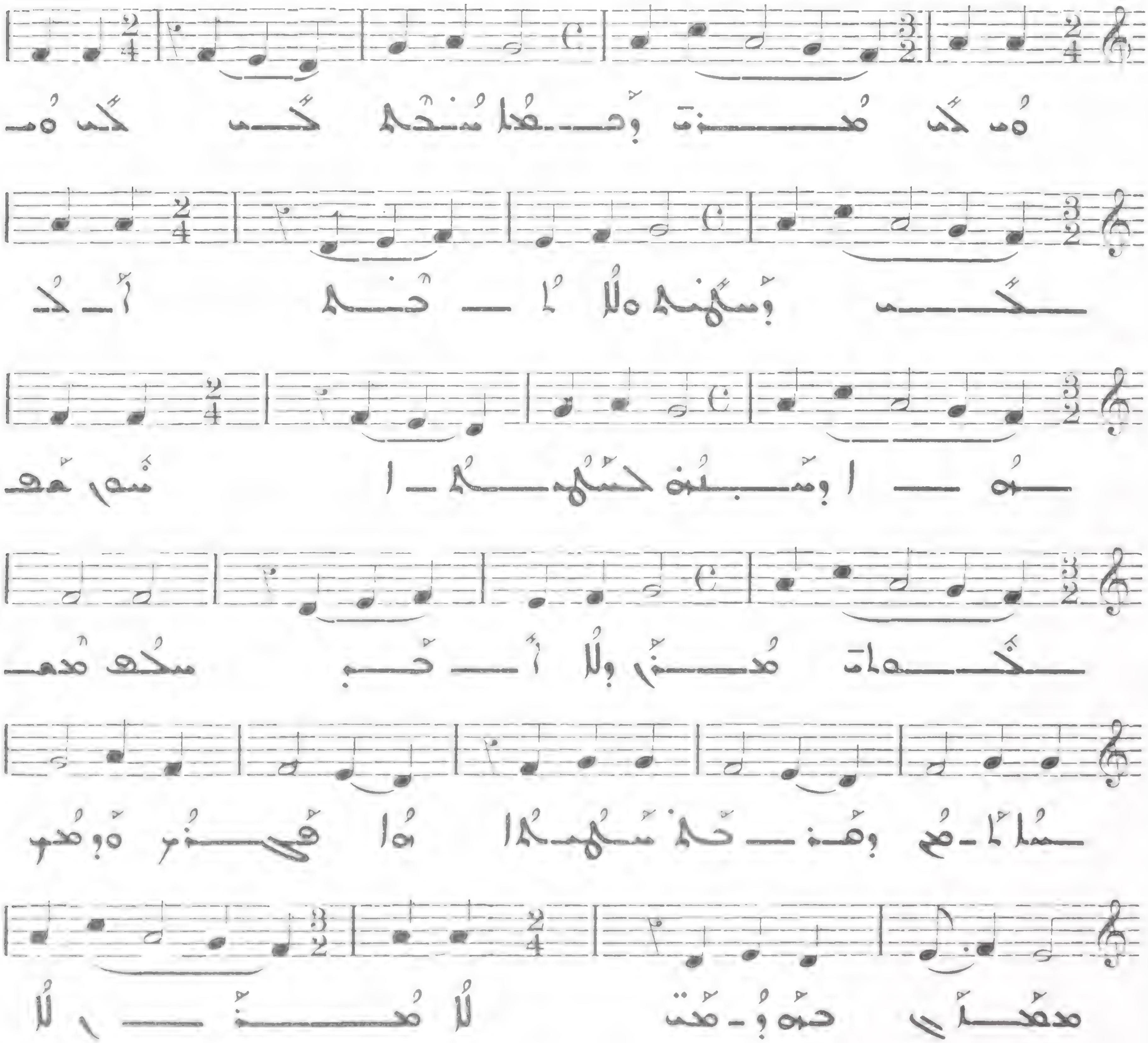


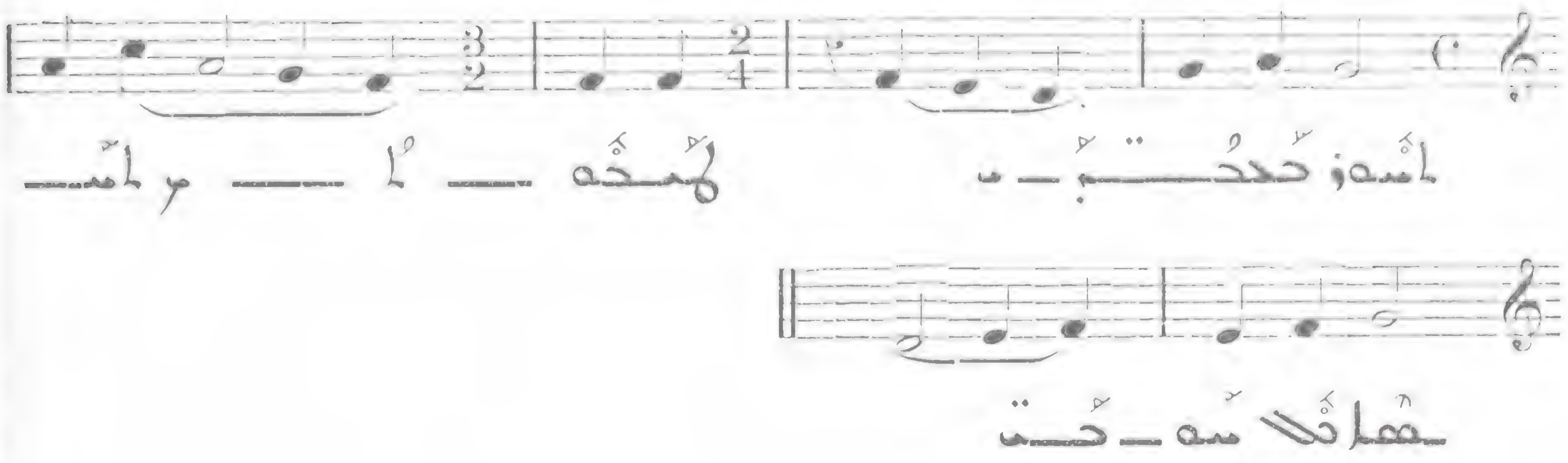
ܒܬܠܬܐ ܐܡܪ̈ܢܐ

535 bis

VI

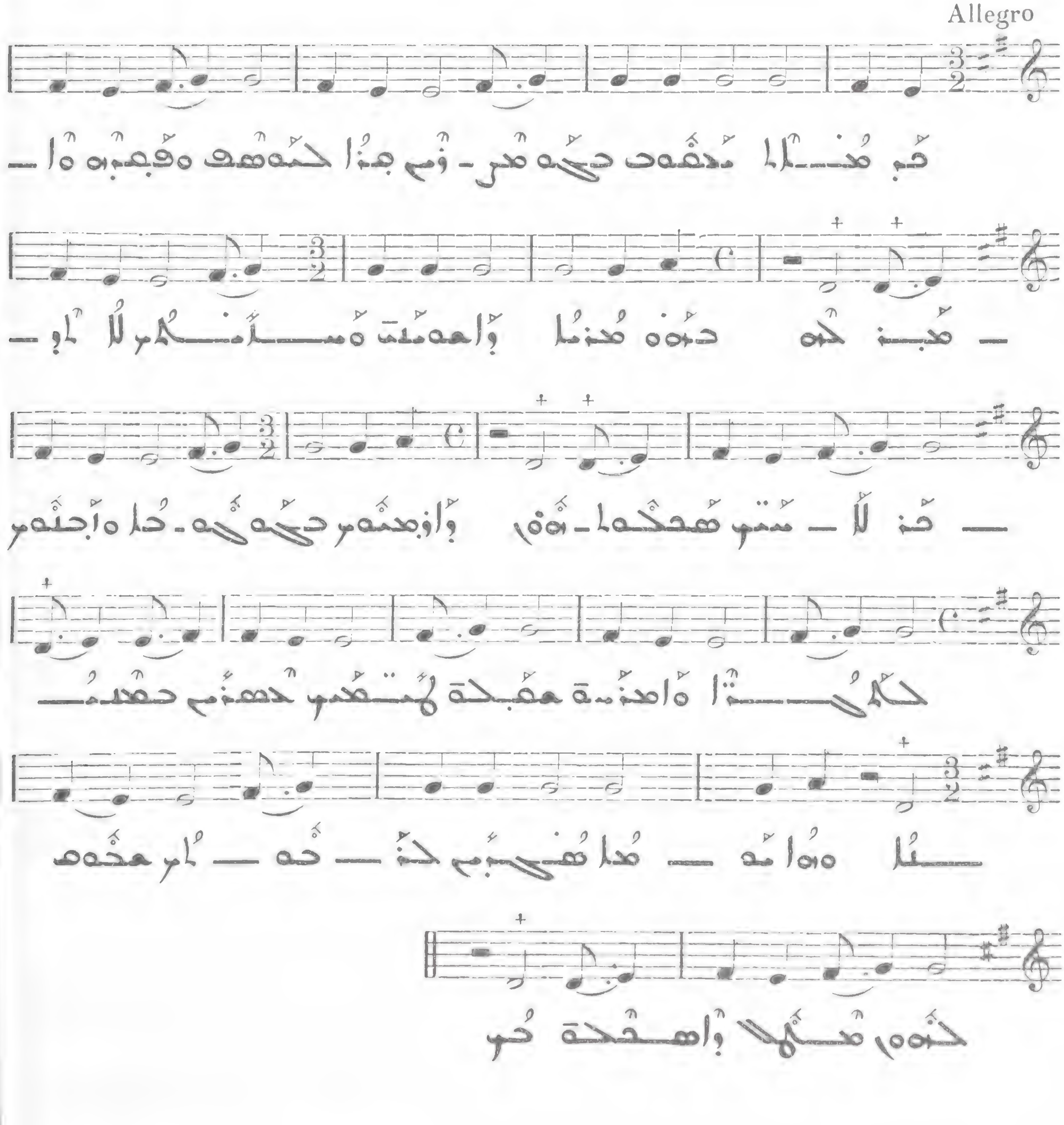
Allegro





536

VII



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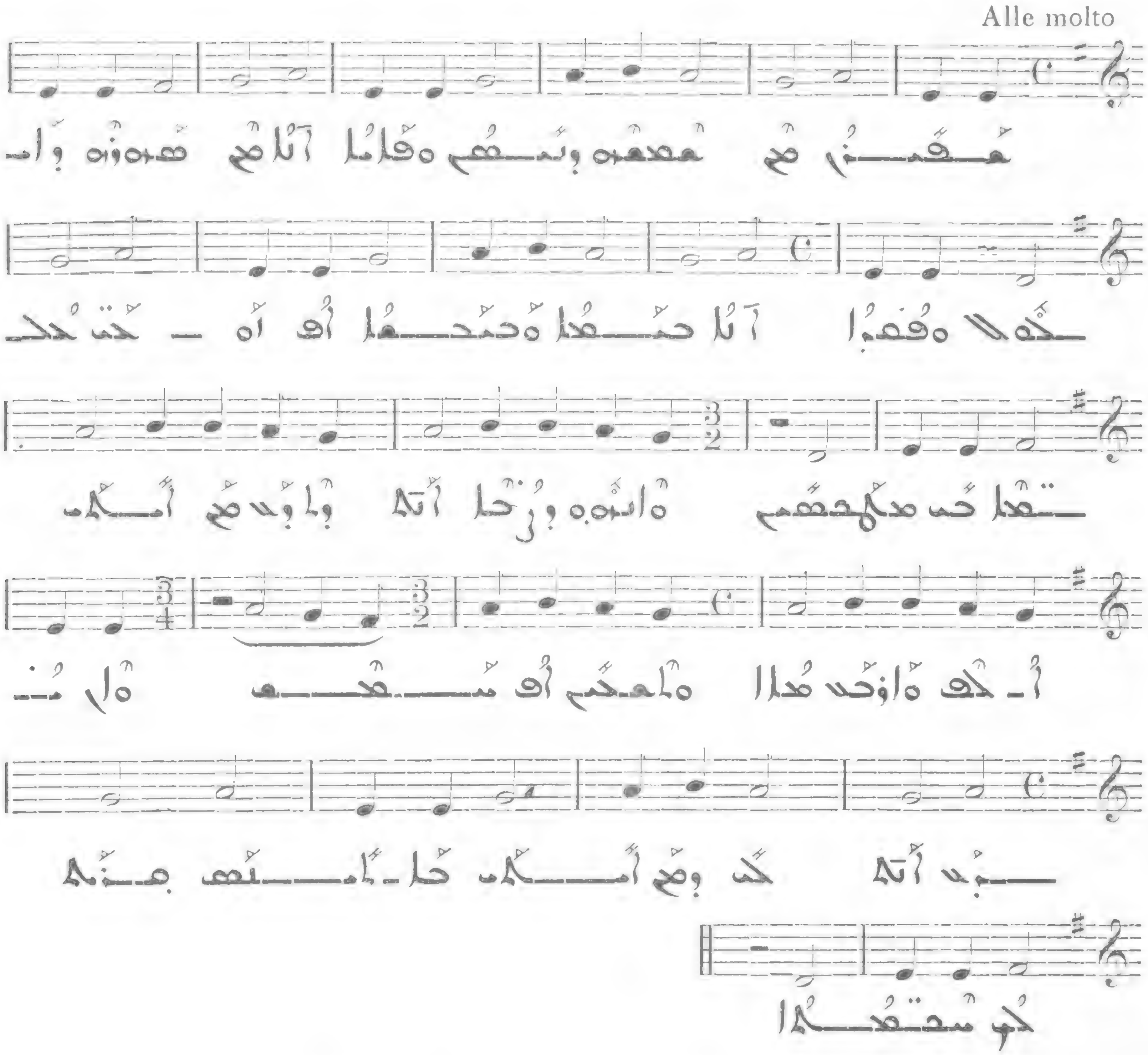
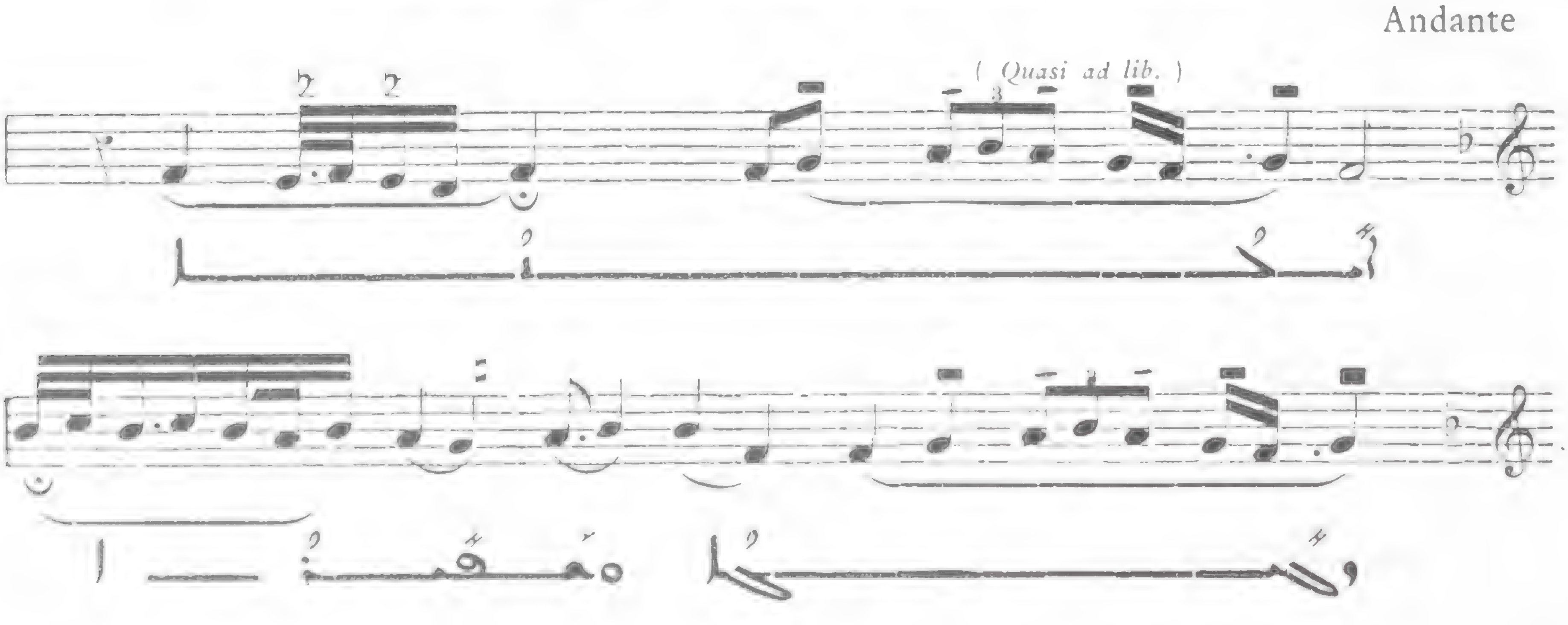
537

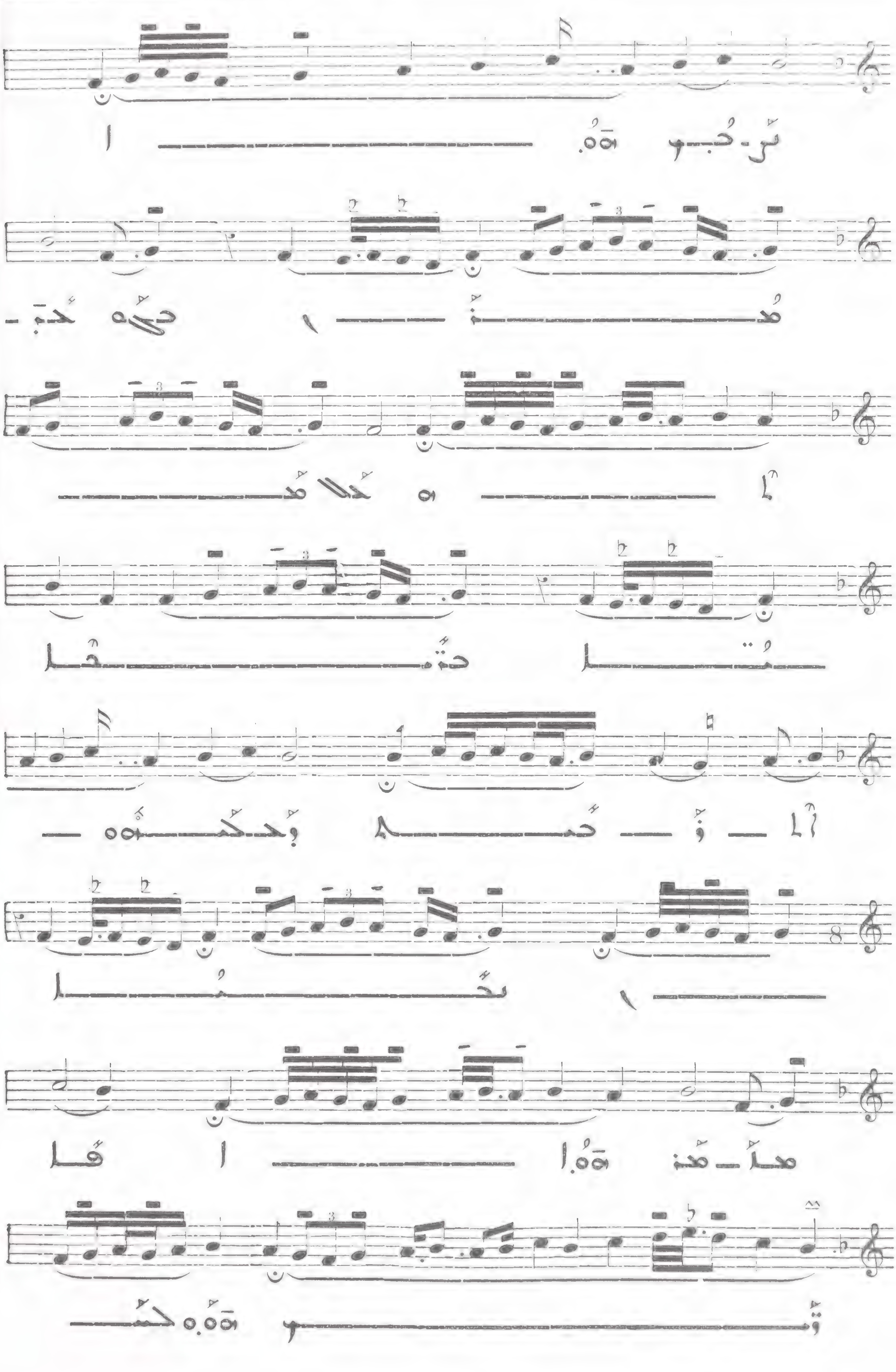
VIII

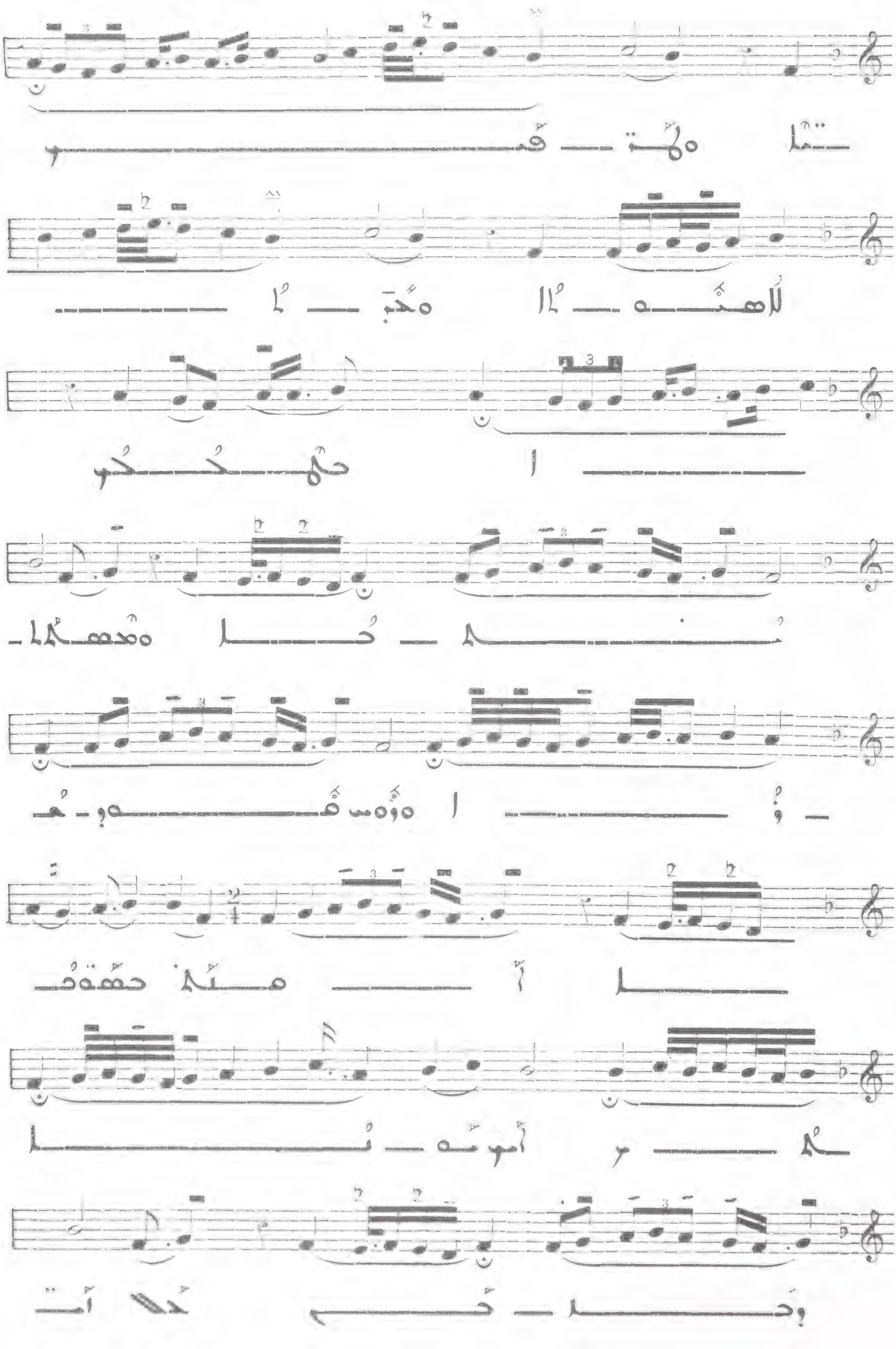


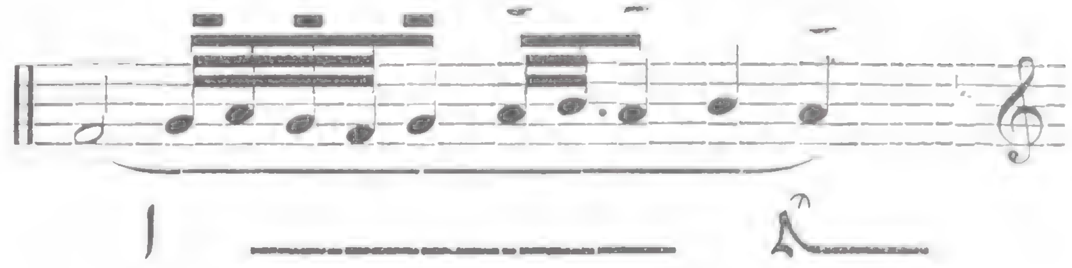
ܕܣܒ ܩܢܘܢܐ ܕܡܠܟܐ : ܐܡܠܟܐ ܕܡܠܟܐ ܘܡܫܝܚܐ

538

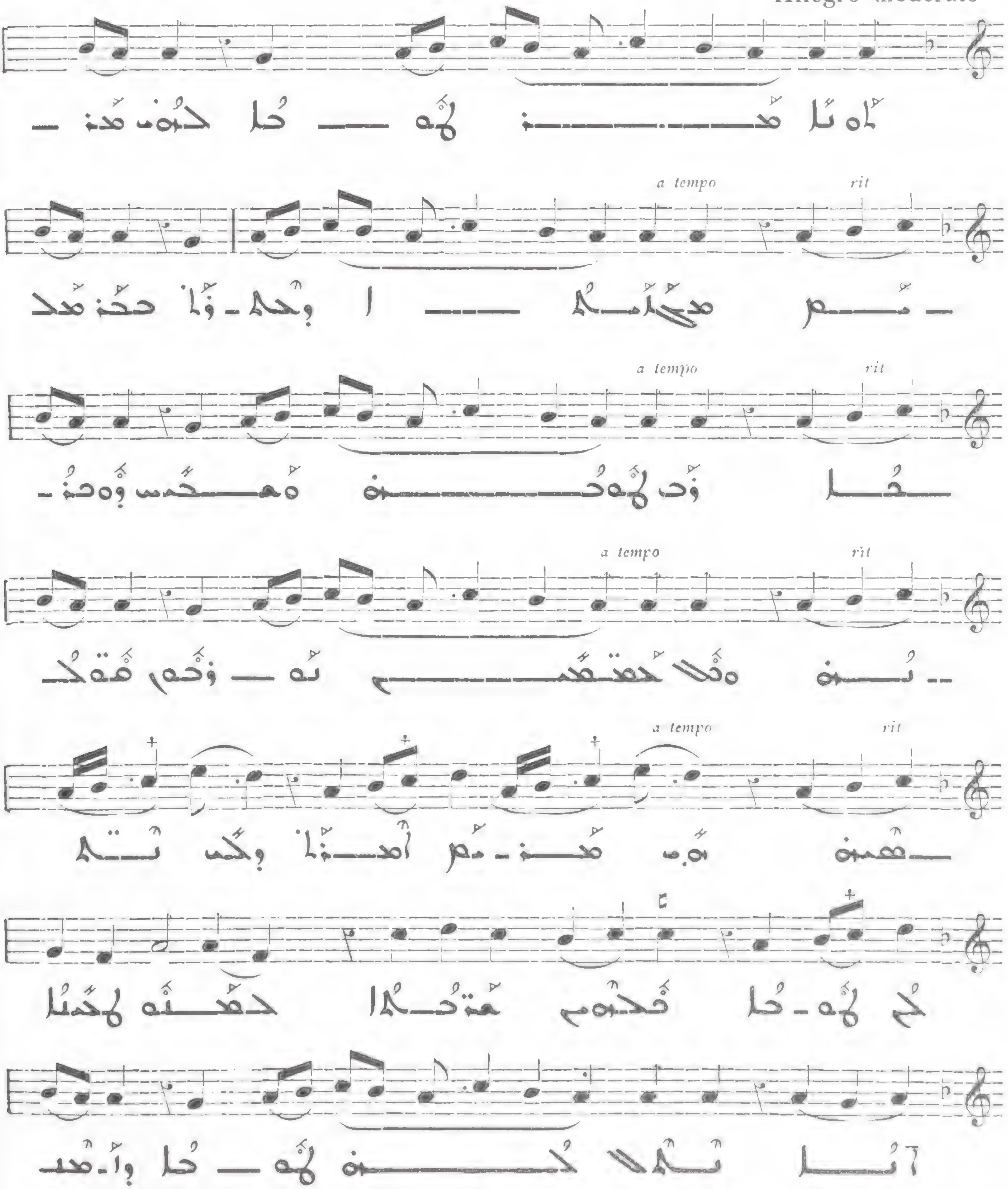


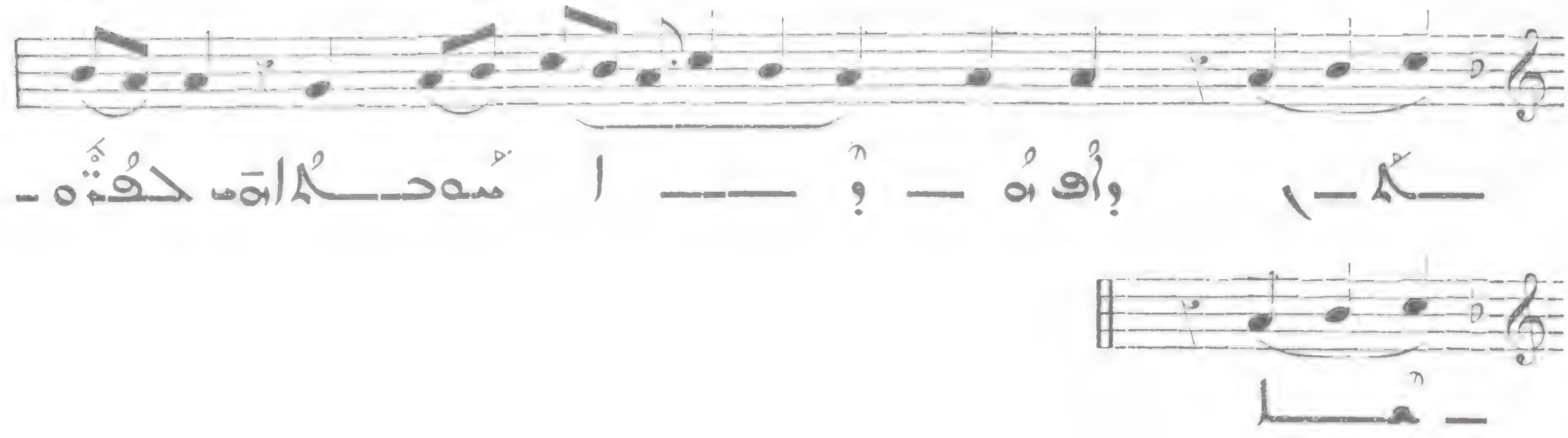






539


Allegro moderato
V
III
a tempo
rit
a tempo
rit
a tempo
rit
a tempo
rit



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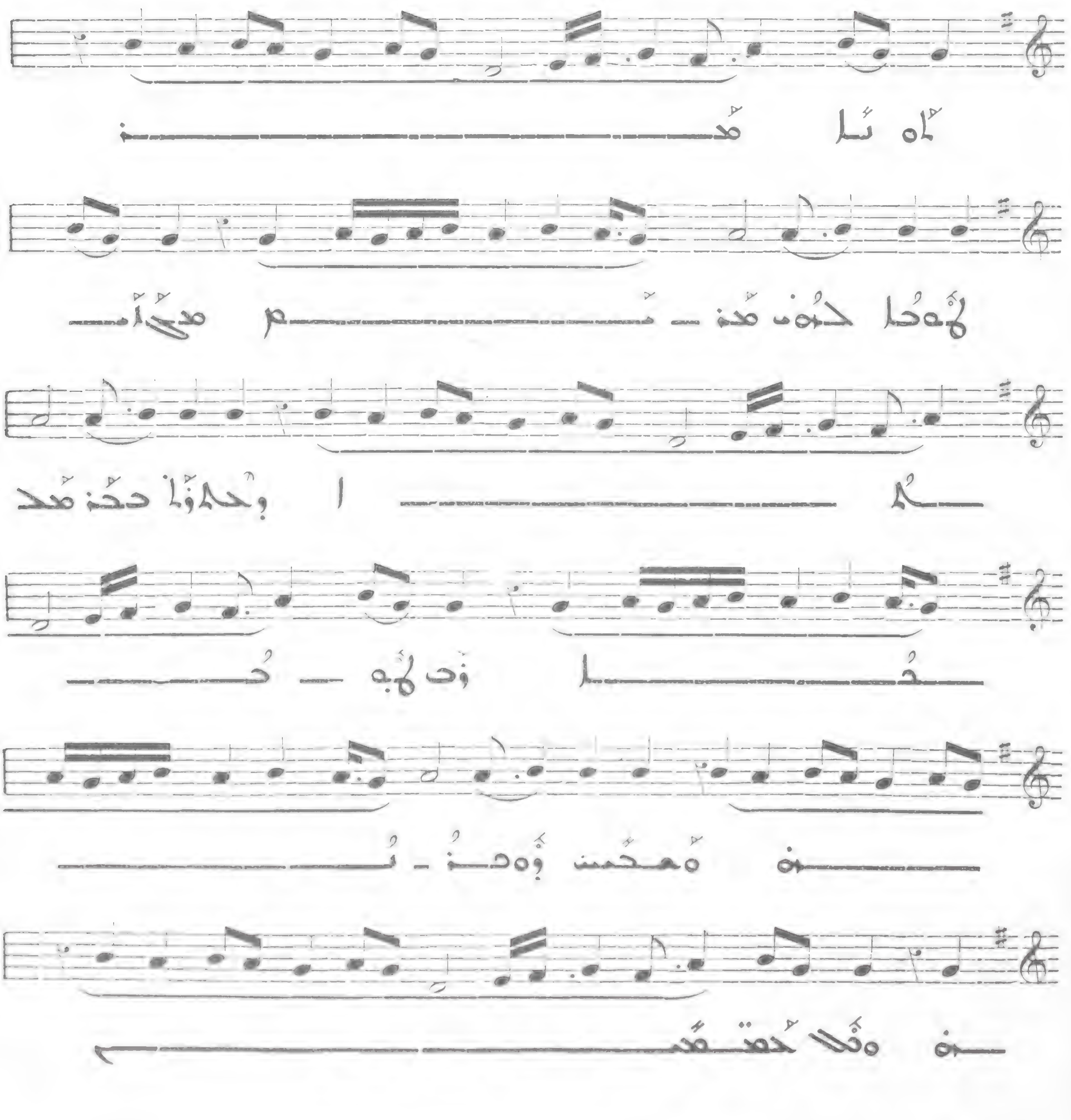
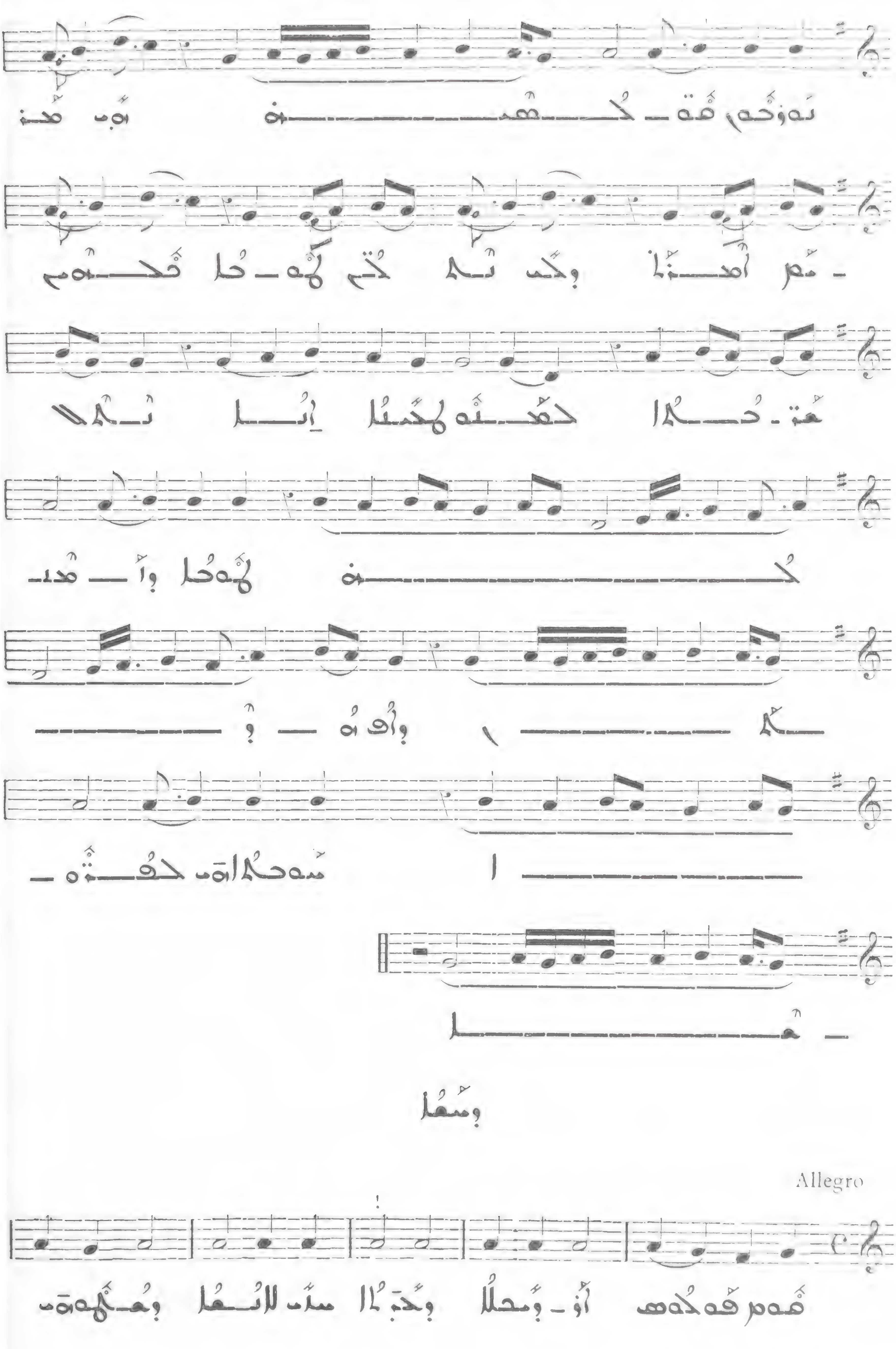
540

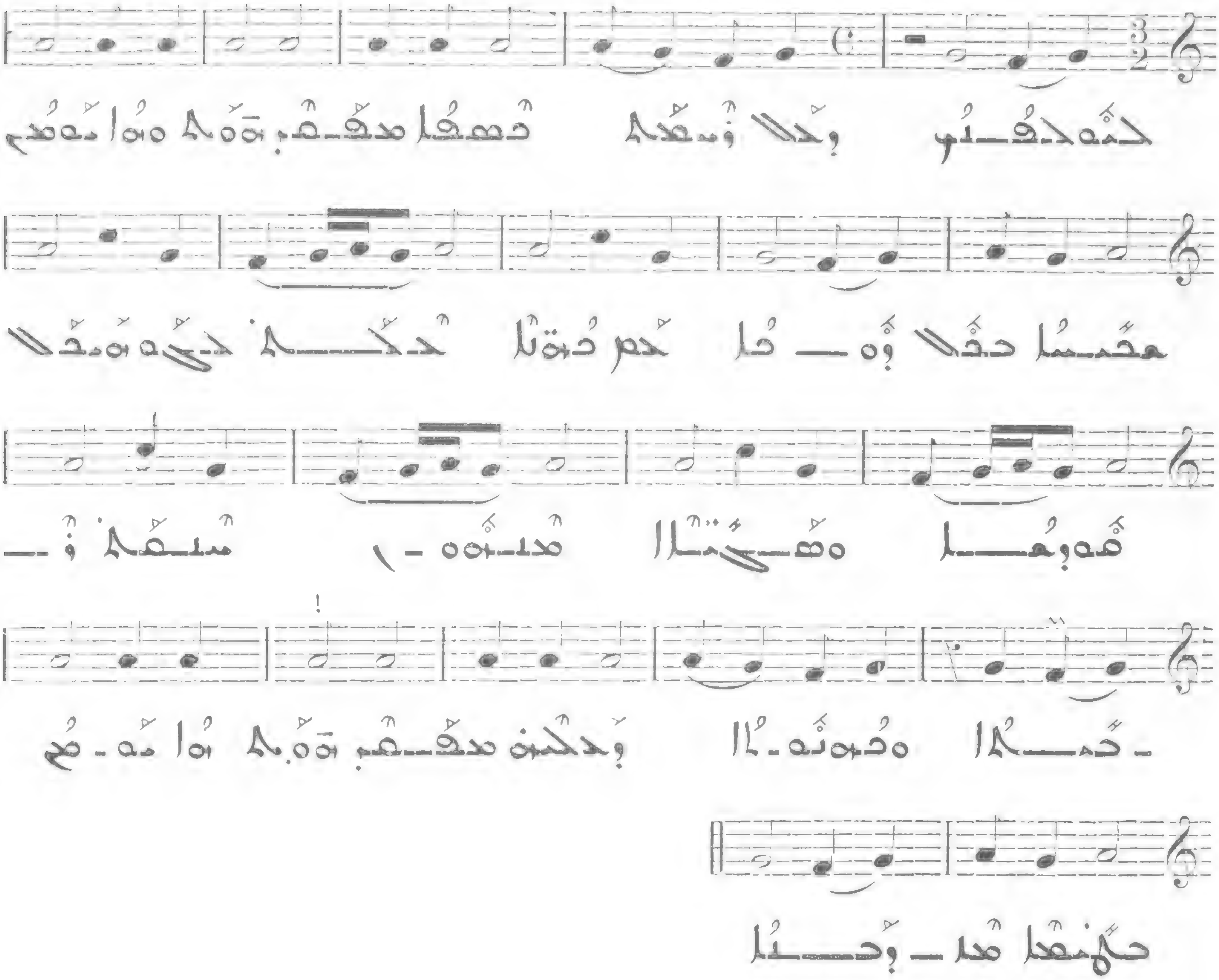
Allegro

IV





541

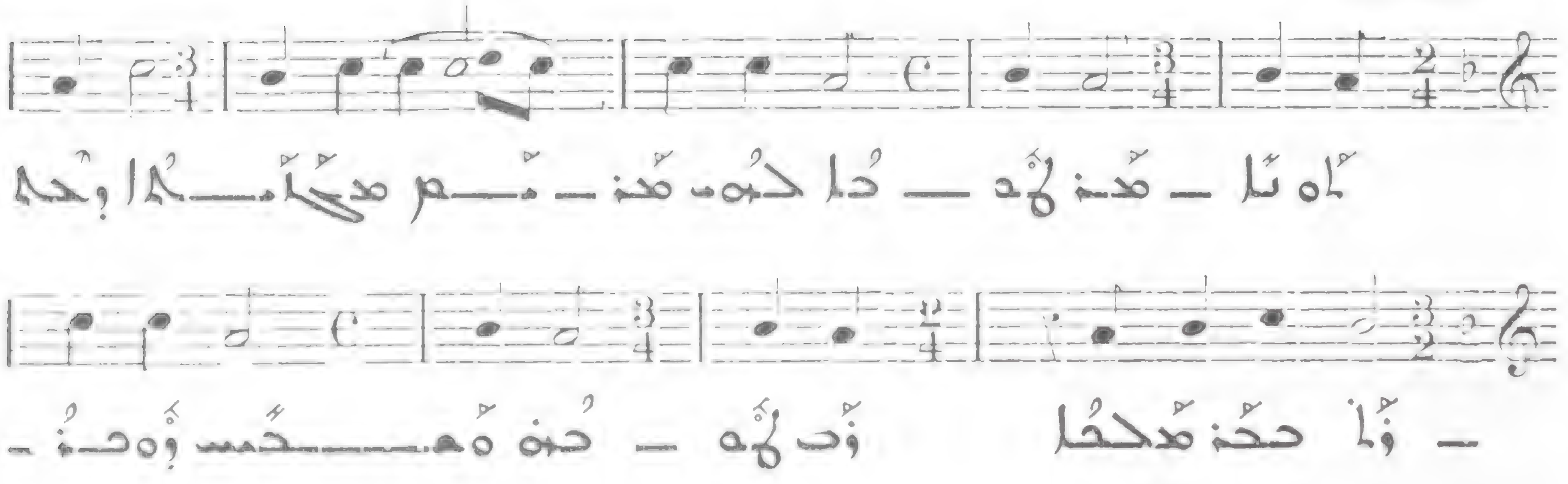


542

(Cf. N° 546)

543

All. molto



III
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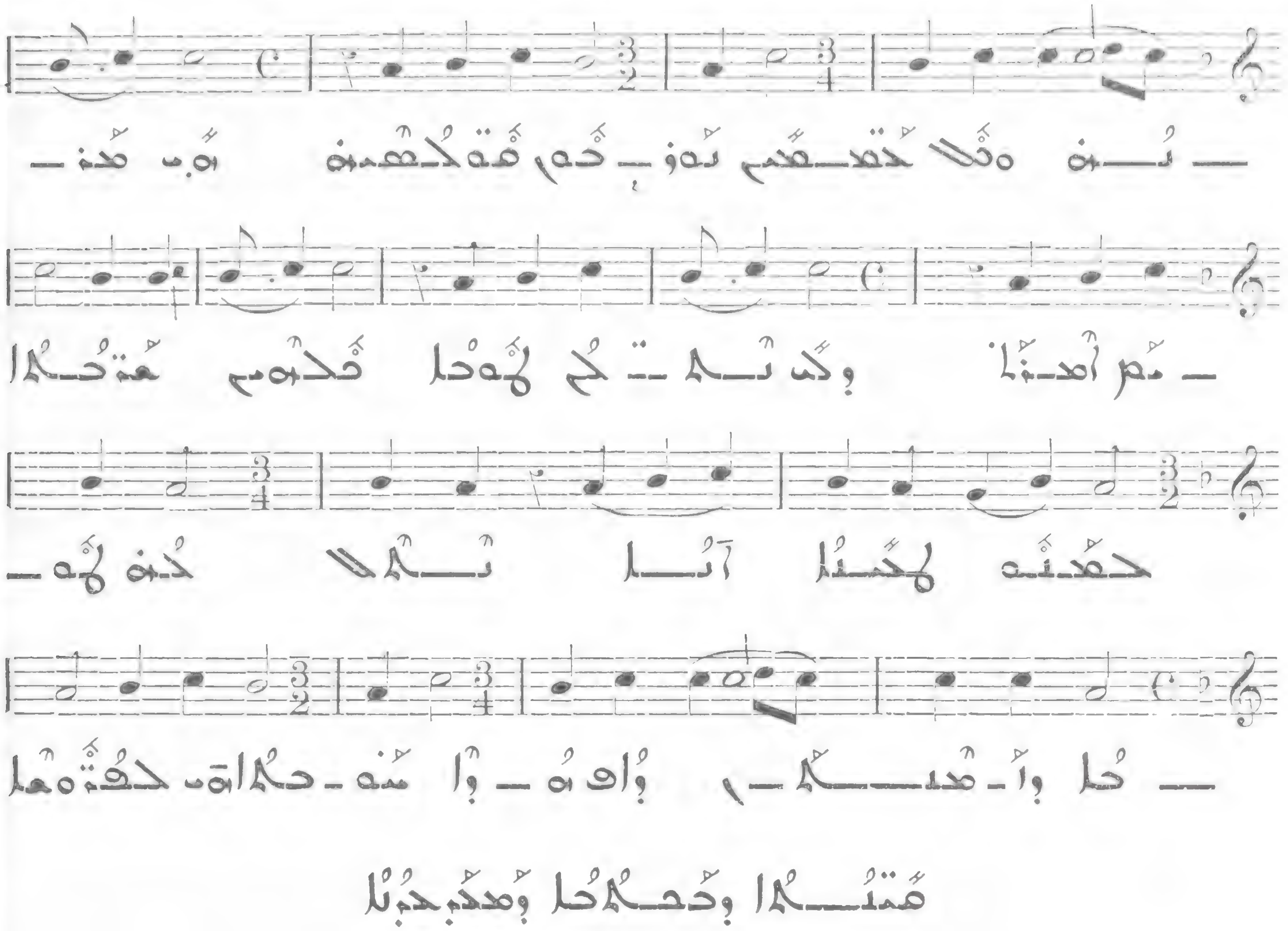
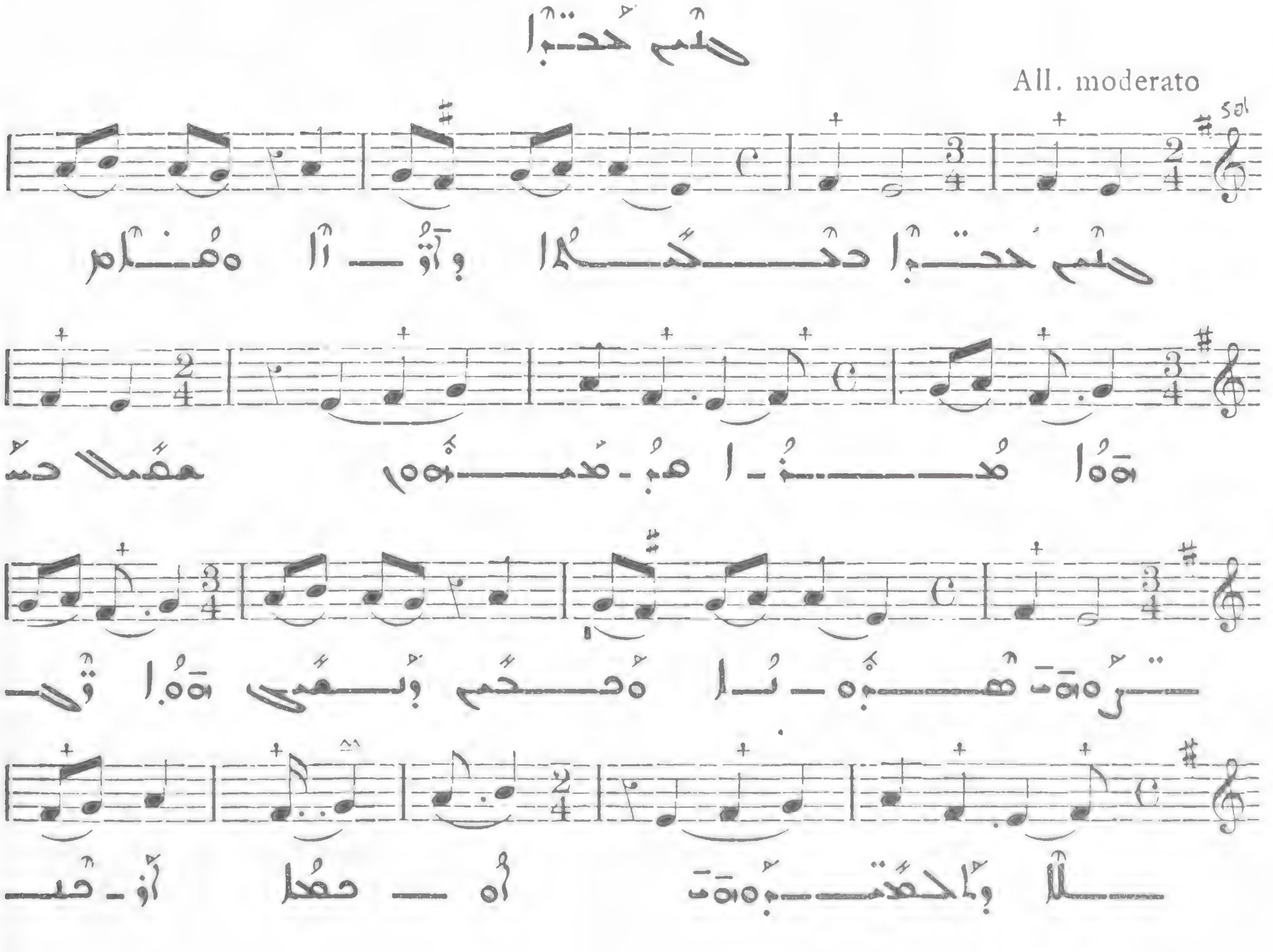
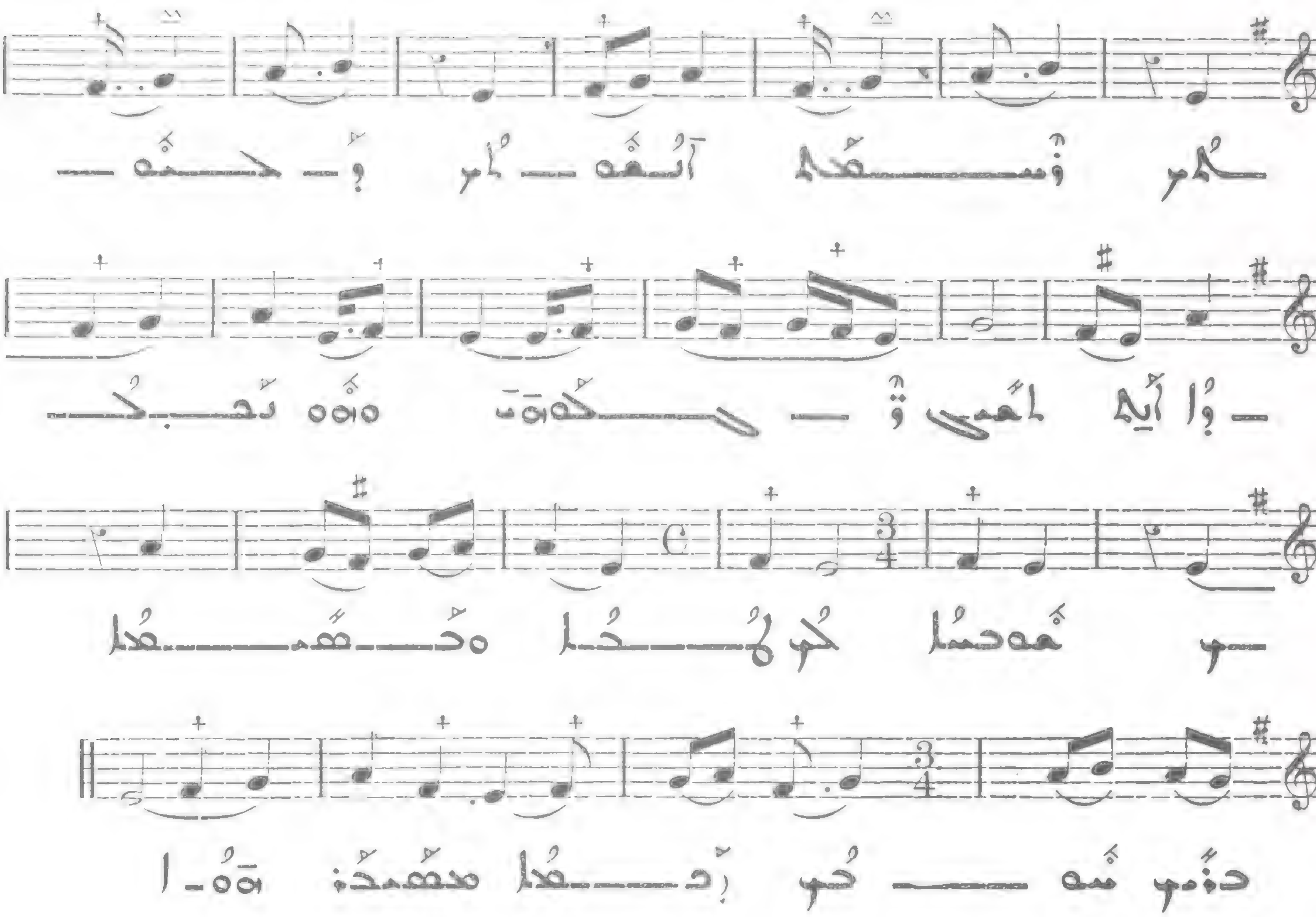


544





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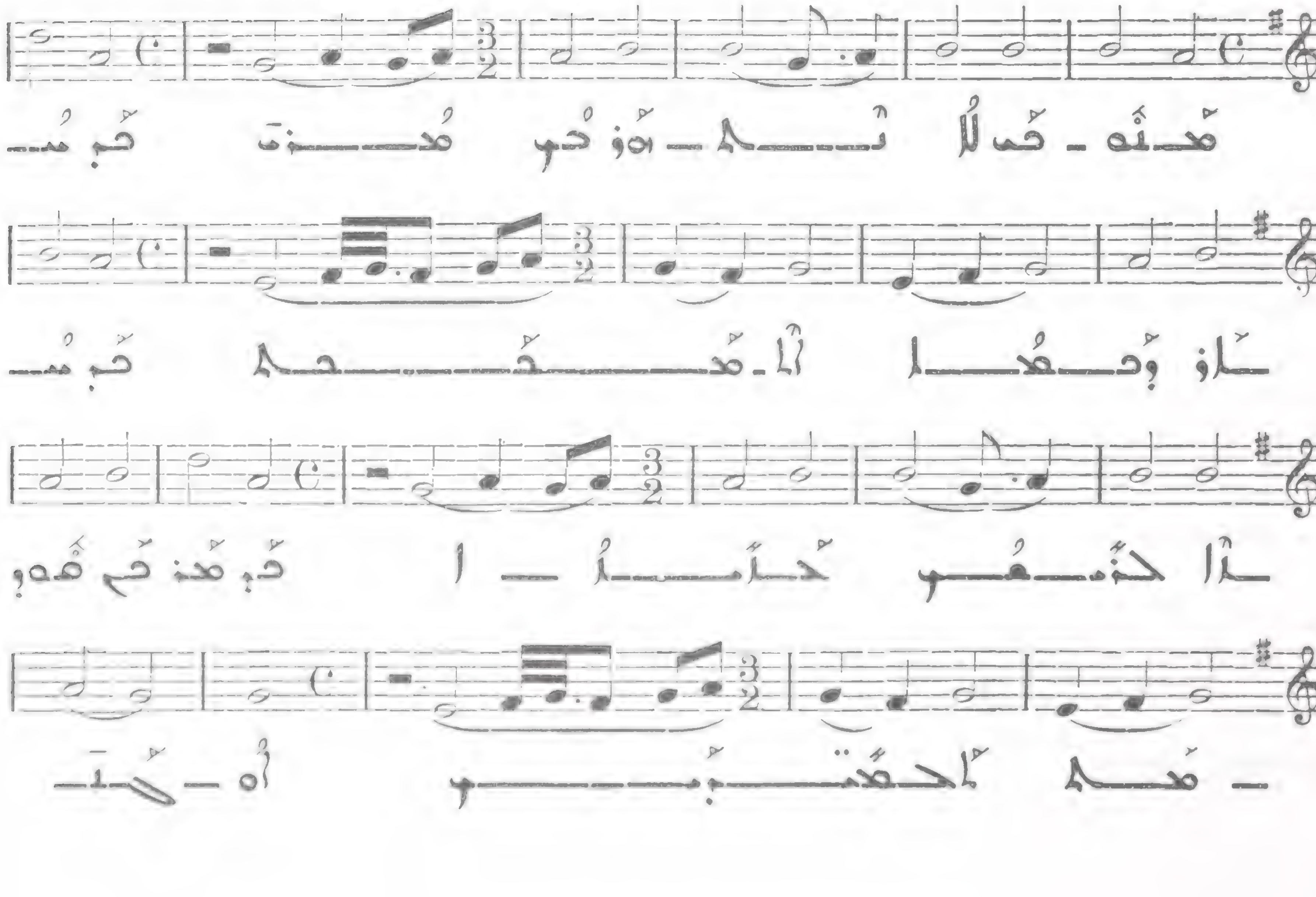
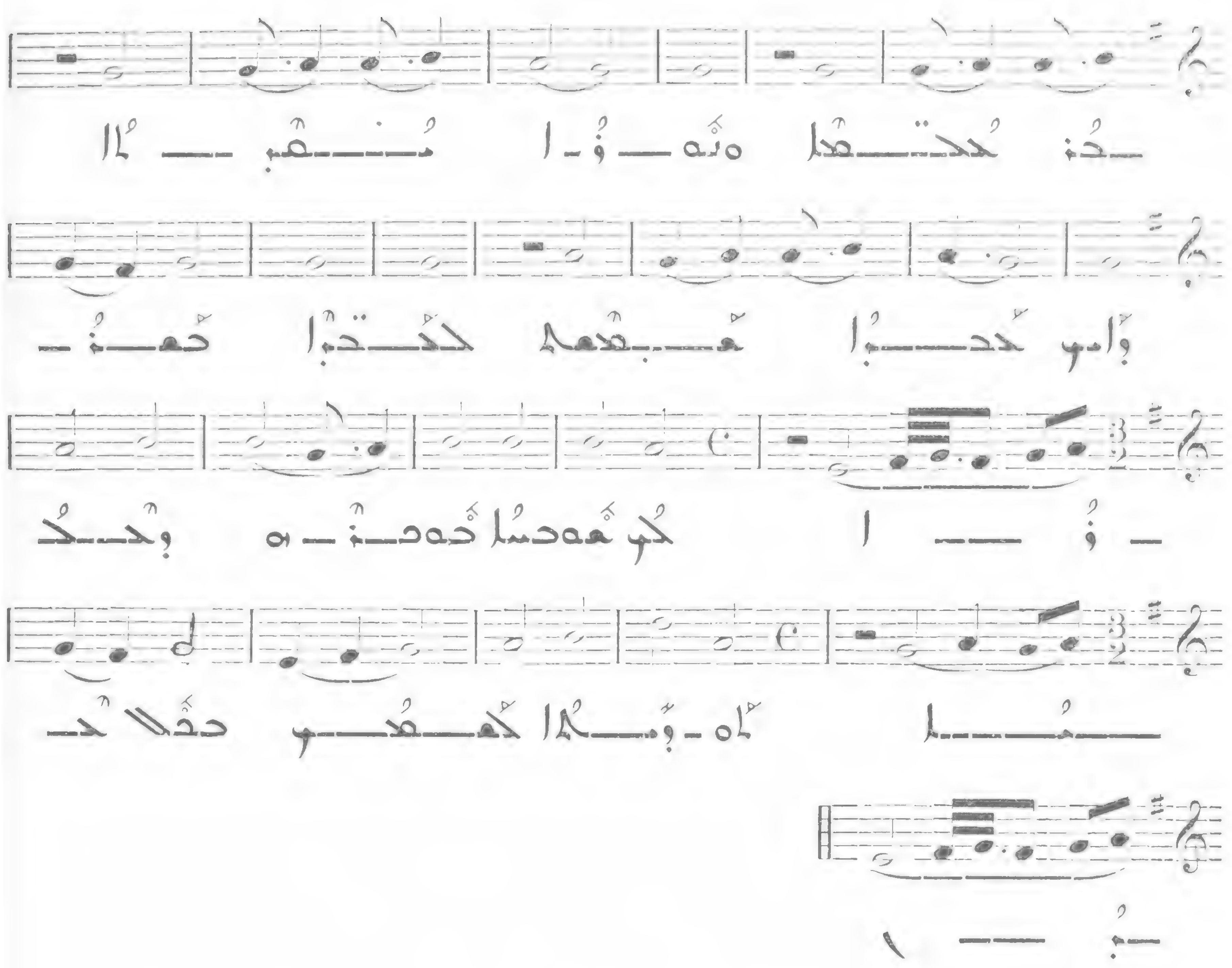
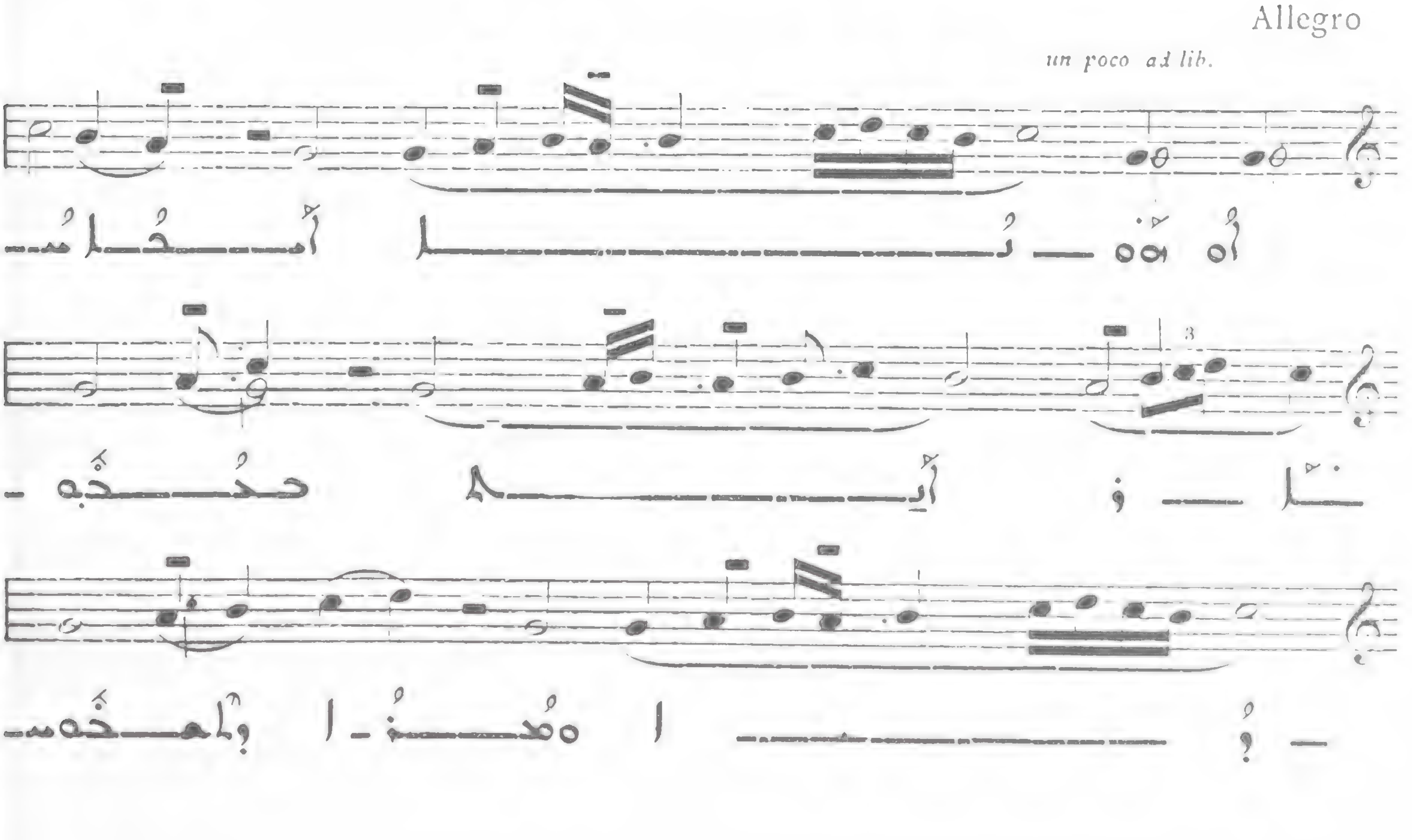
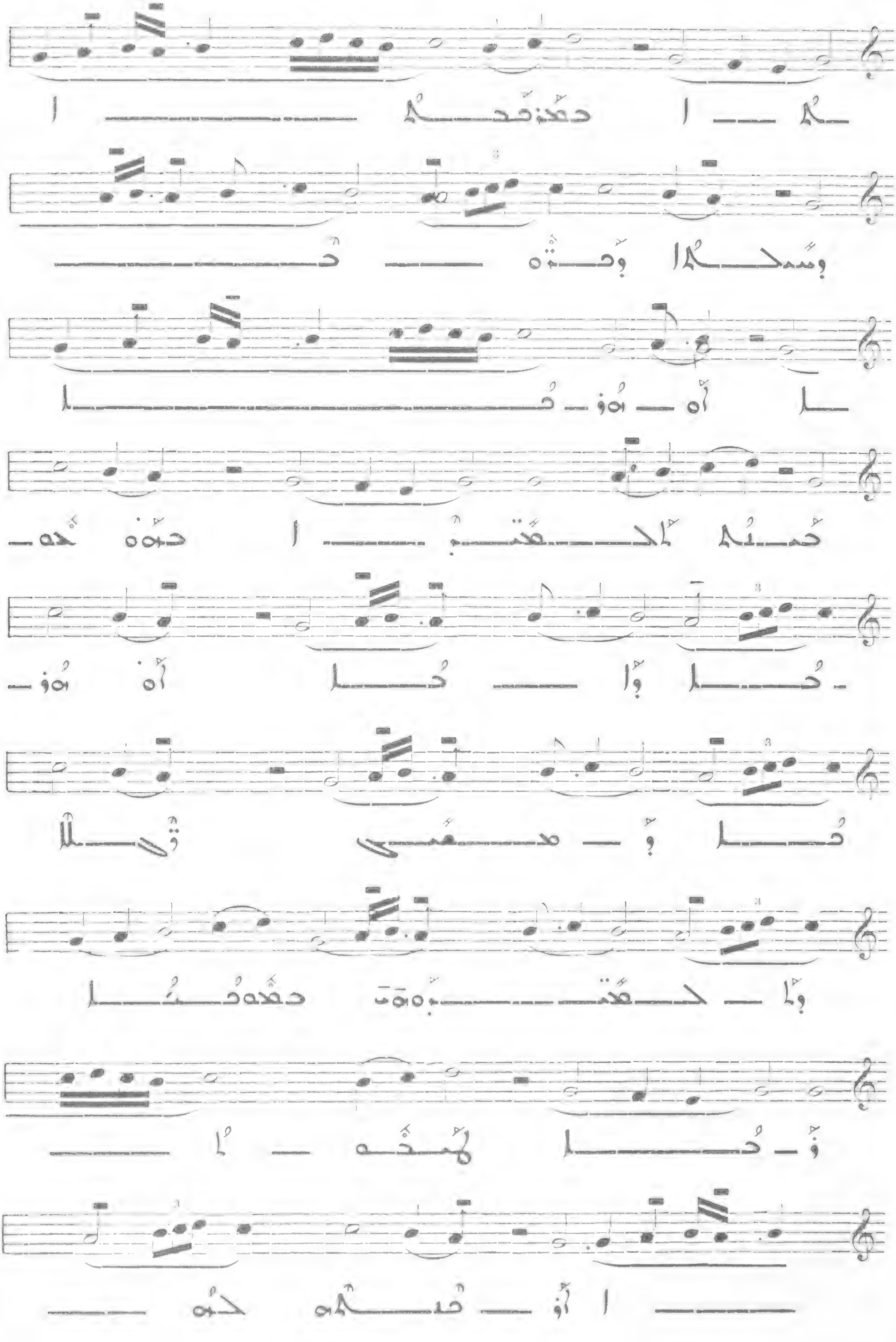
All. molto

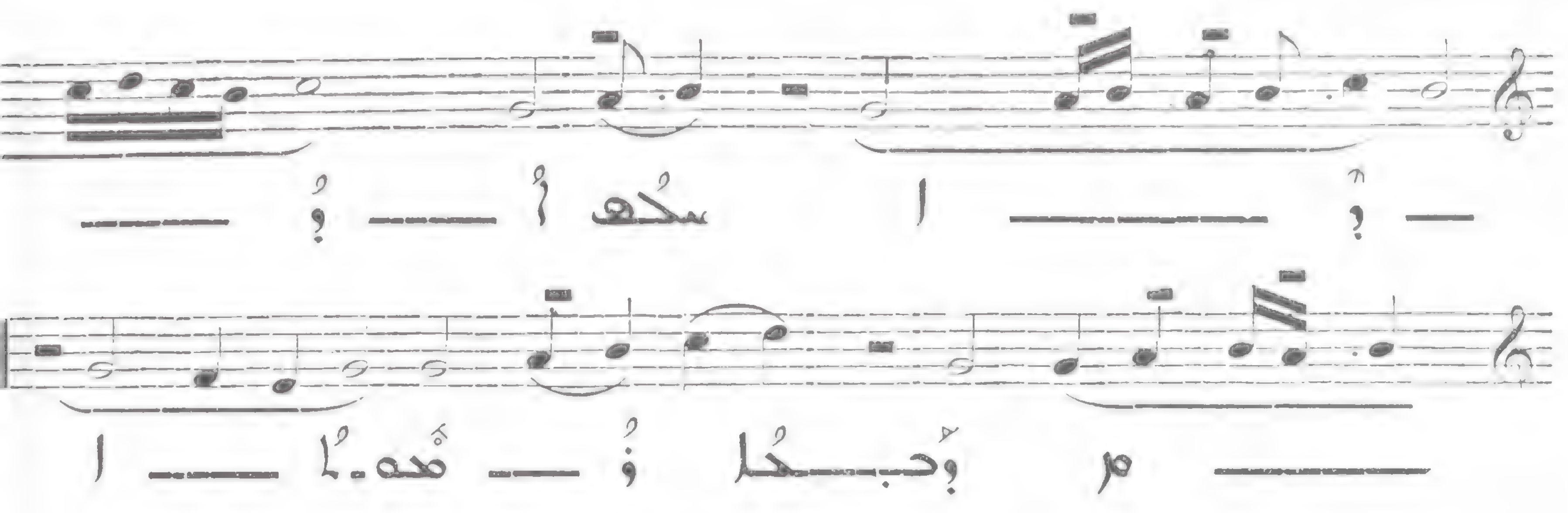




546

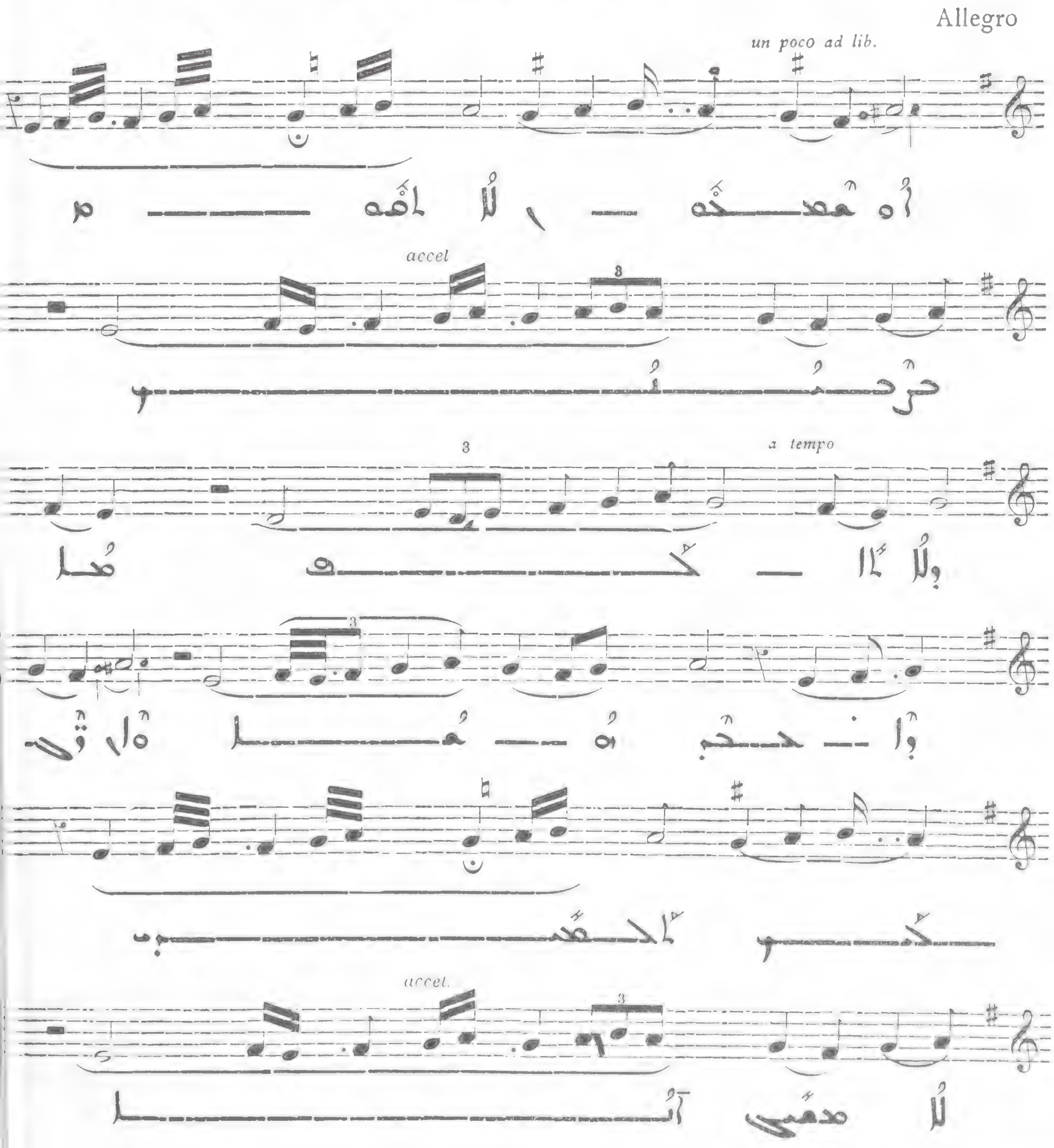


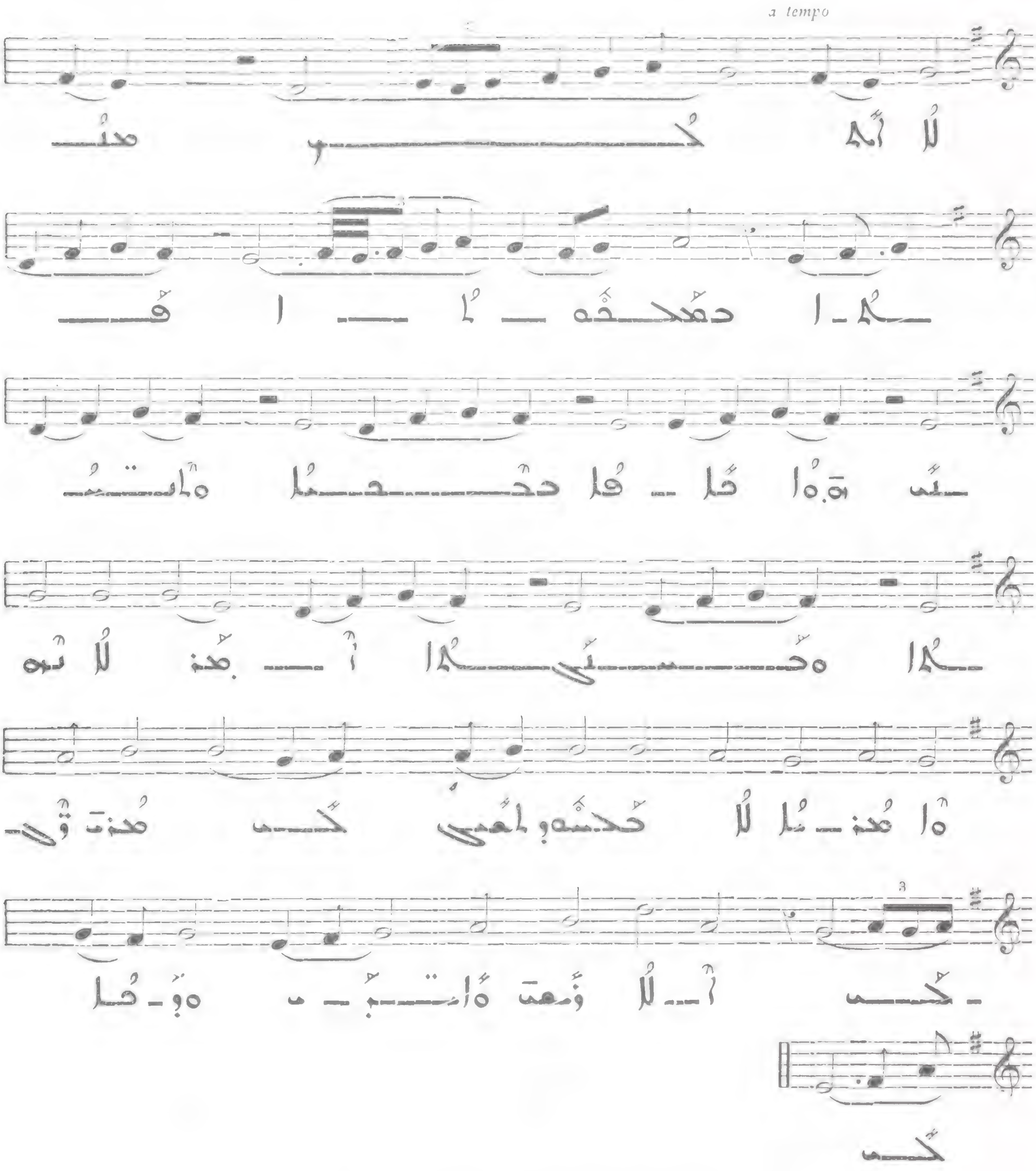




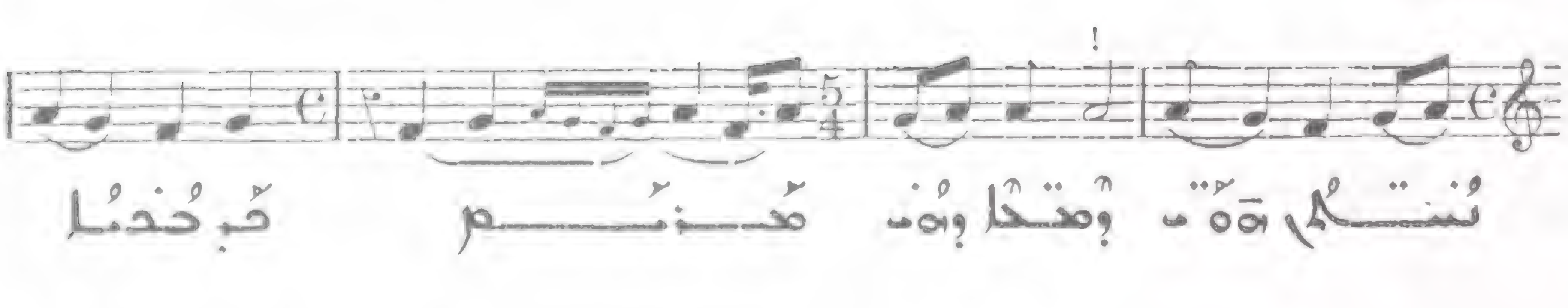
547

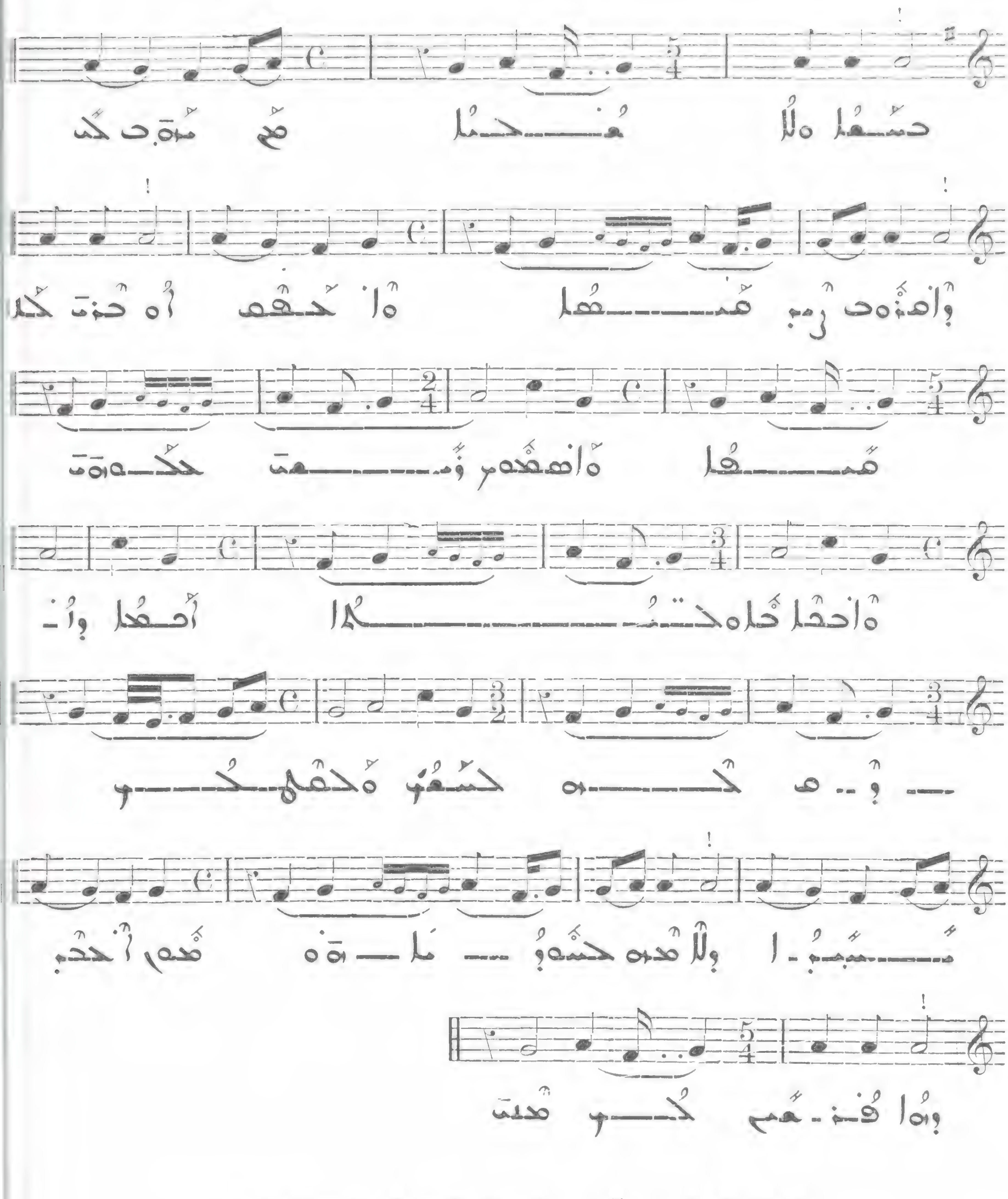
ܐܘ ܡܫܝܚܘ ܠܐ ܐܦܘܡ ܒܪܚܡܝܟ





ܢܫܒܚ ܗܘ̈ܝ ܕܡܫܝܚܐ ܘܡܢ ܡܪܝܡ 548





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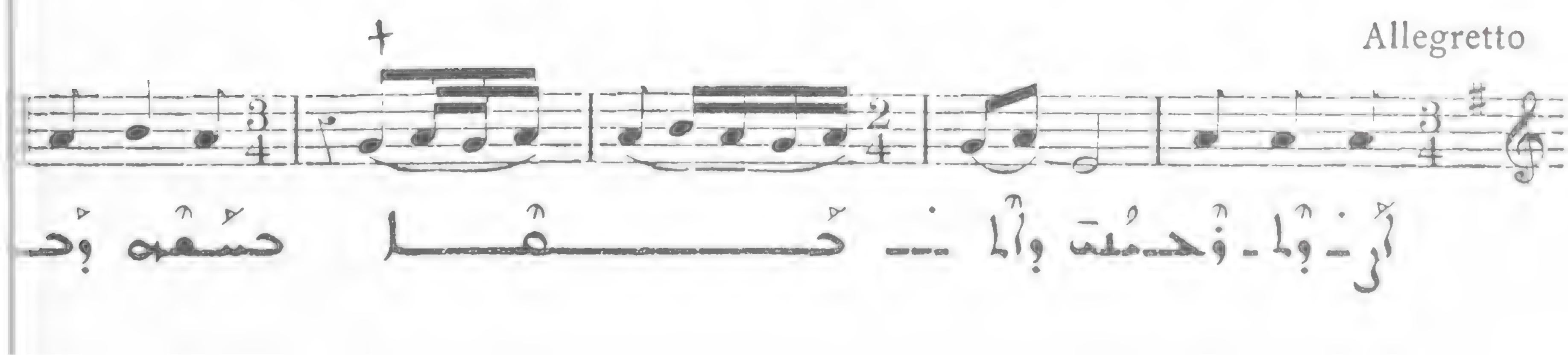
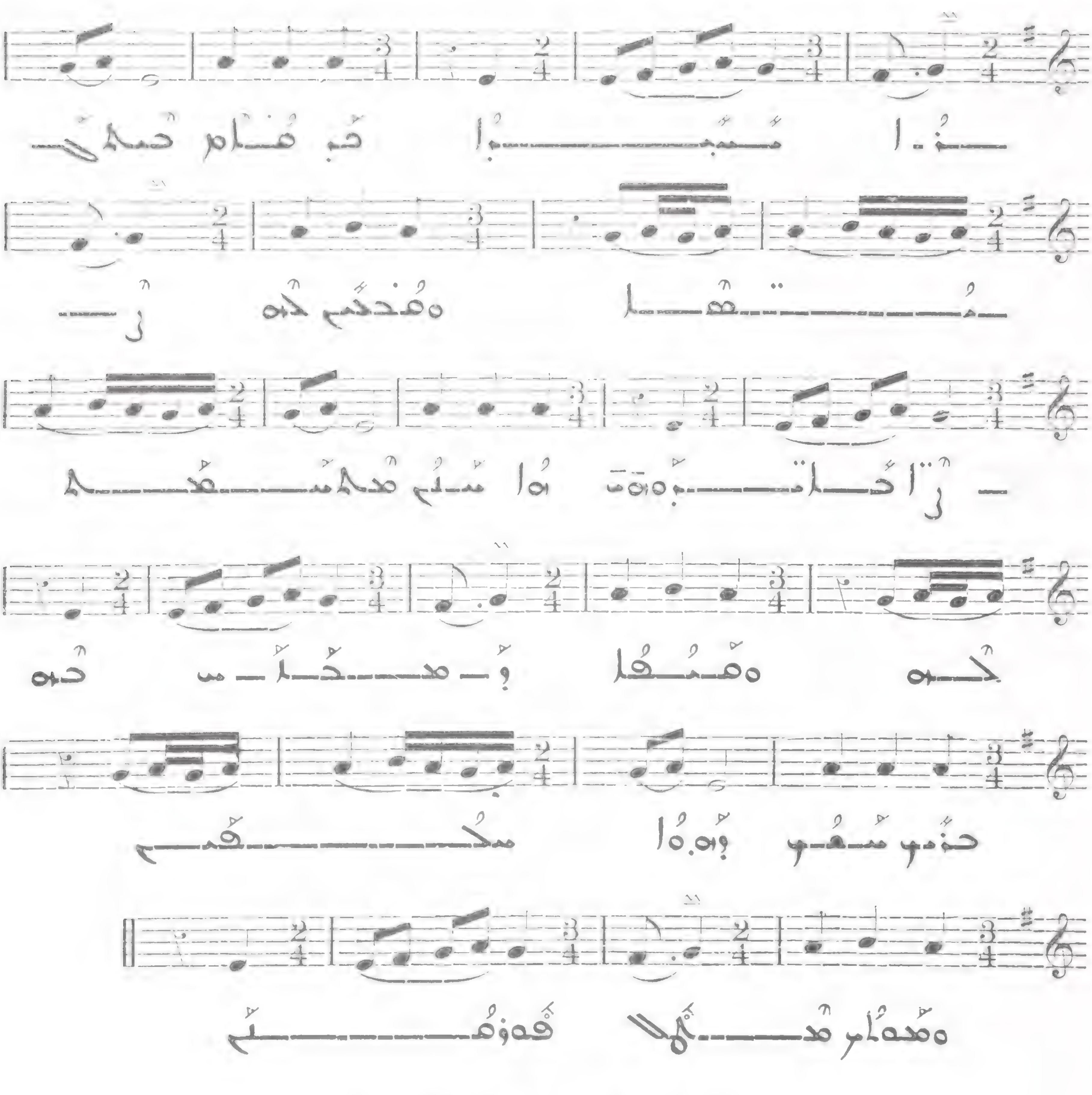
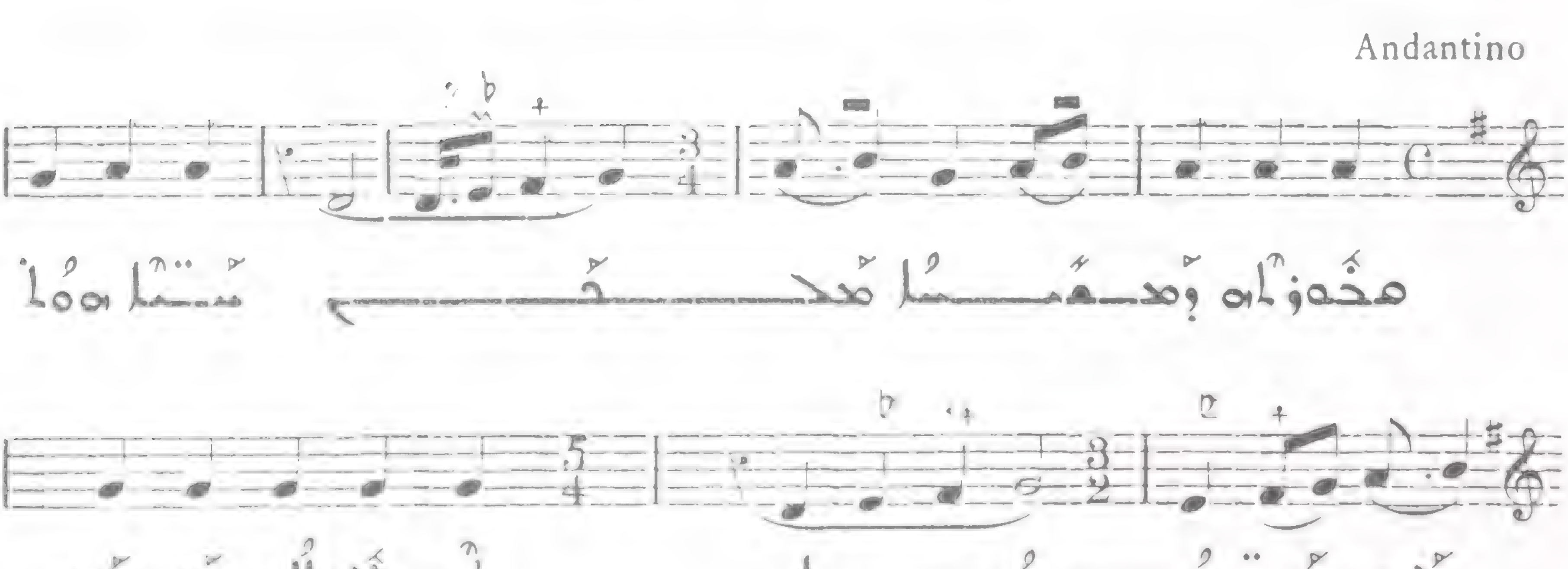
Allegretto

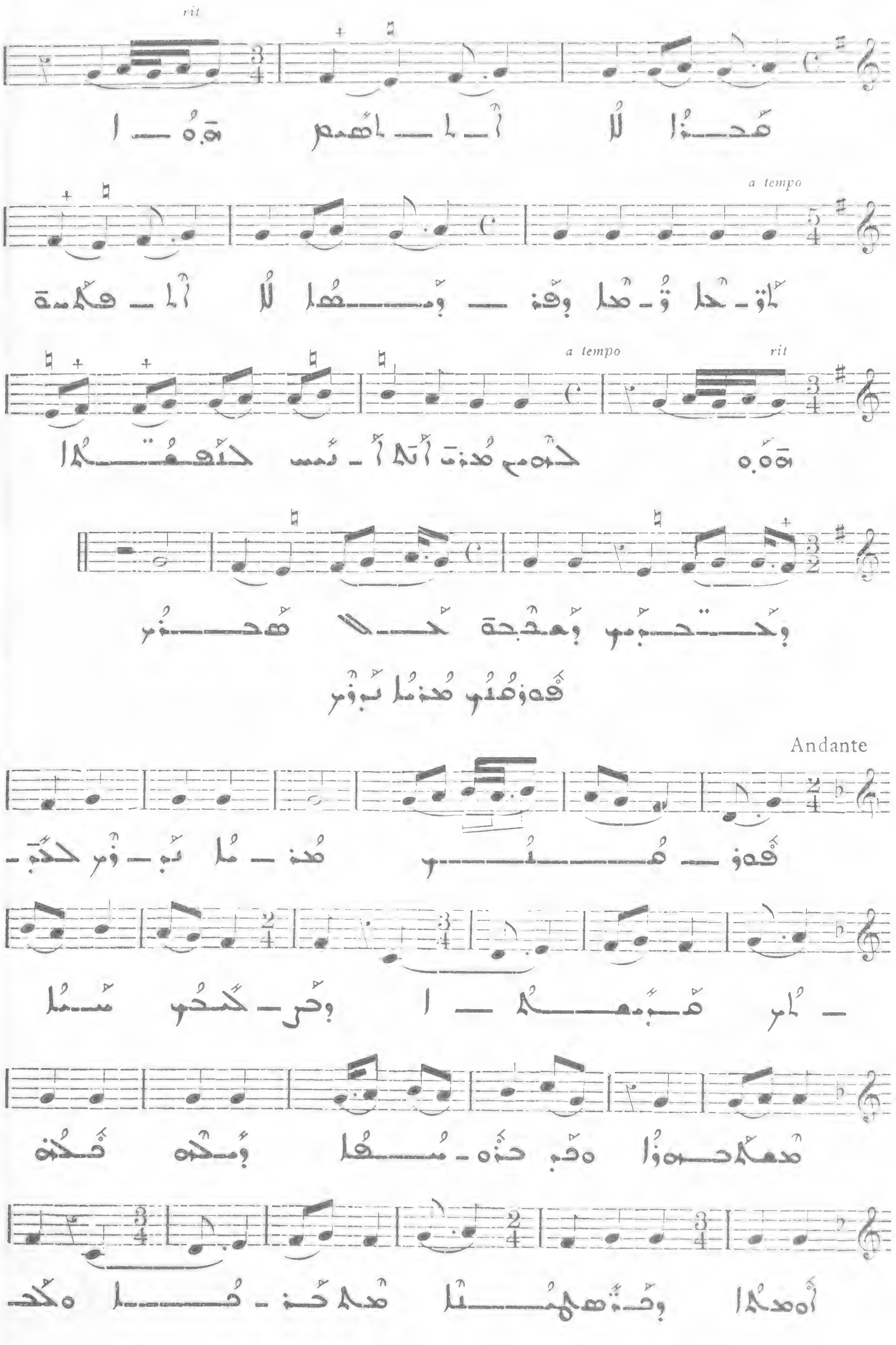




ܡܢܘܪܬܗ ܕܡܫܡܫܢܐ ܡܒܟܝܢ 550

Andantino





551

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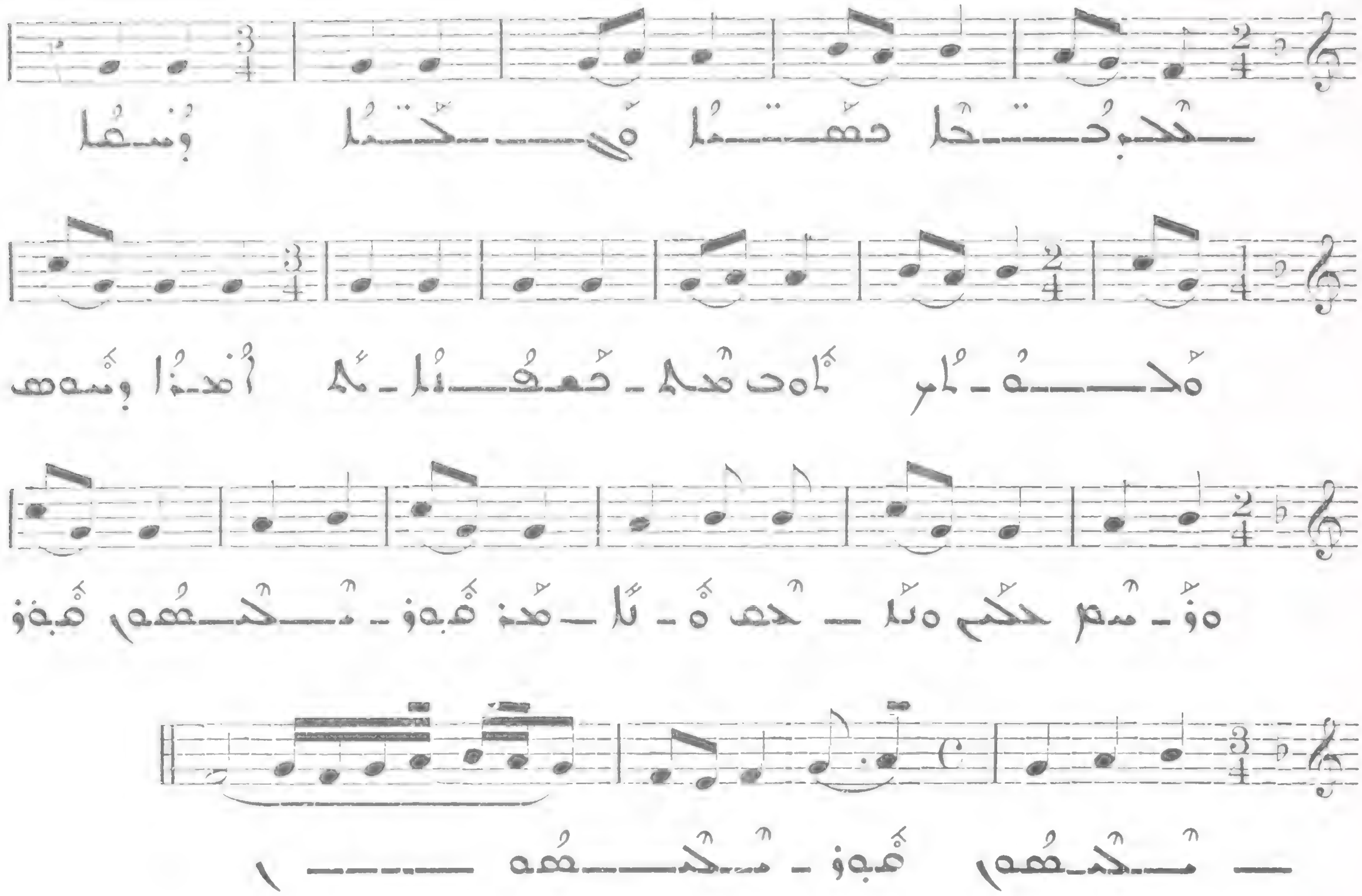

552 ܒܐܘܪܫܠܡ ܕܠܥܠ ܡܫܡܫܝܢ ܥܝܪ̈ܐ

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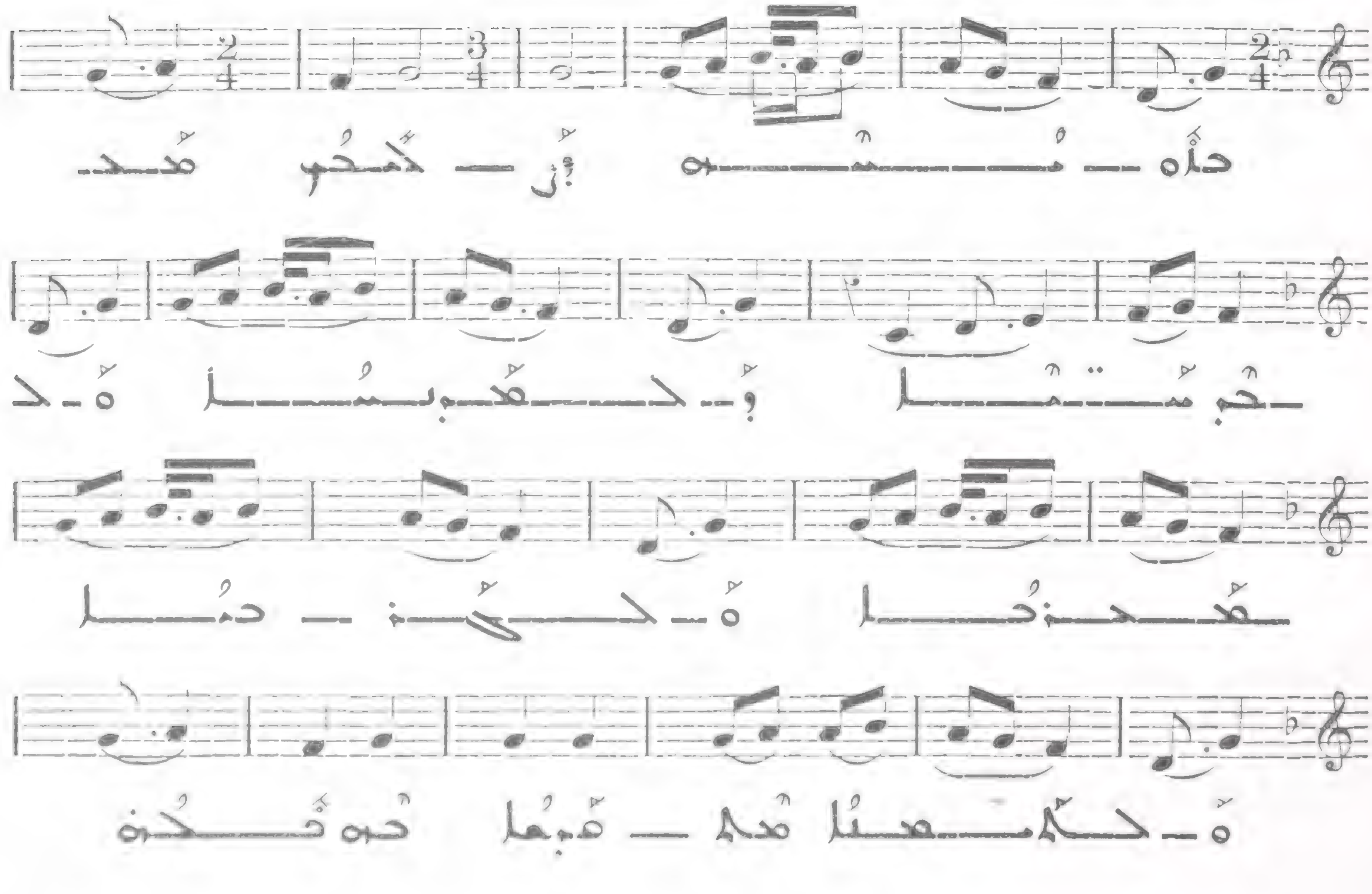
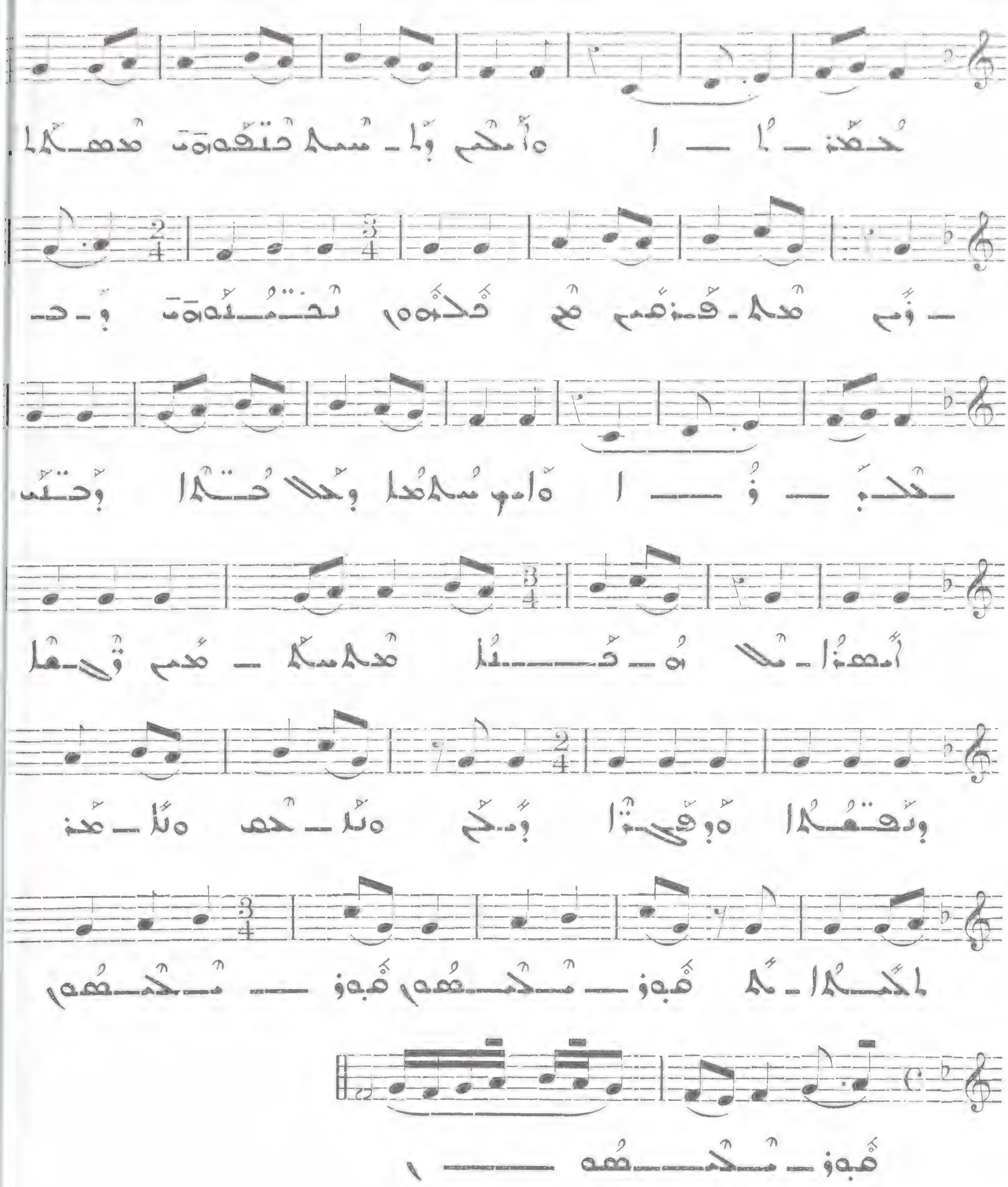
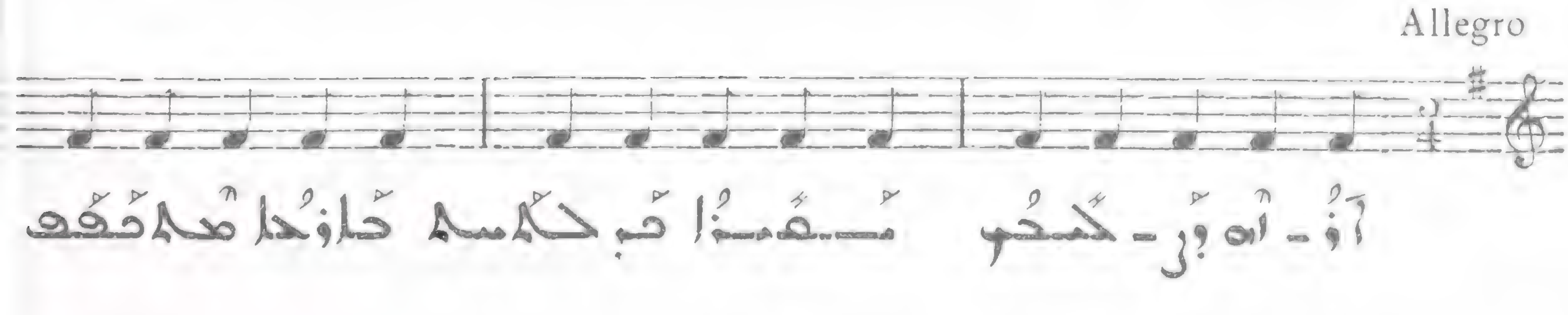
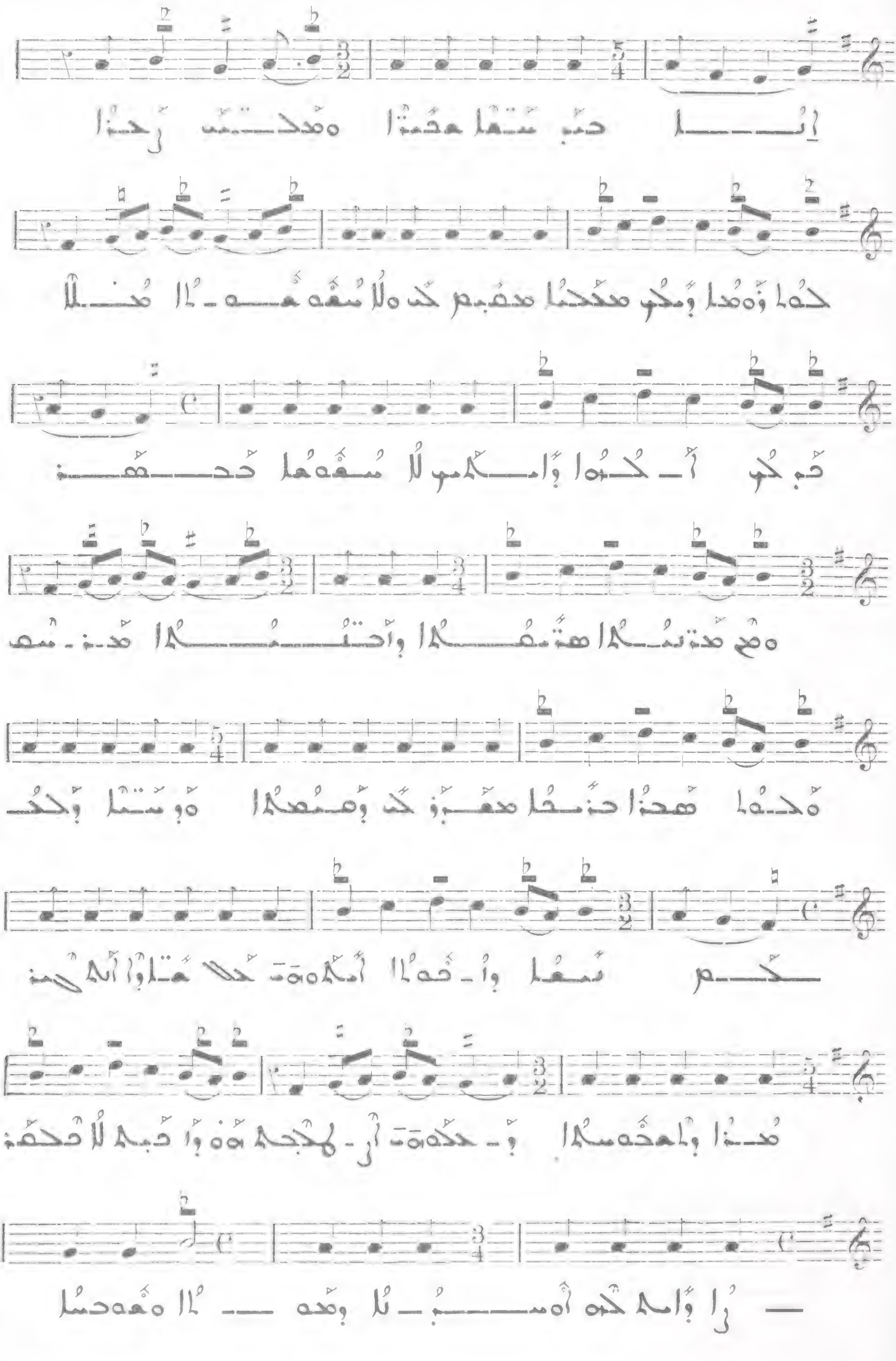




553





554

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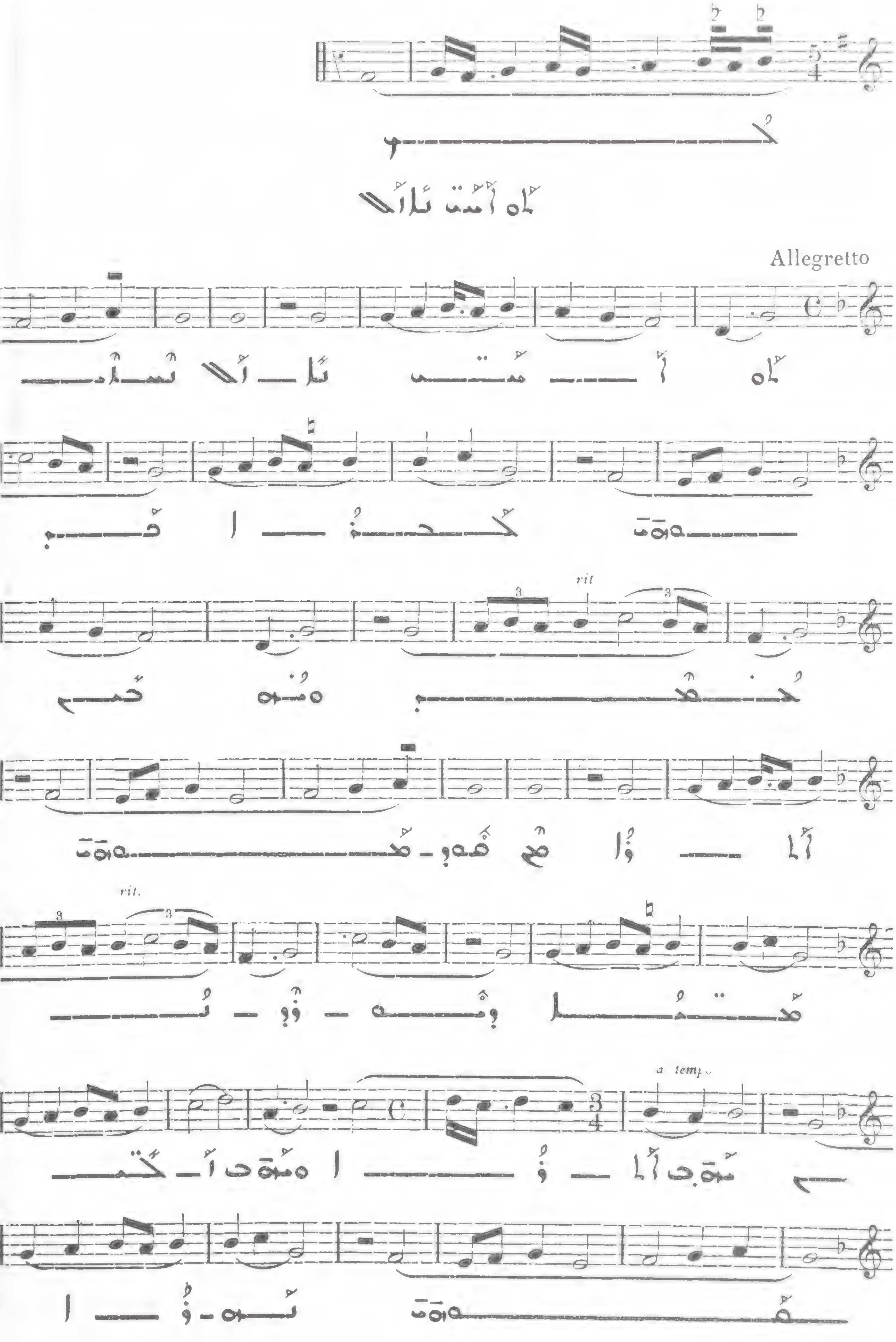

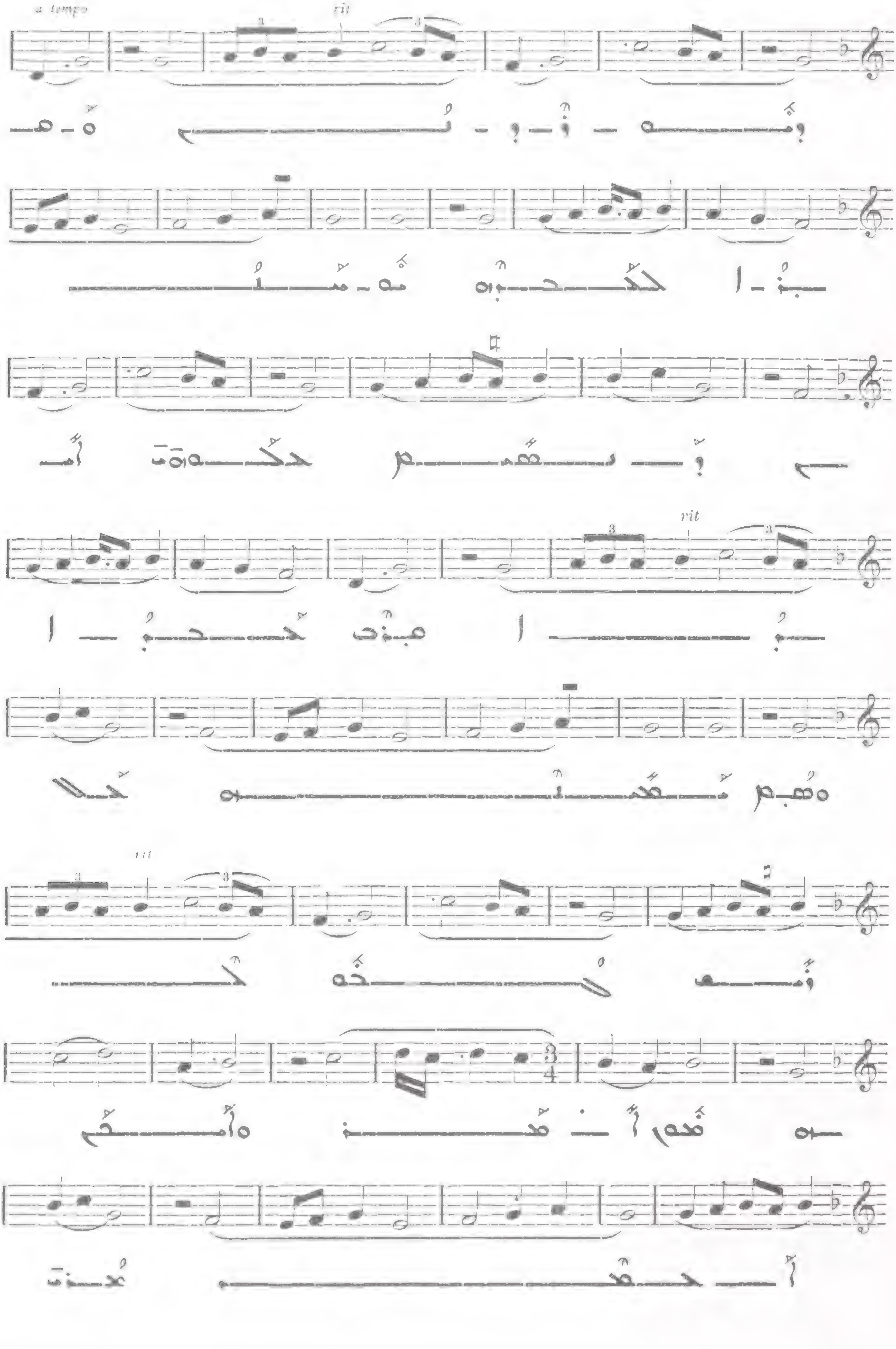
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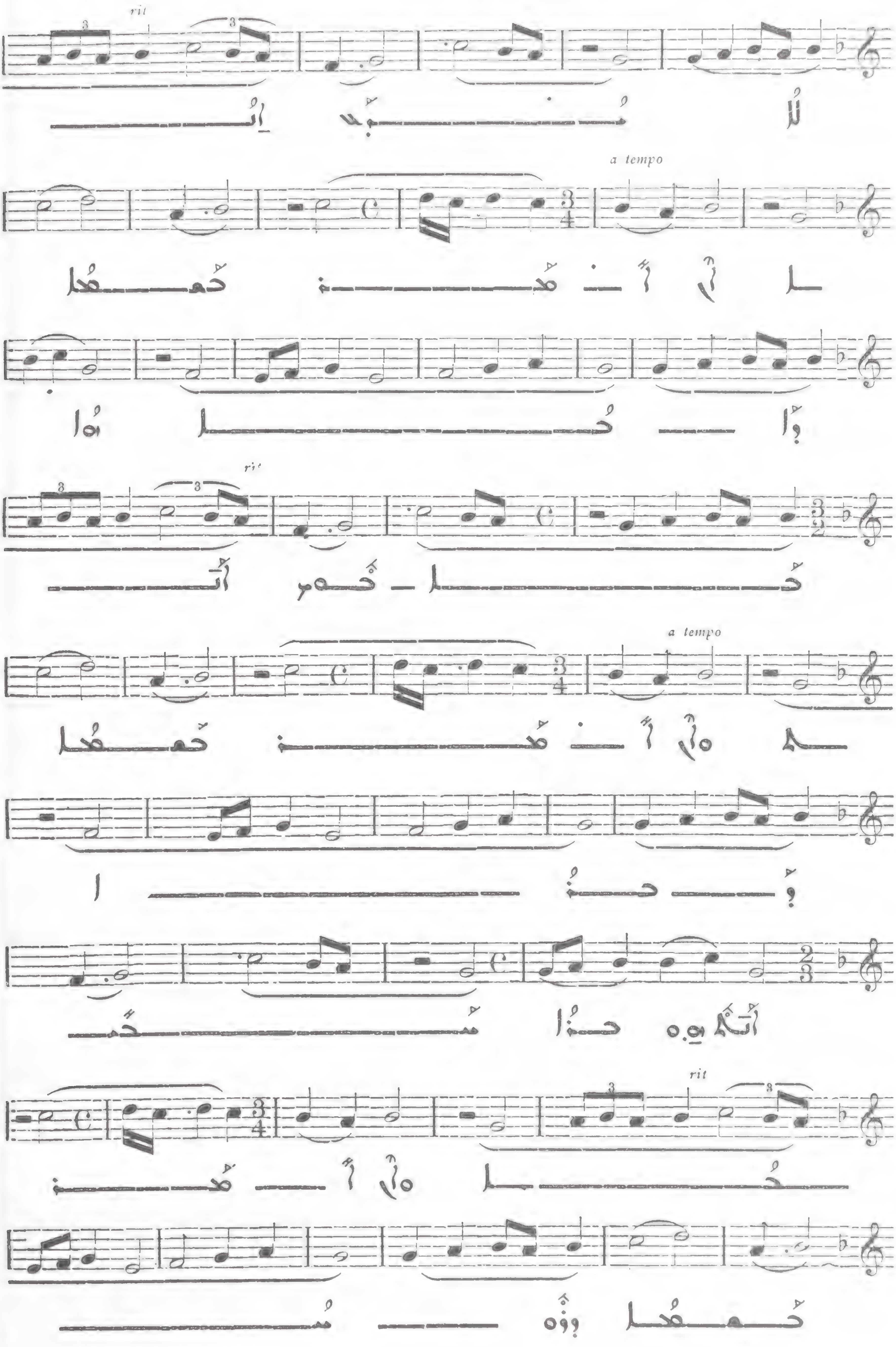
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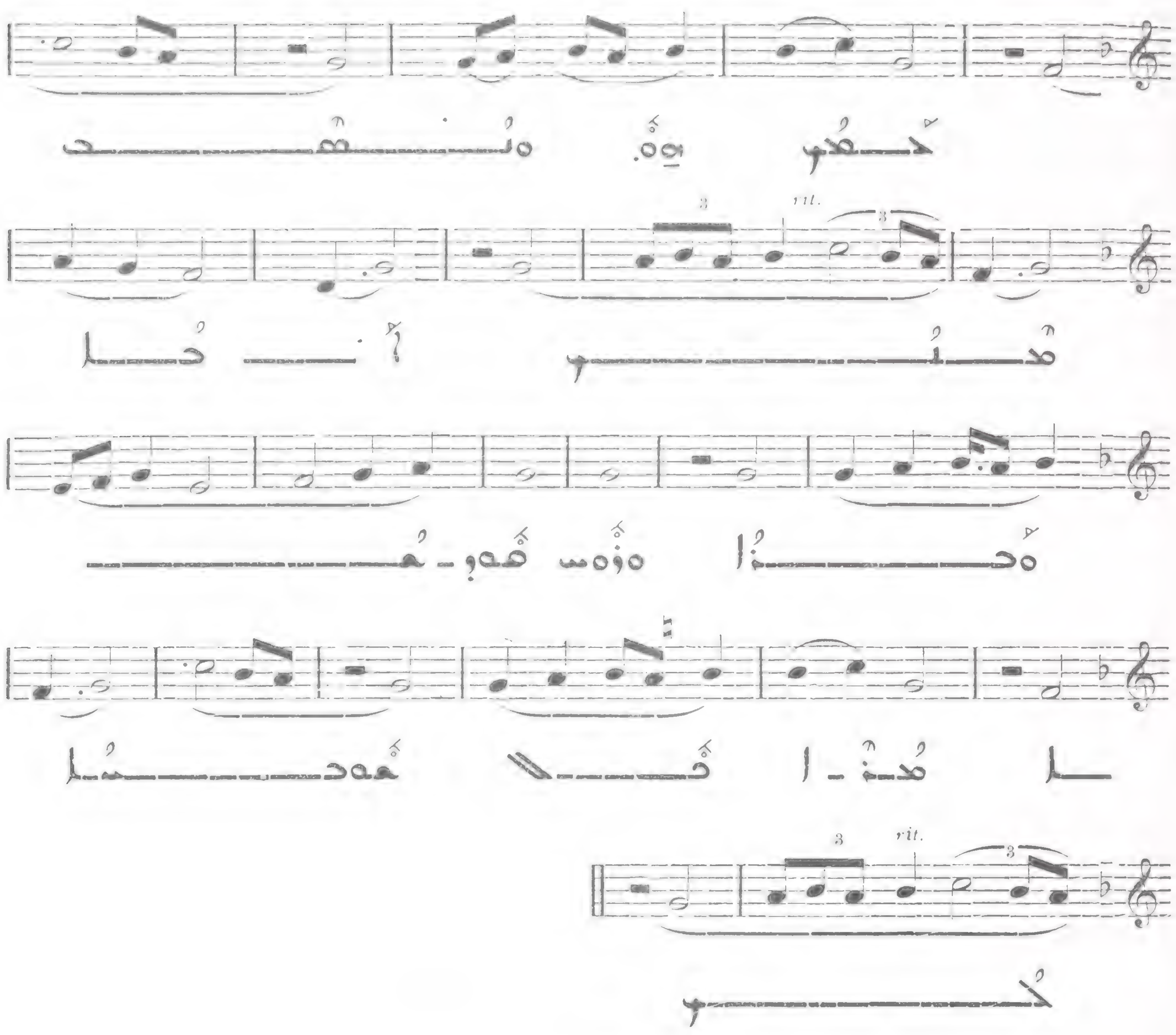

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Allegretto

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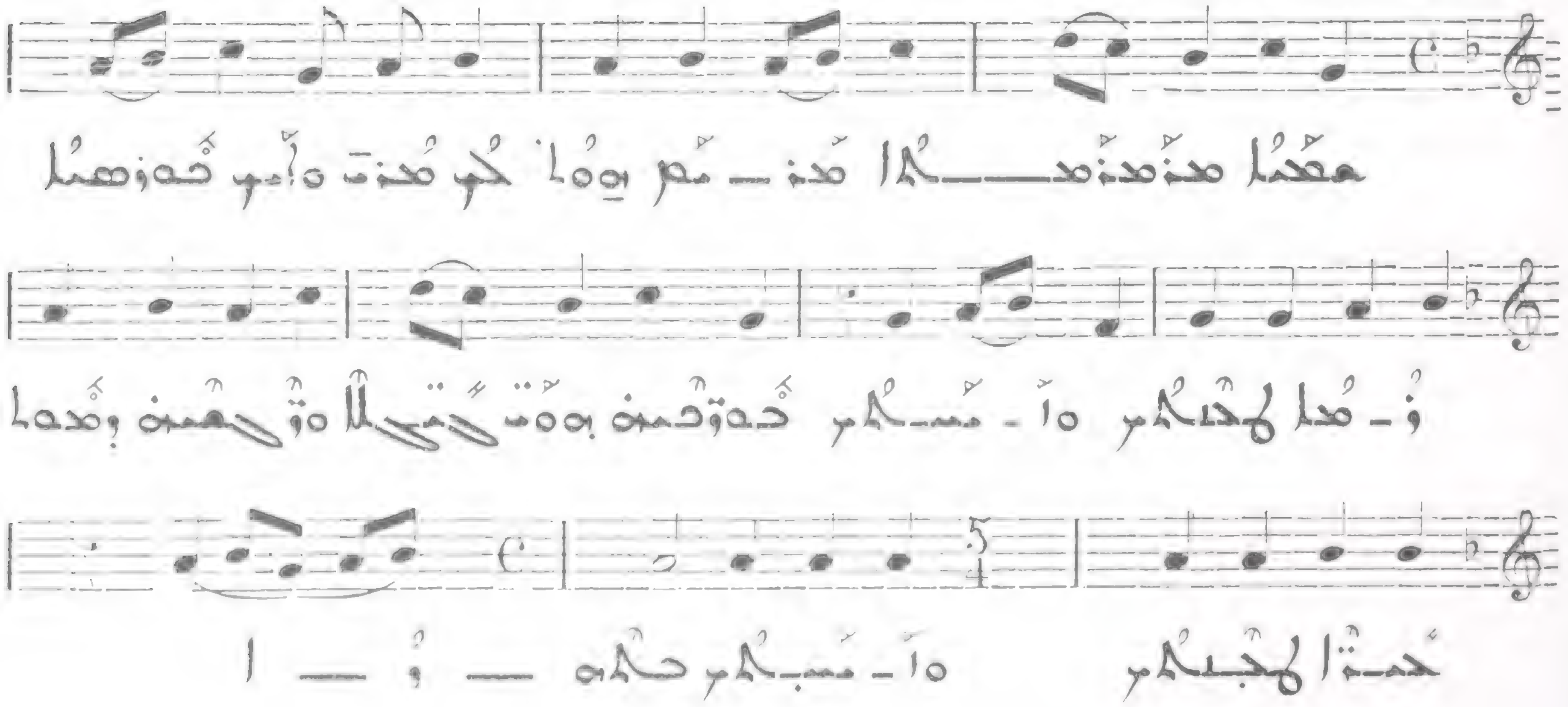
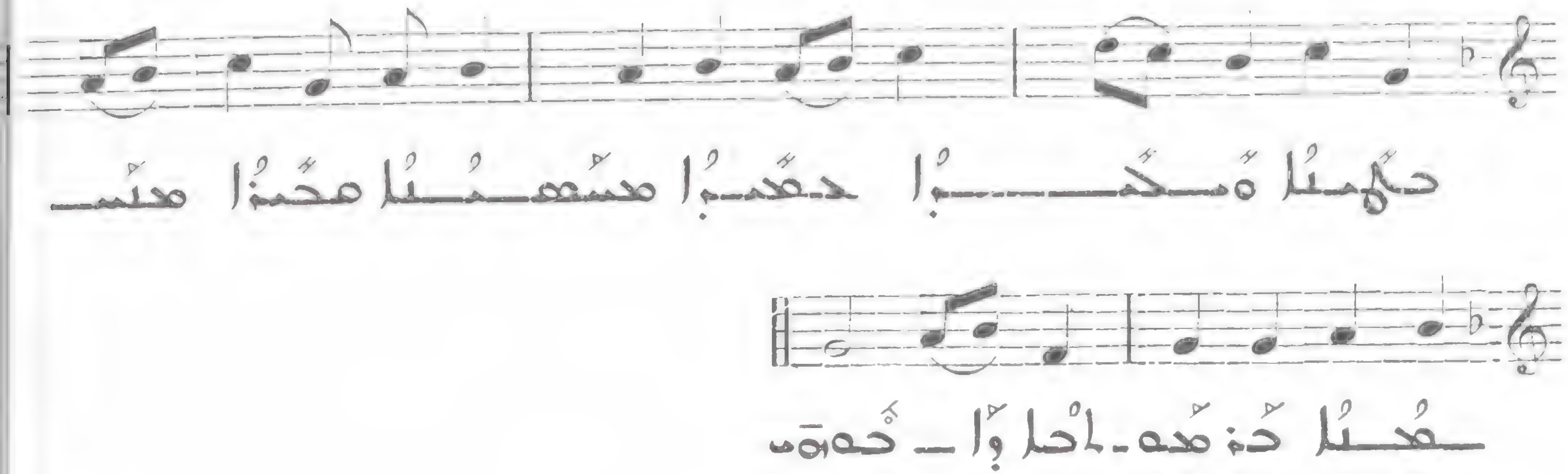
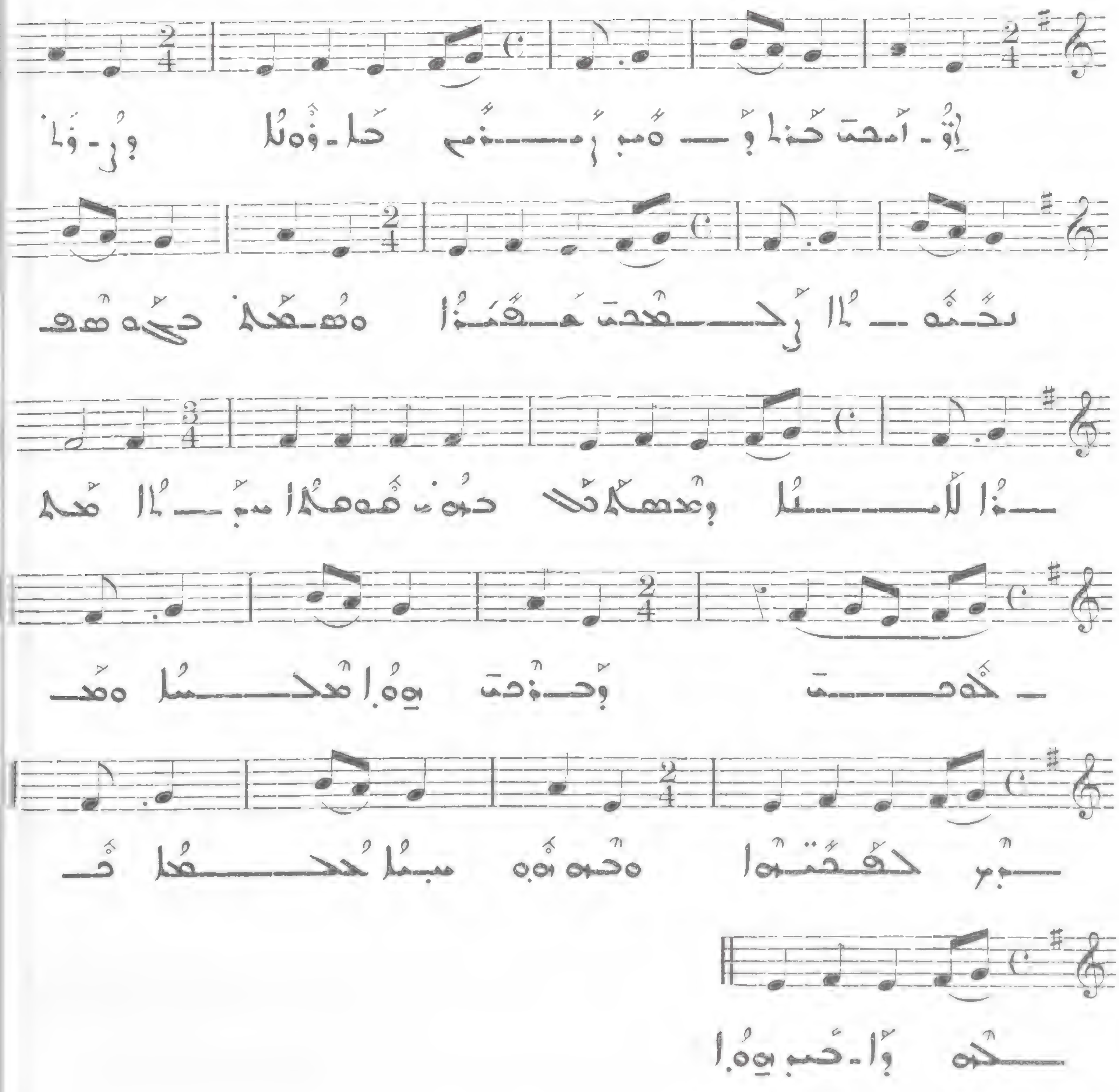




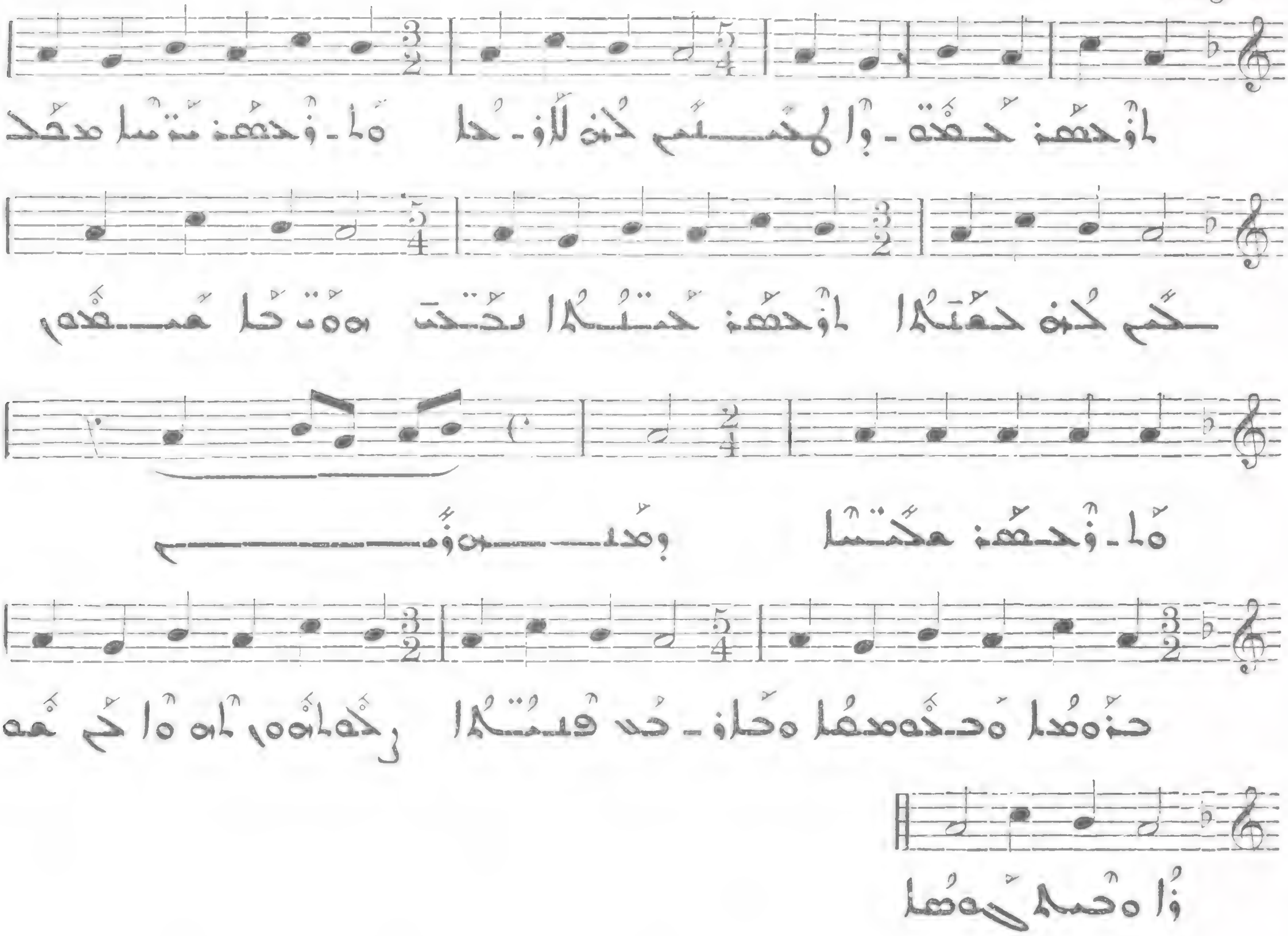
556

All. moderato

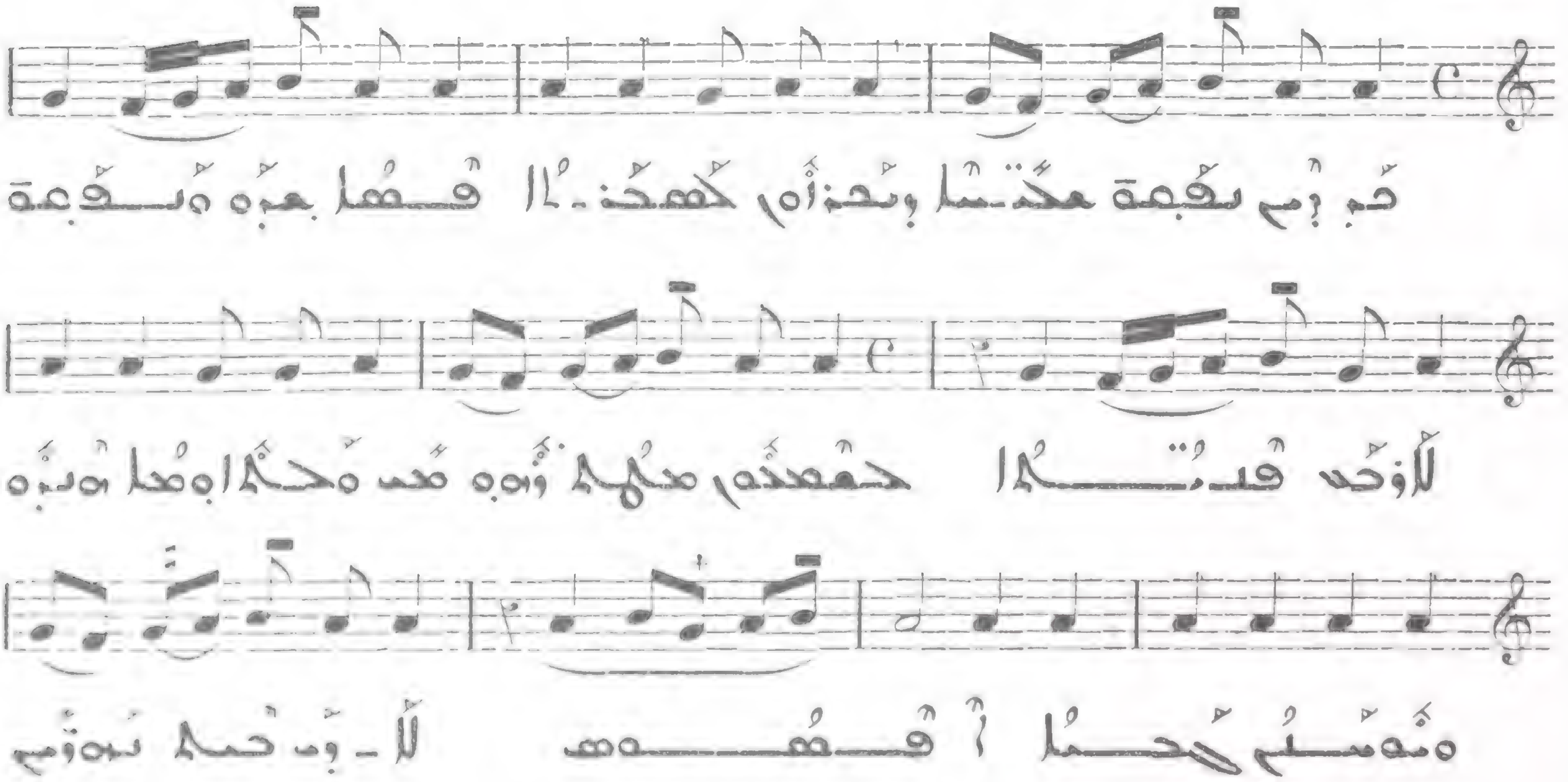
I

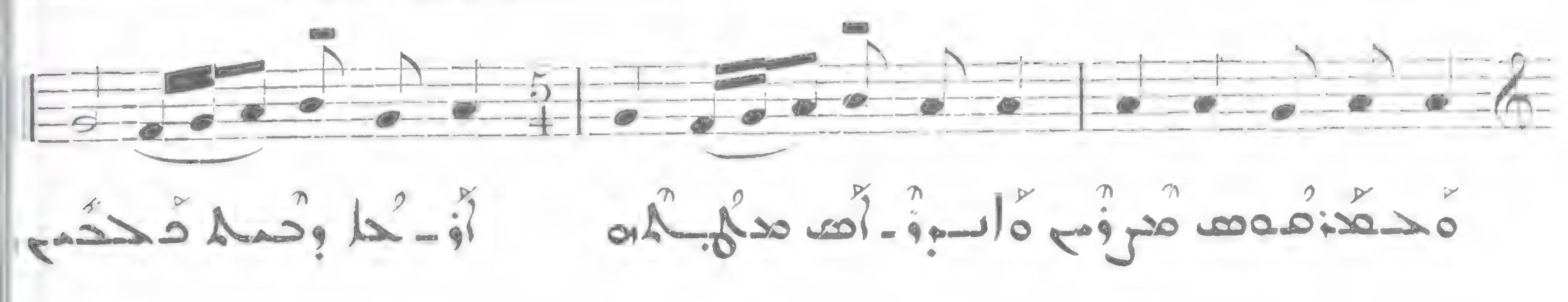


Allegro



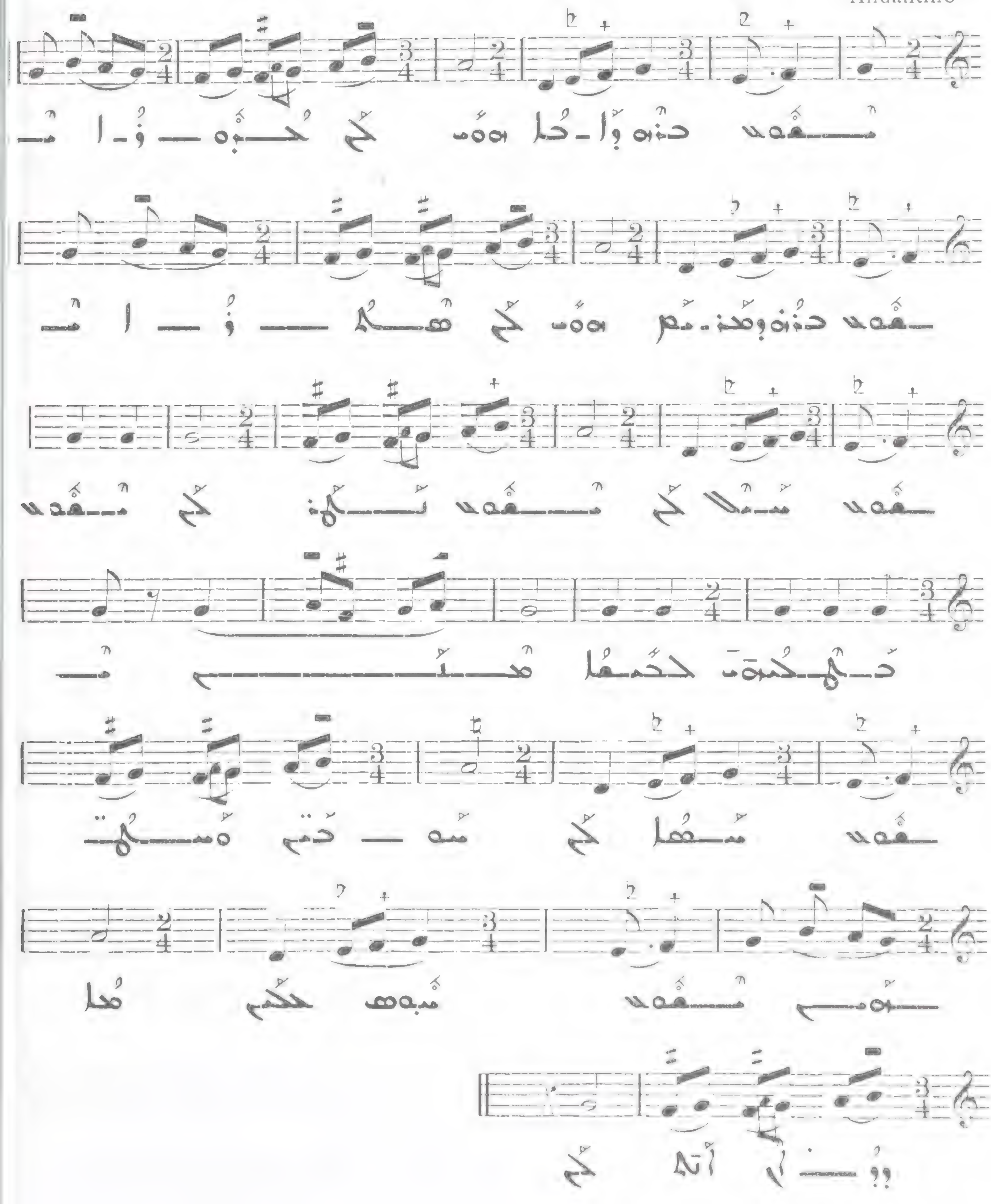
Andante





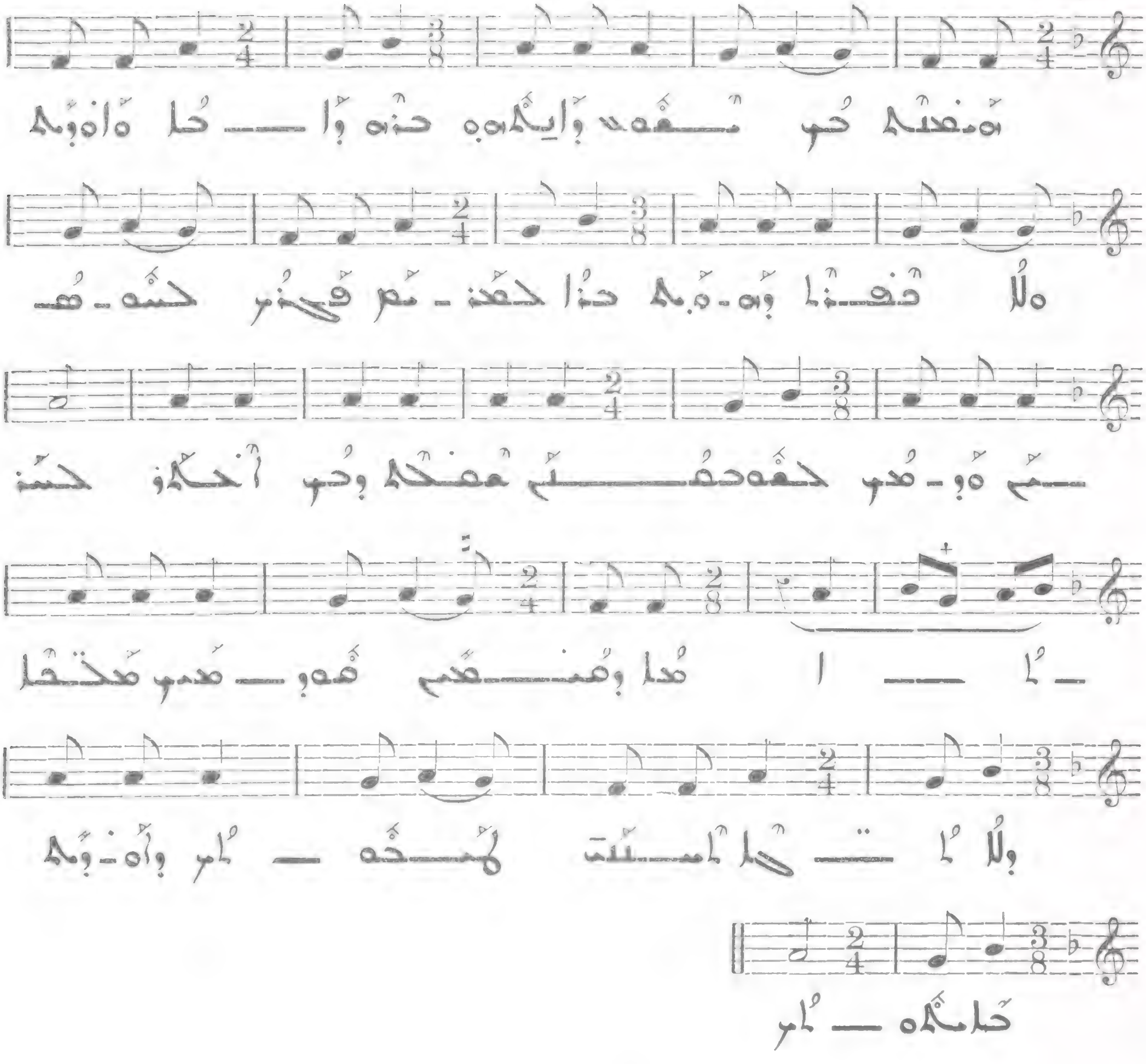
559

Andantino



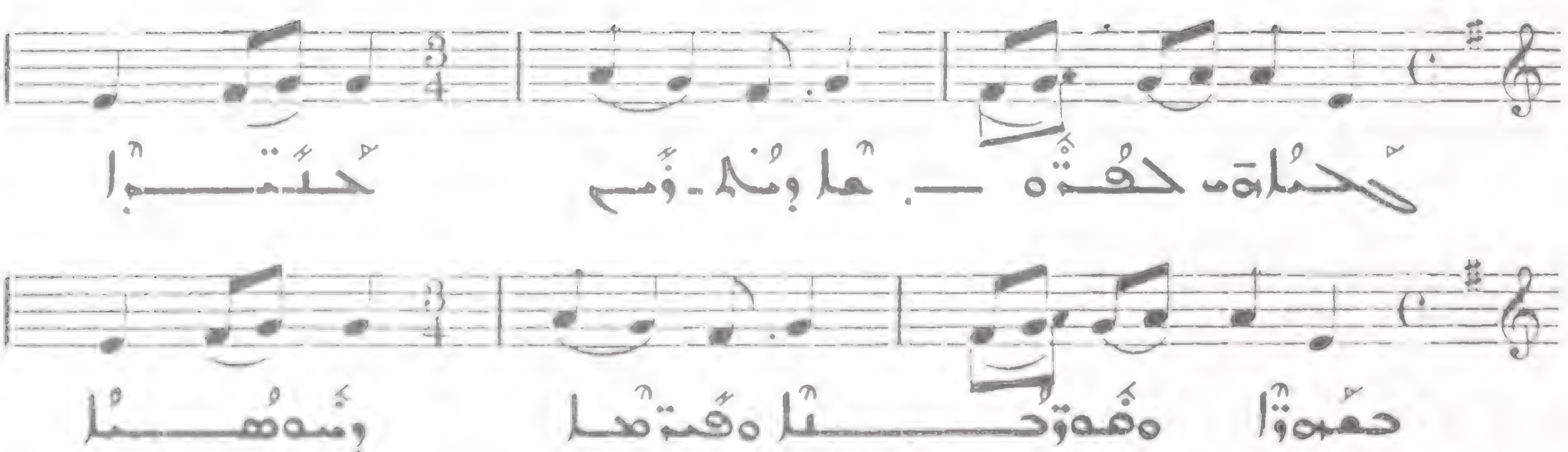
ܗ 560

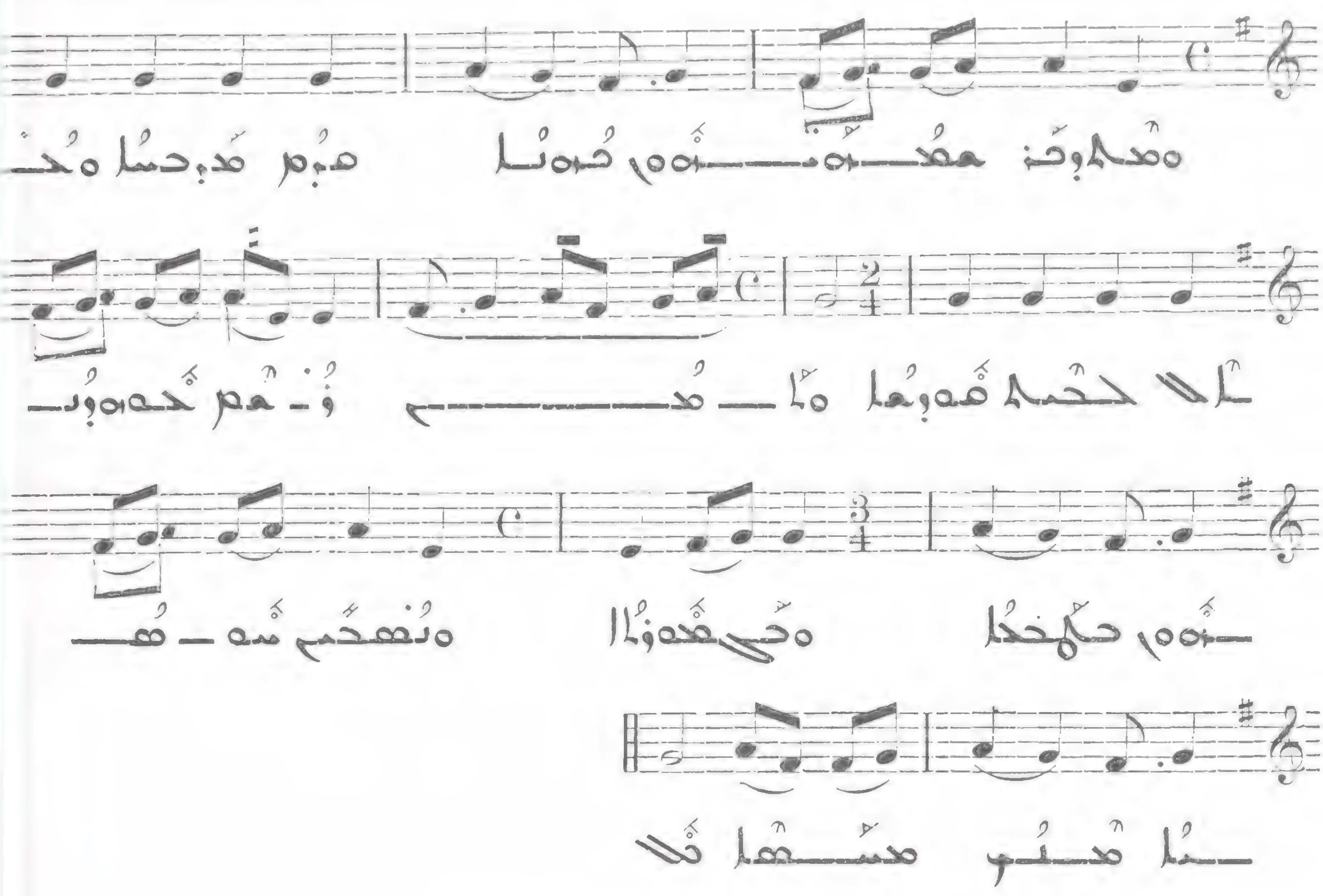
Allegro



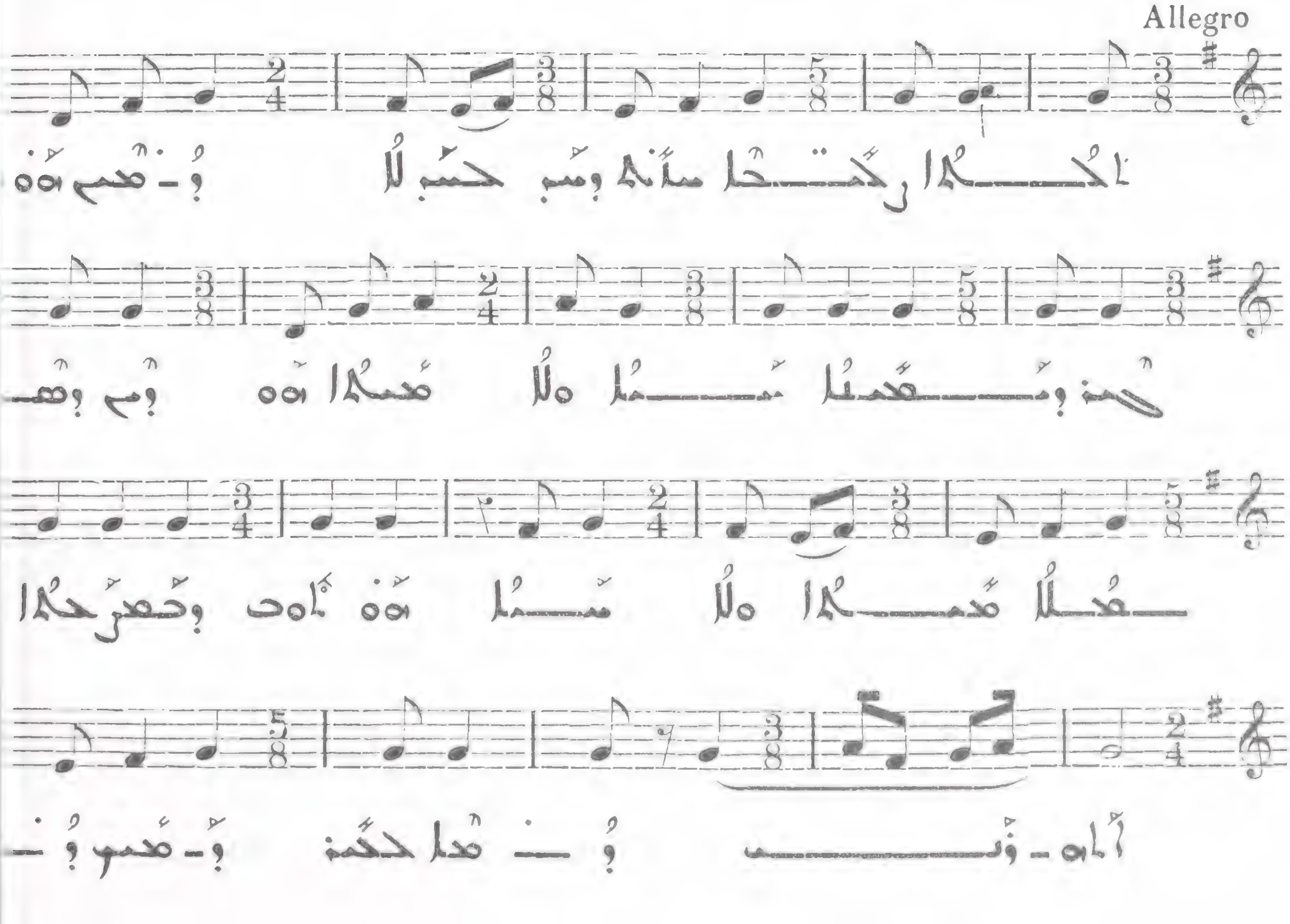
ܘ 561

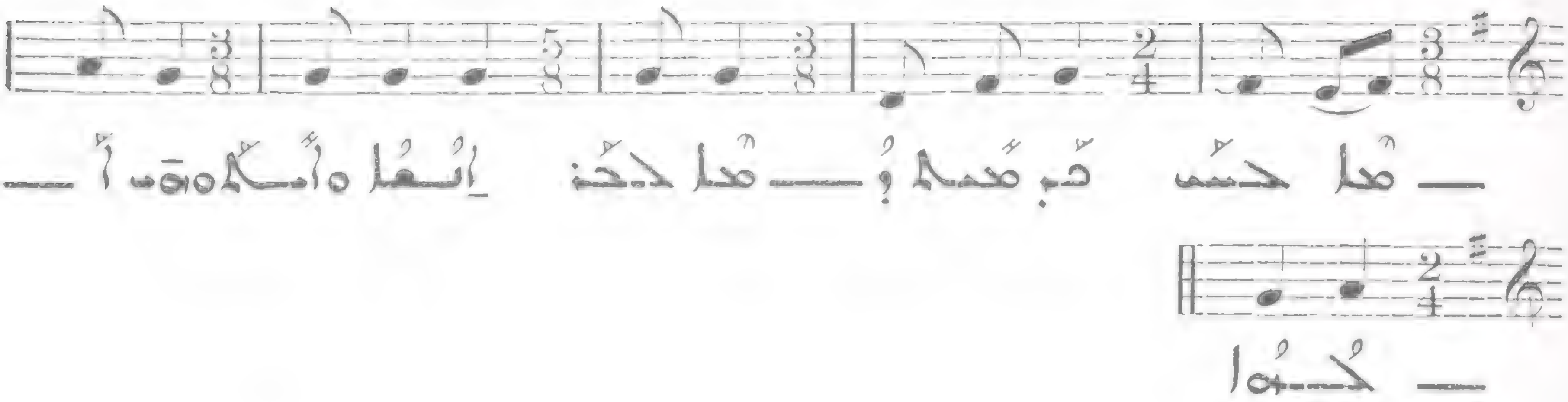
Allegretto



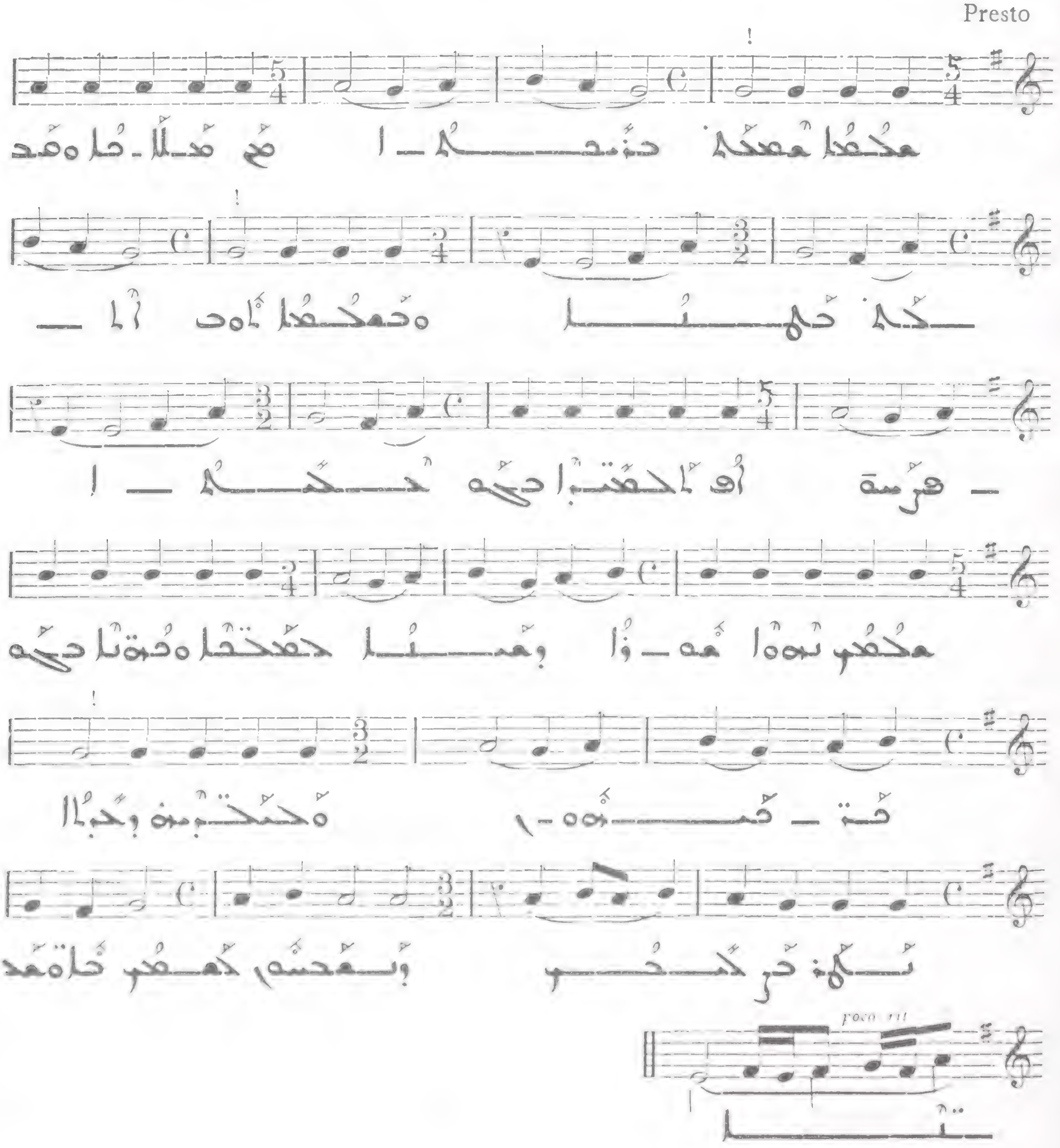


ܣ 562



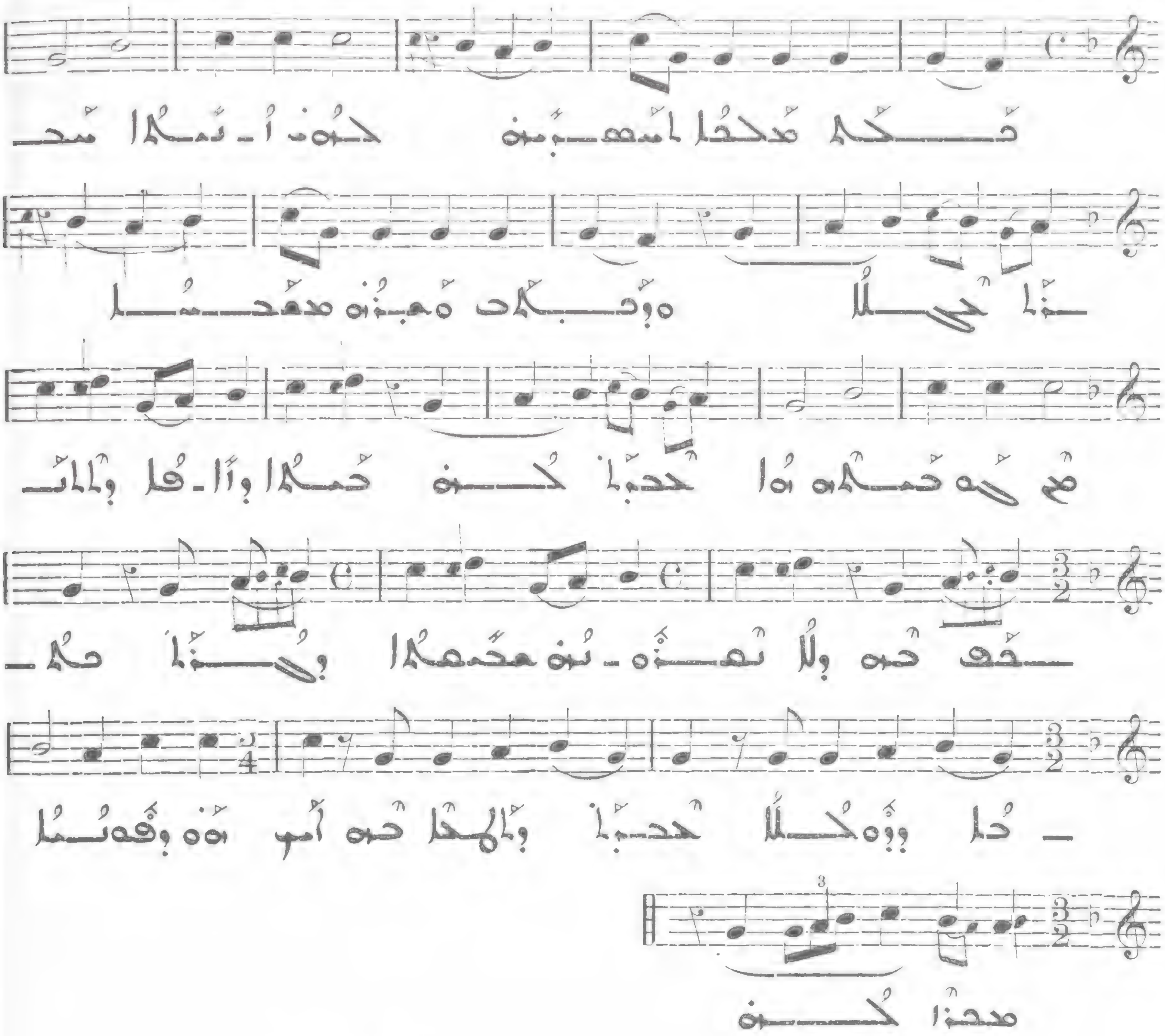


ܫܘܒܚܐ ܕܟܠܗ ܫܢܬܐ : ܡܫܝܚܐ ܡܠܟܐ ܕܢܨܚܢܐ 563



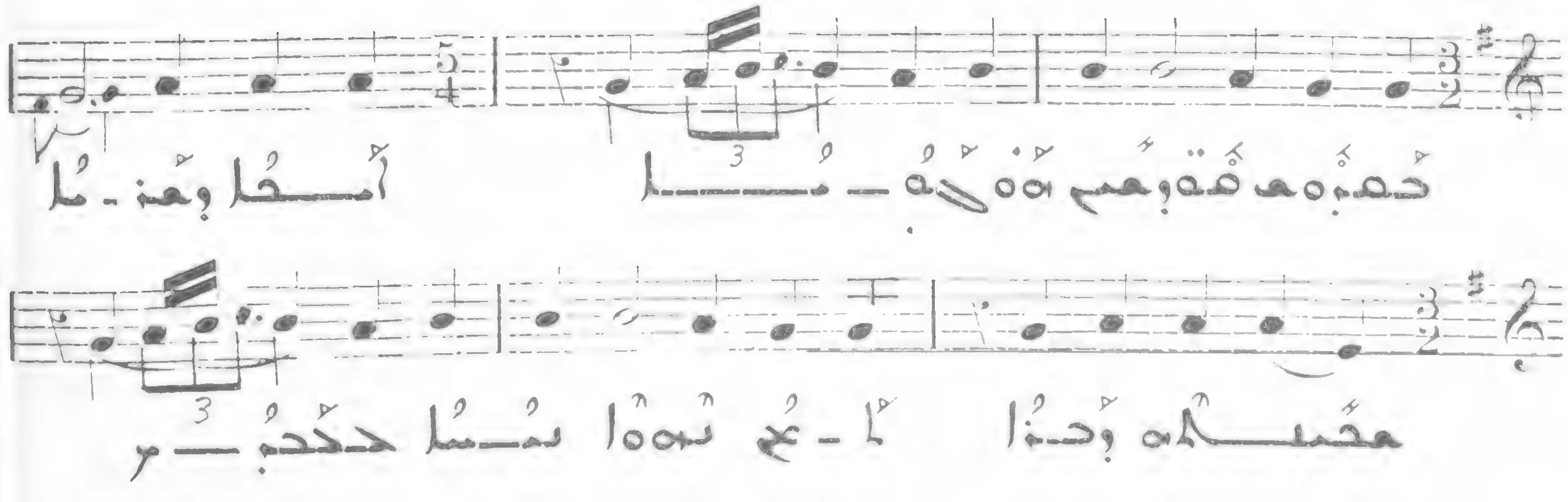
563 (bis)

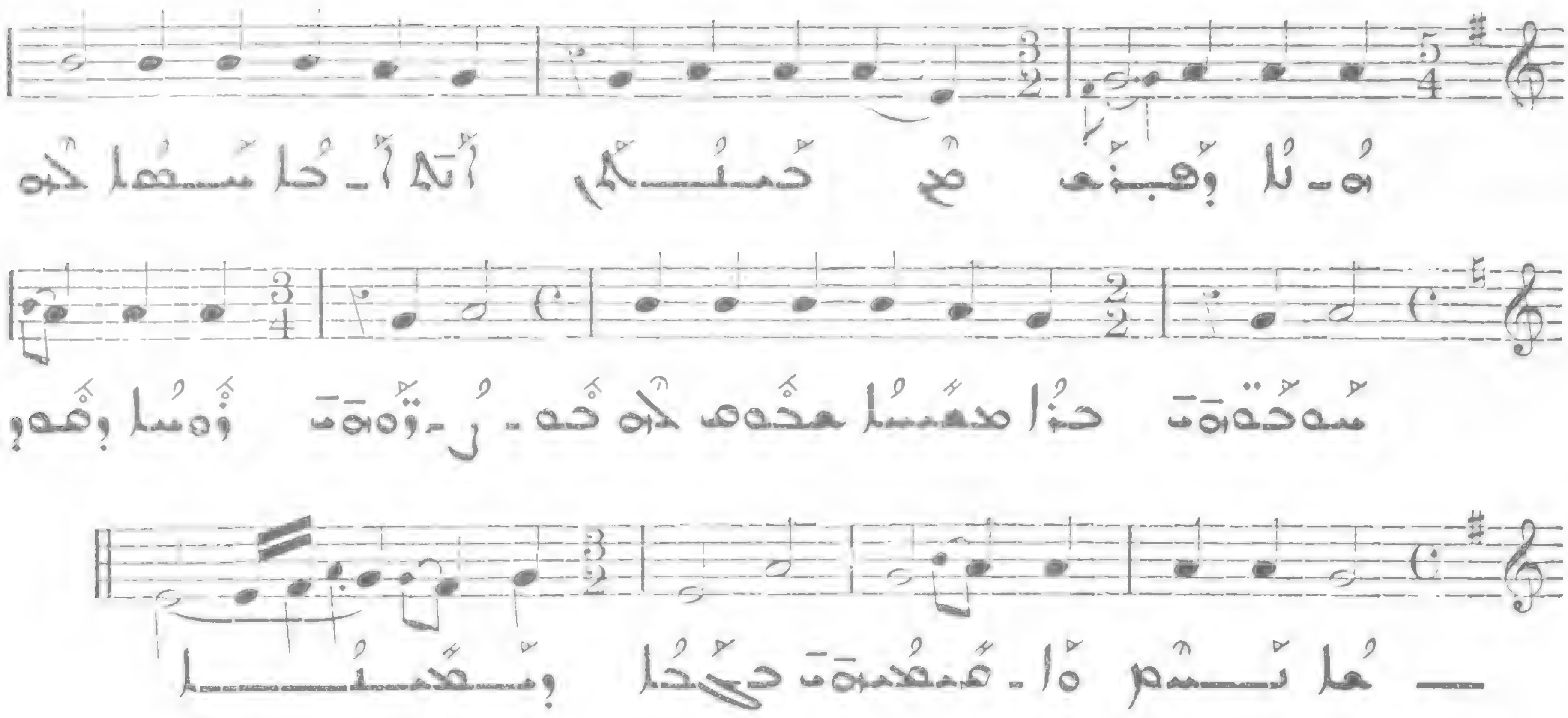
Andantino



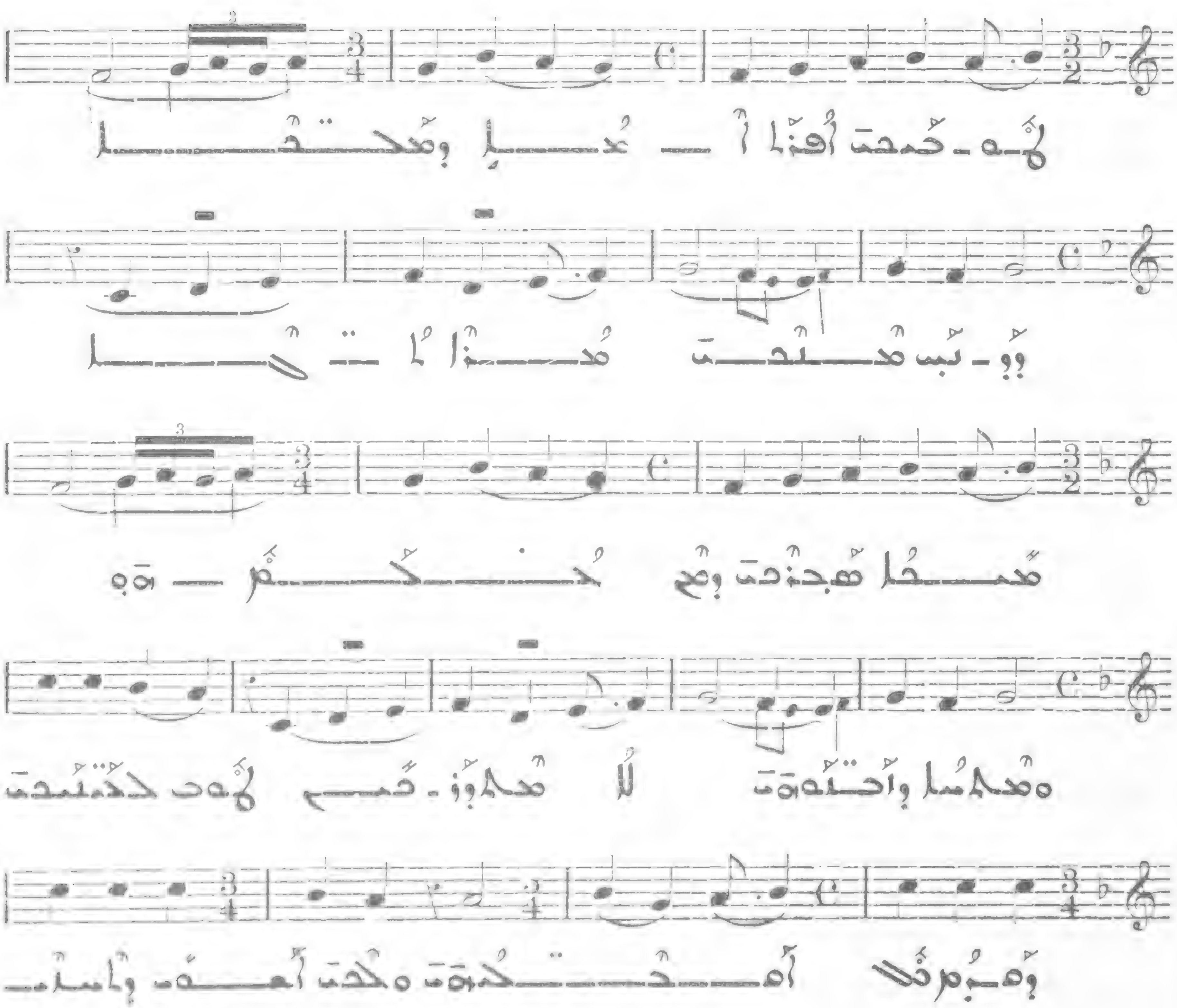
564

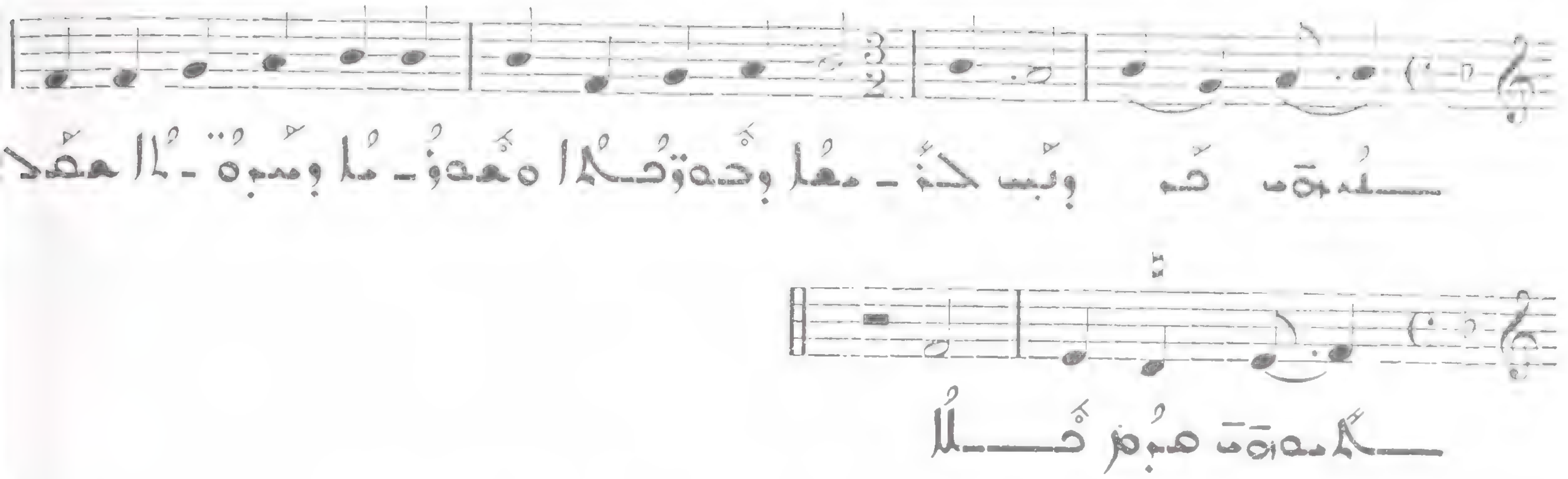
Allegro





Allegro

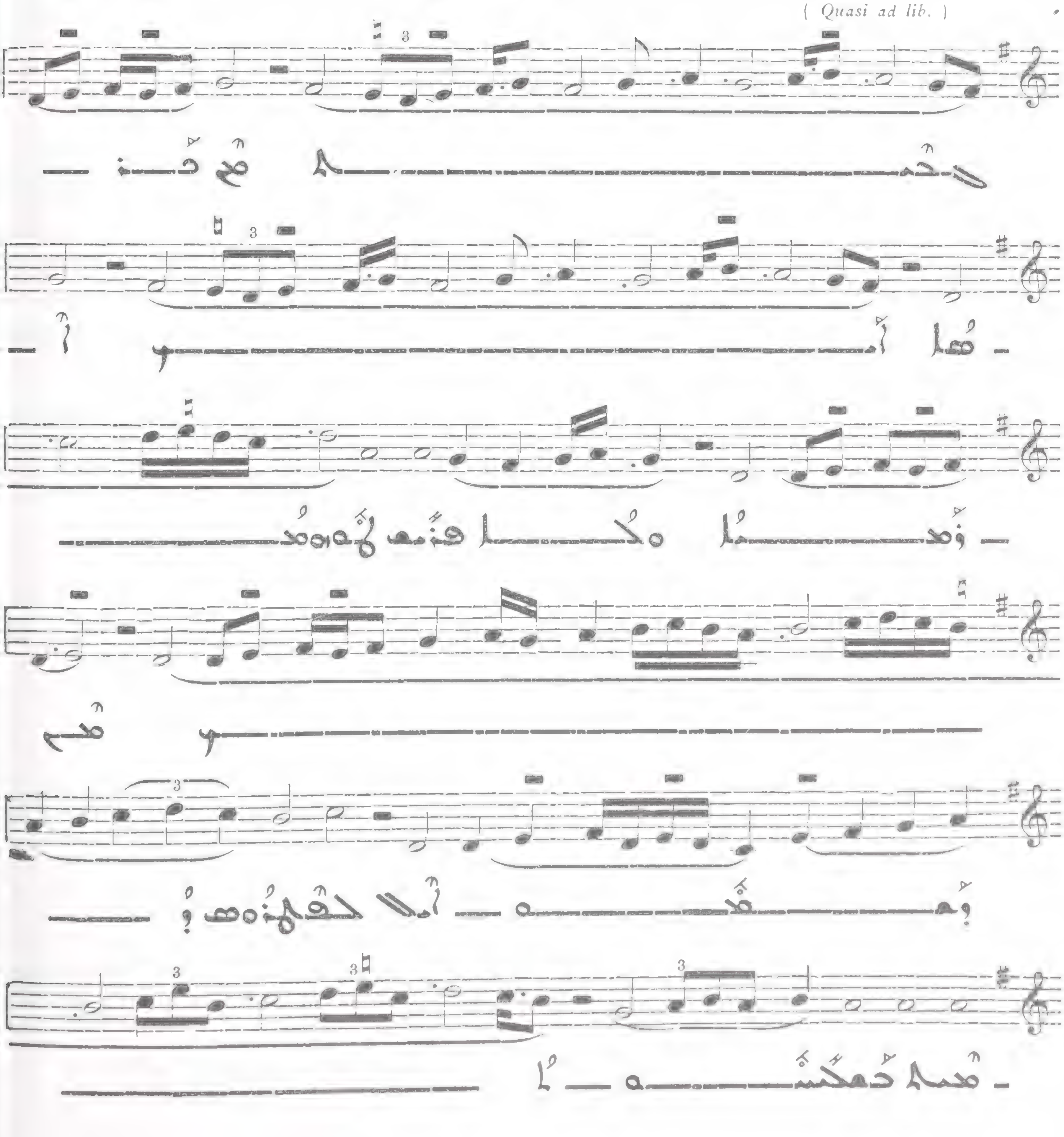


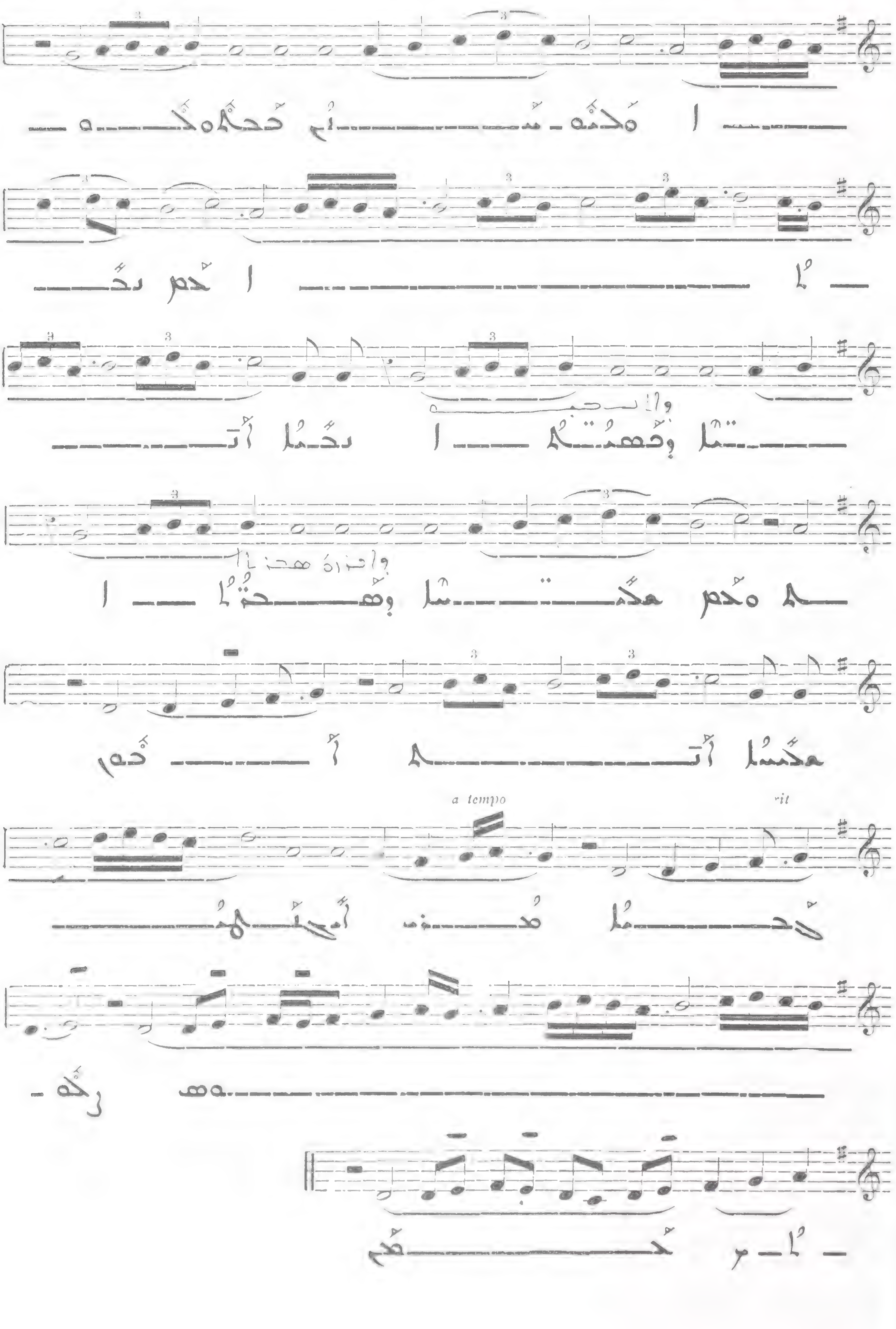


ܡܫܚܠܦܬܐ ܕܬܫܡܫܬ ܐܘܪܐ: ܒܫܡܗ ܕܡܪܝܐ 565

Allegretto

(*Quasi ad lib.*)

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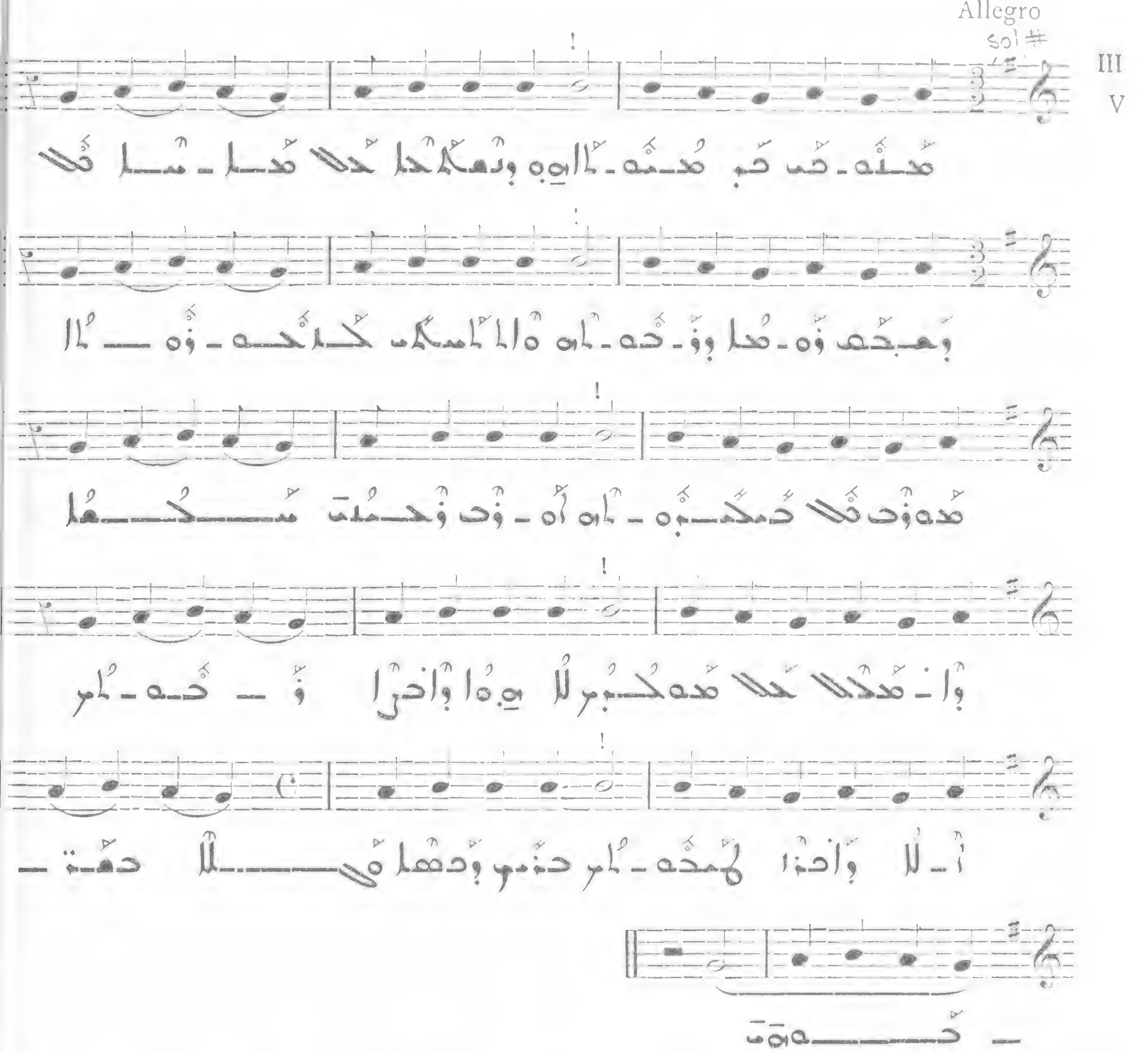
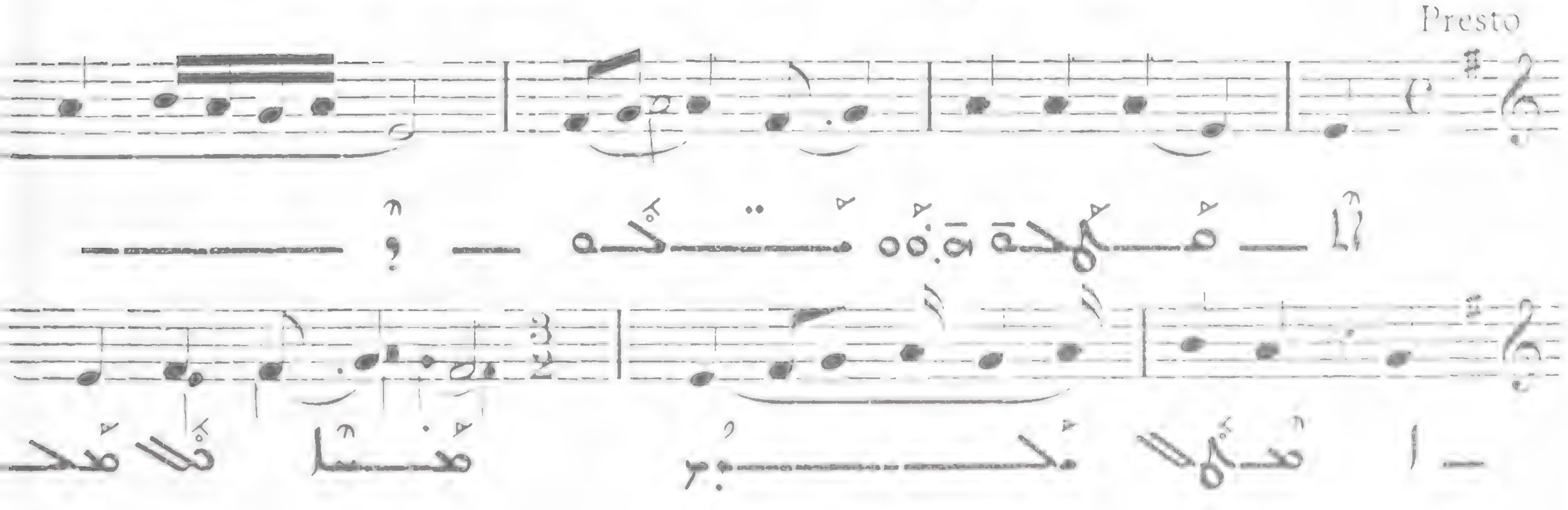
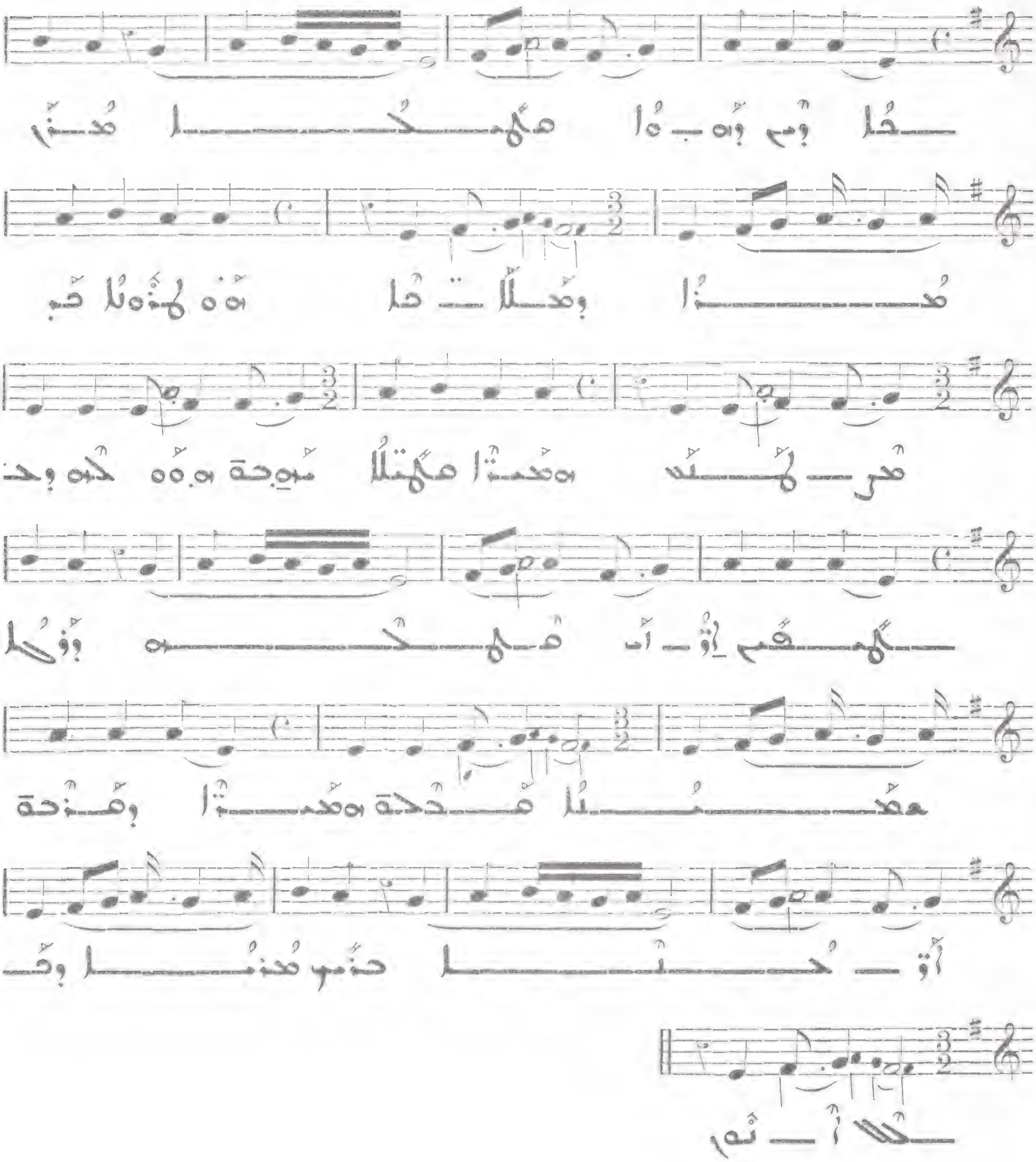


ܡܥܢܝܬܐ ܡܘܪܒܝܬܐ ܕܐܬܐܡܪܬ ܒܝܘܡ ܢܘܗܪܐ 567





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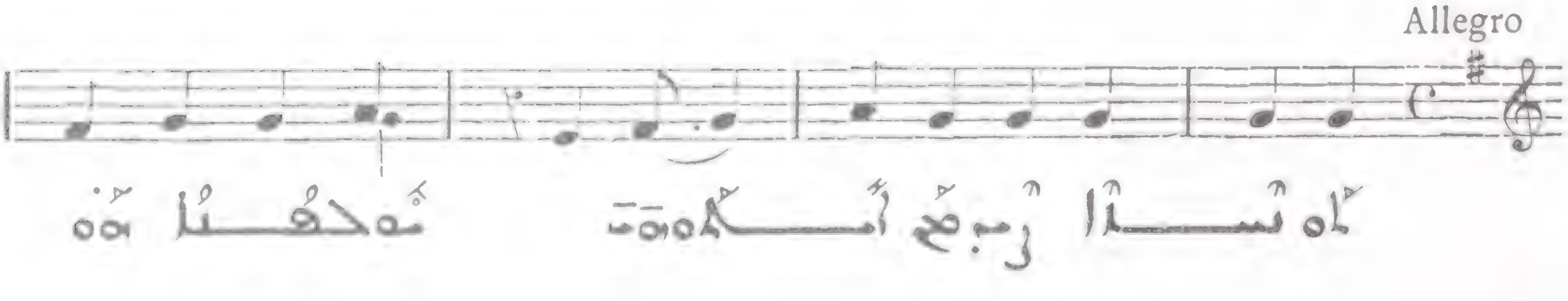
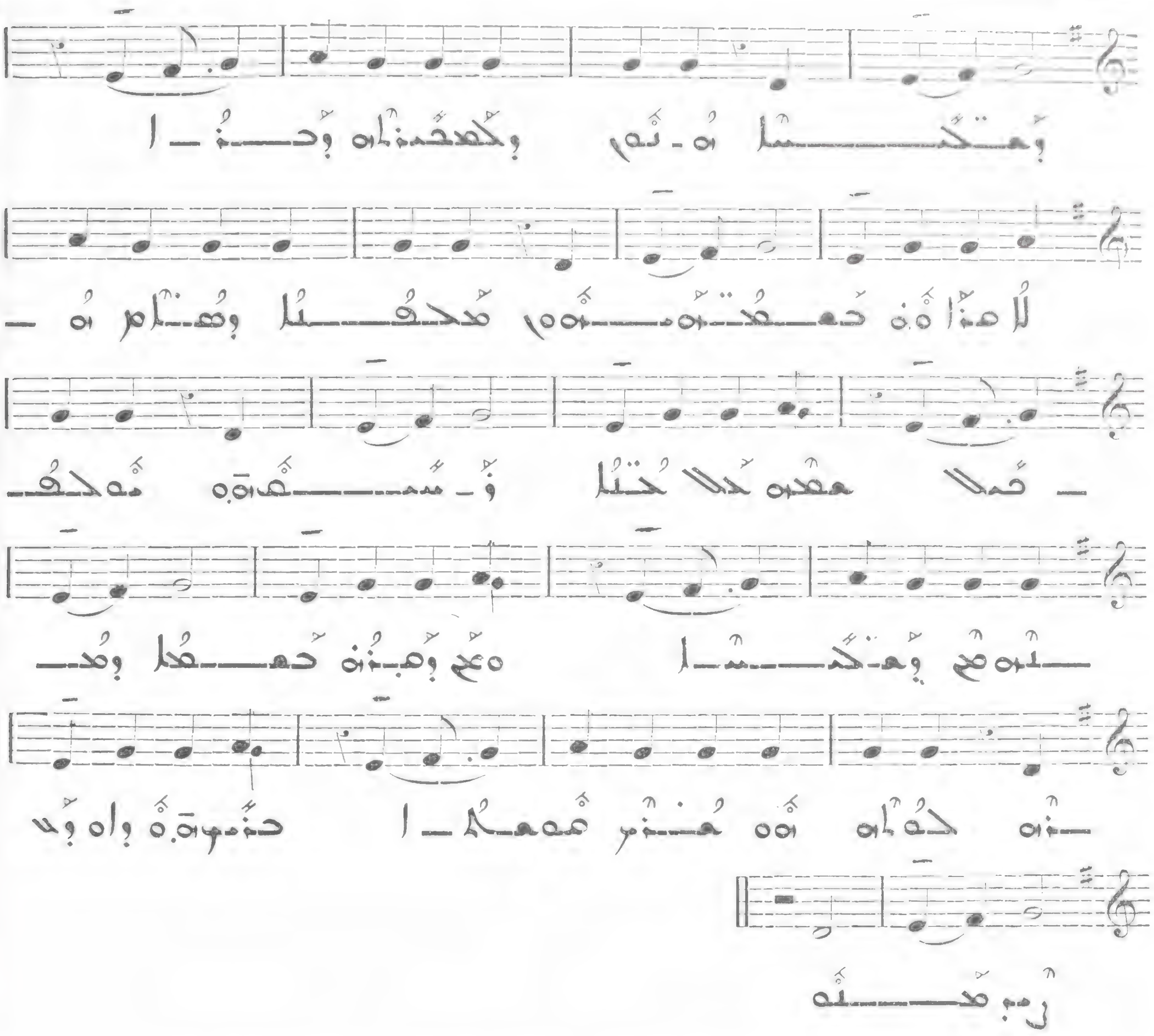
56 (bis

Allegro

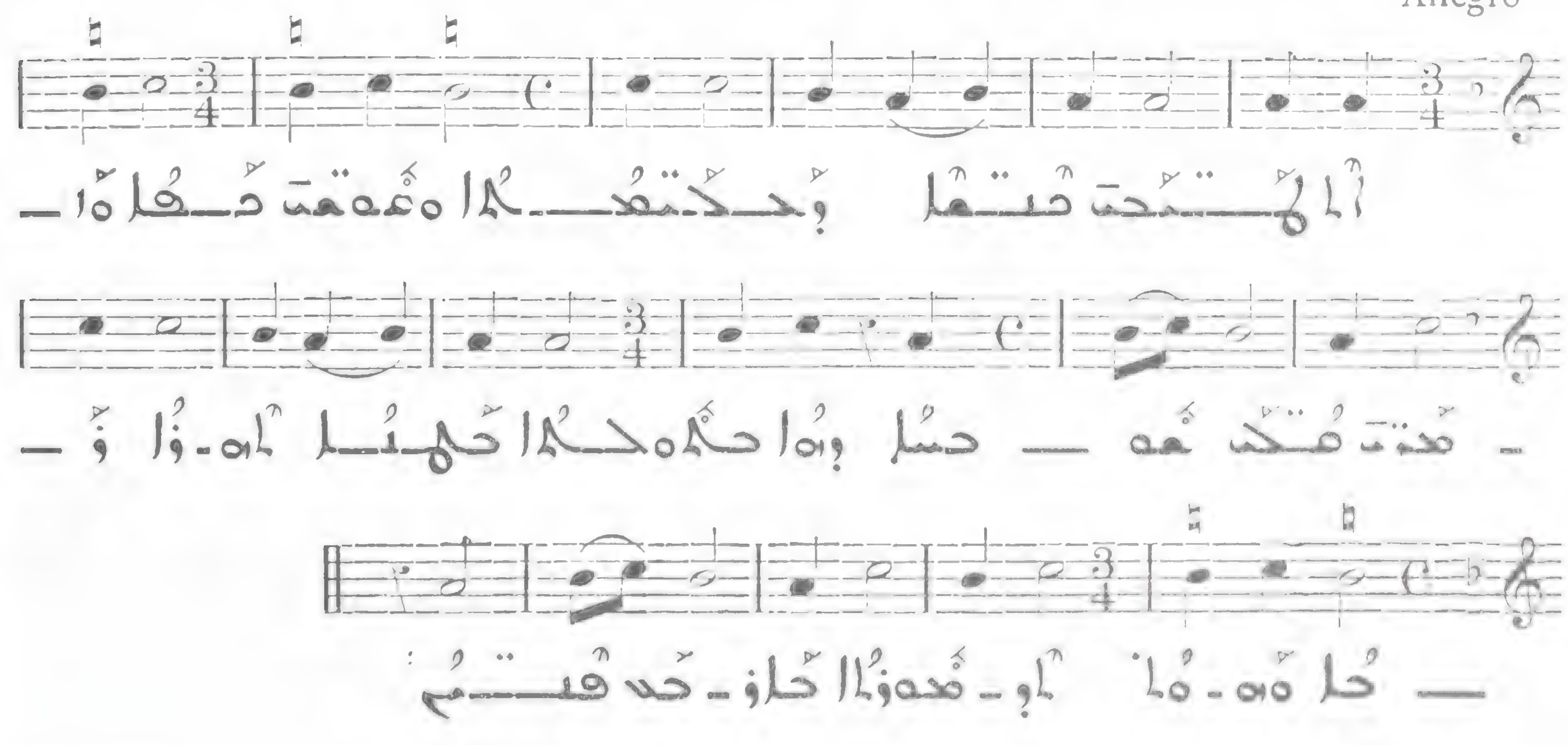




568

Allegro

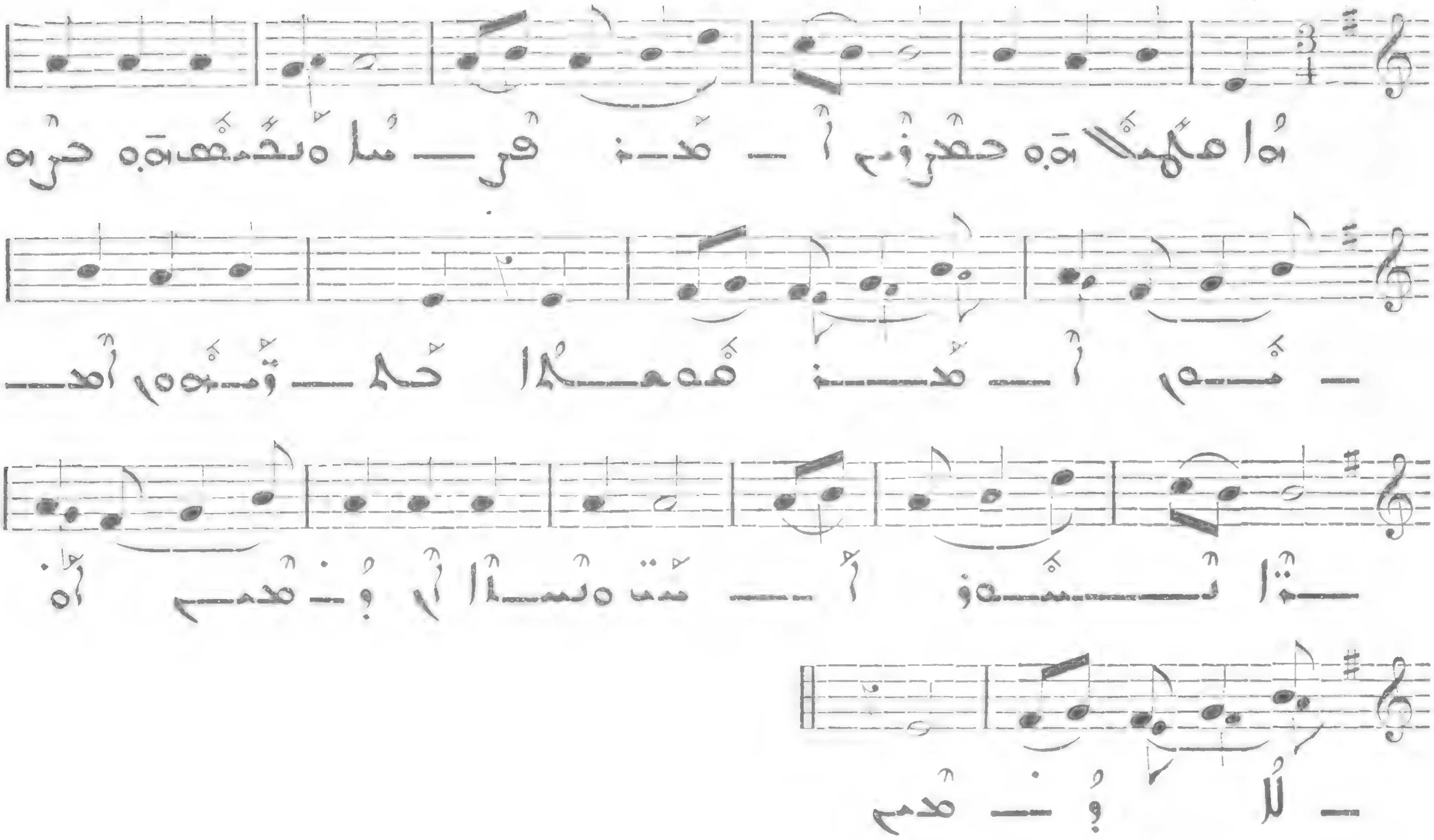
III



ܡܥܝܪܢܘܬܐ

56

Allegro molto



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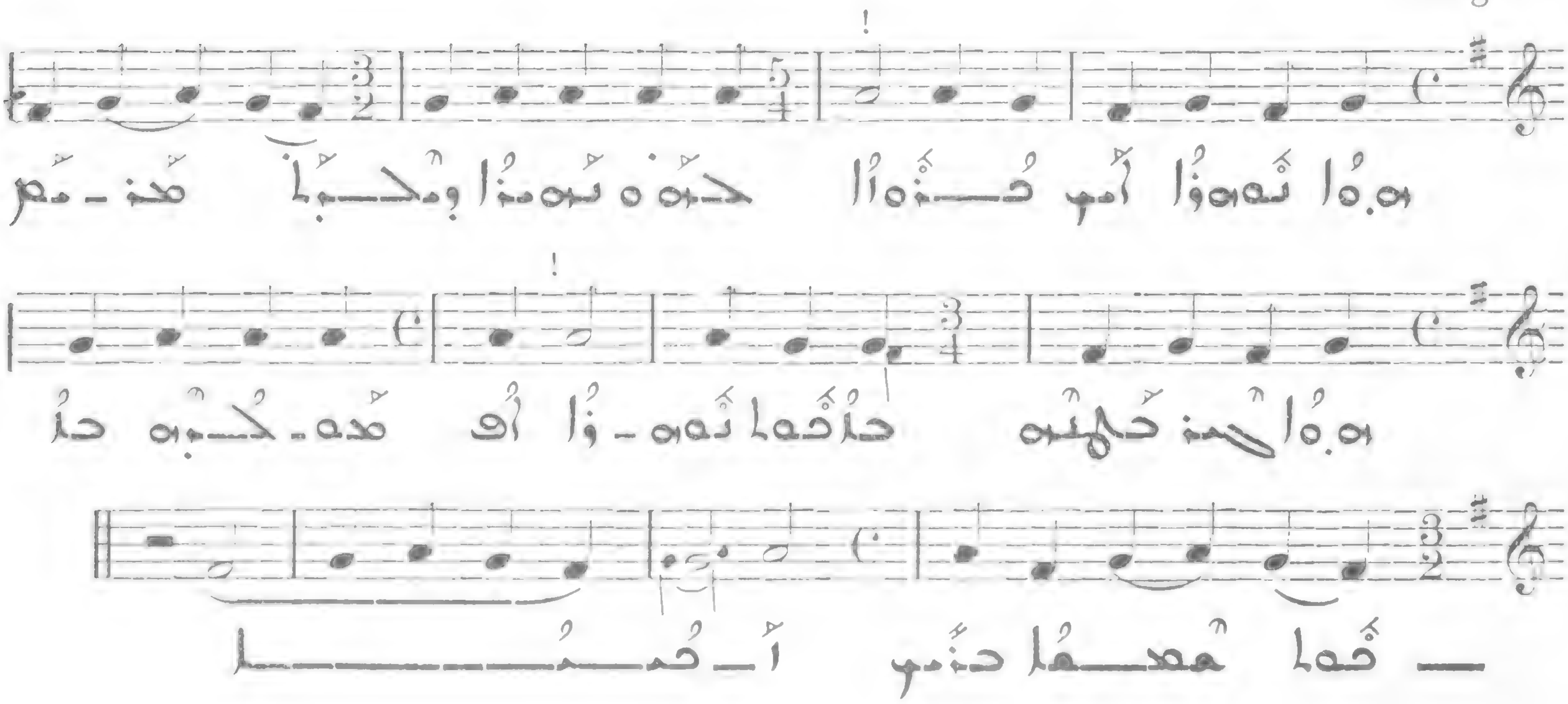
57

Allegro

III

V



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57

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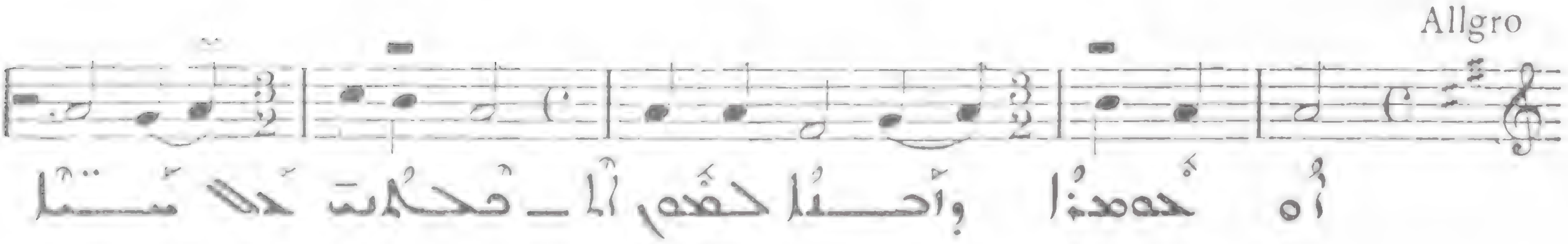

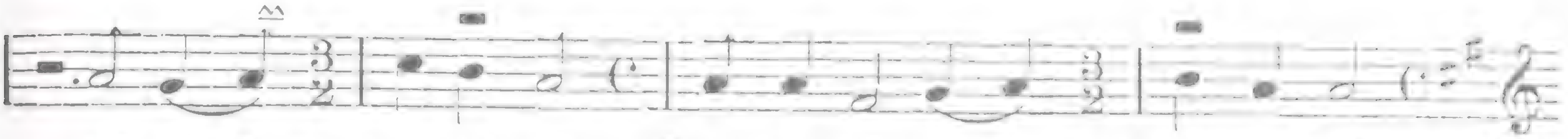

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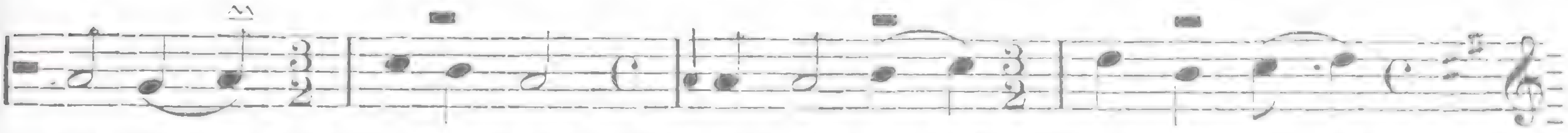

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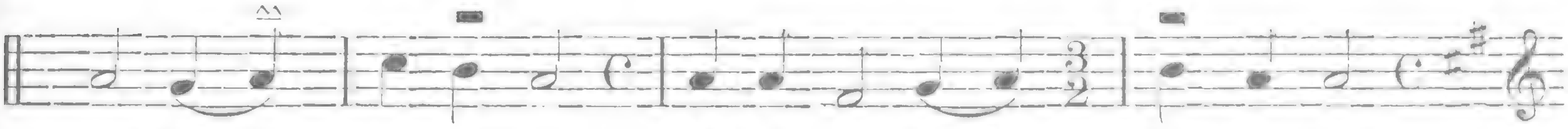

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ܐܦܢܝܢ ܕܝܢ ܐܬܟܠܢܐ ܒܟܘܢ . ܘܢܘܪܐ ܠܫܠܡܐ

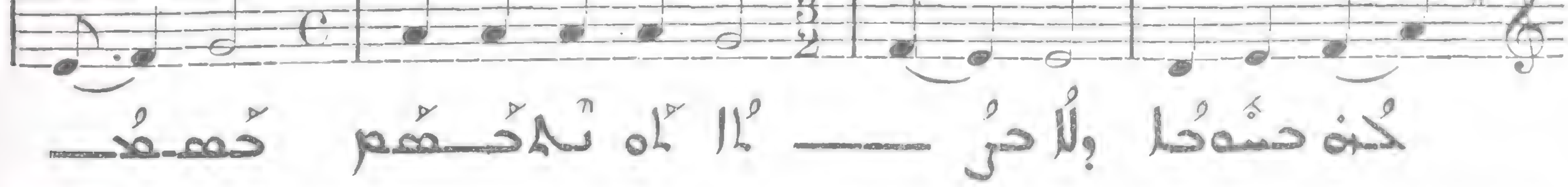
572 ܐܝܟ ܡܢܘܥܐ ܕ ܡܫܡܠܝܘ (ܦܪܥܐ ܩܢܐ)

(Cf. N° 566 567)

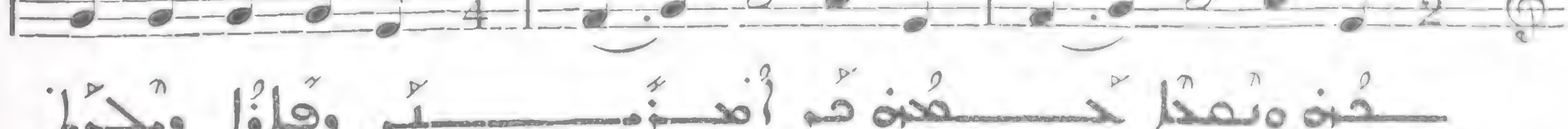
573 ܡܫܒܚܠܐ ܕܫܘܒܚܐ ܒܪܐ ܕܡܢ

All. molto

ܫܘܒܚܐ ܒܪܐ ܕ ـــ ܐܝܢ ܡܫܝܚܐ ܢܘ ـ ܢܘ ܠܡܠܟܐ ـــ



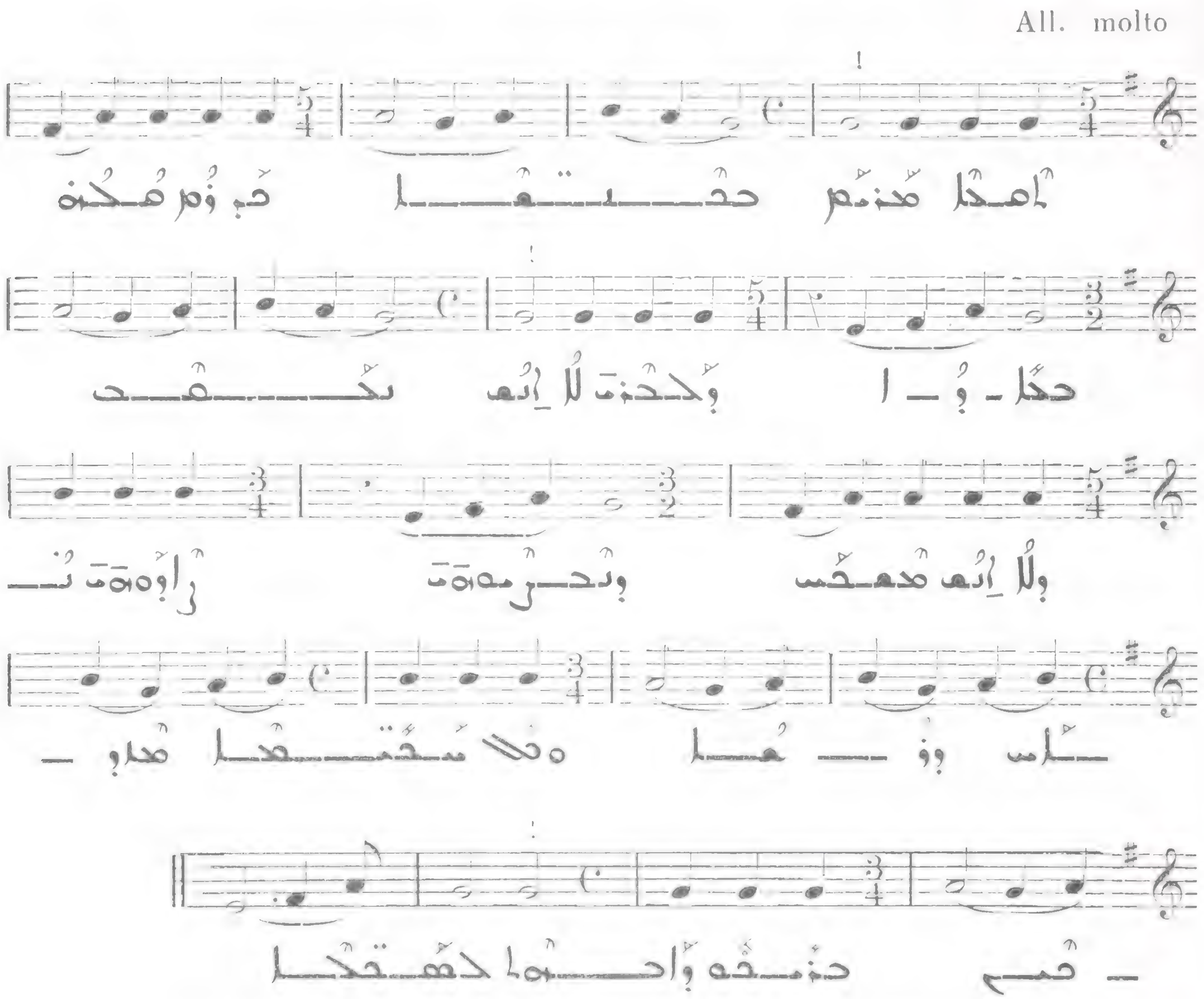
ܟܠܗ ܚܫܘܒܐ ܕܠܐ ܚܪ ـــ ܐܠ ܐܠܗ ܢܗܘܢ ܟܡܡܢ ـــ



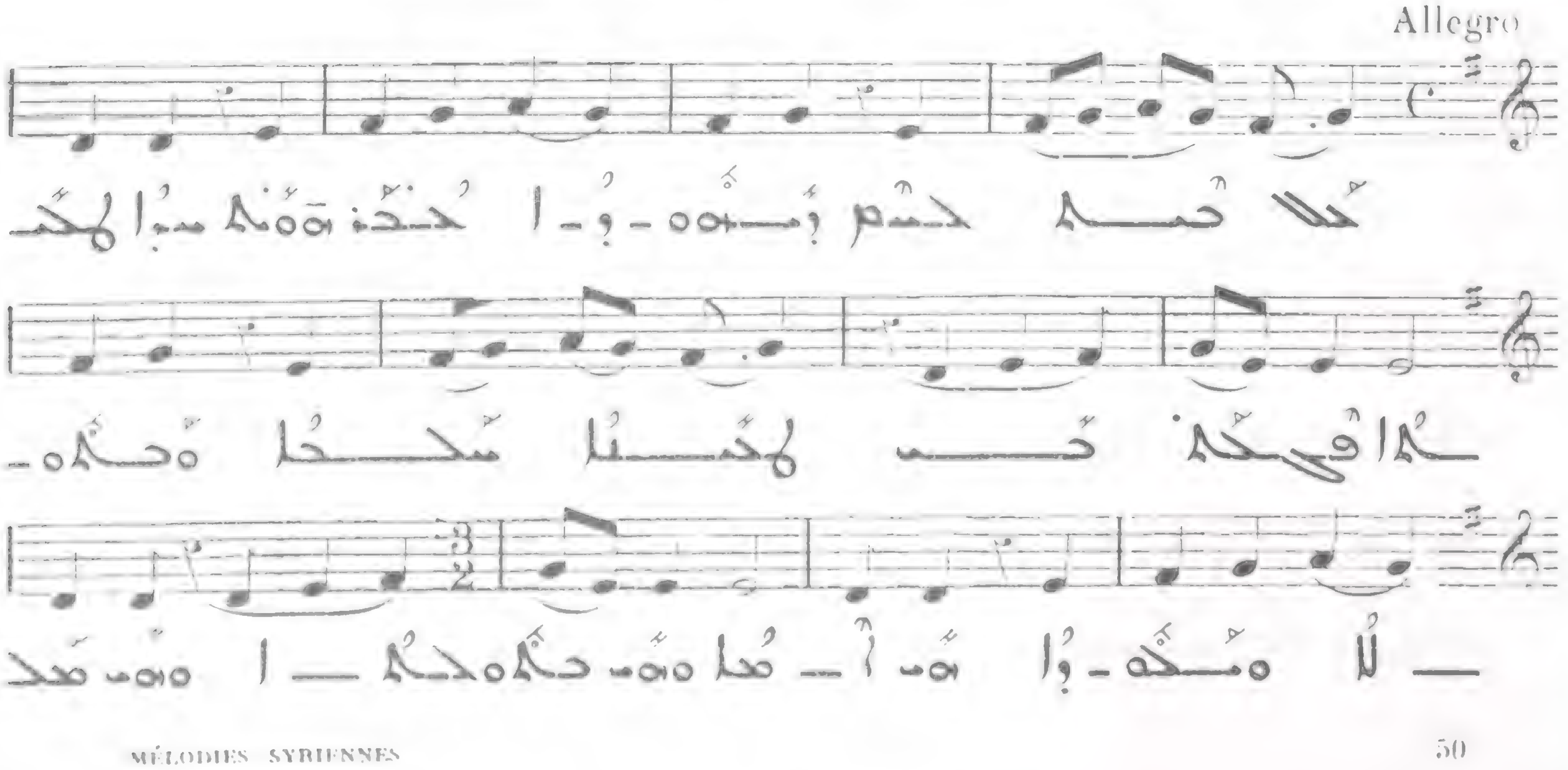
ـــ ܟܠܗ ܘܢܦܫܐ ܒ ـــ ܟܠܗ ܟܡ ܐܒܪܗ ـــ ܡ ܕܩܠܐ ܕܡܟܠܐ

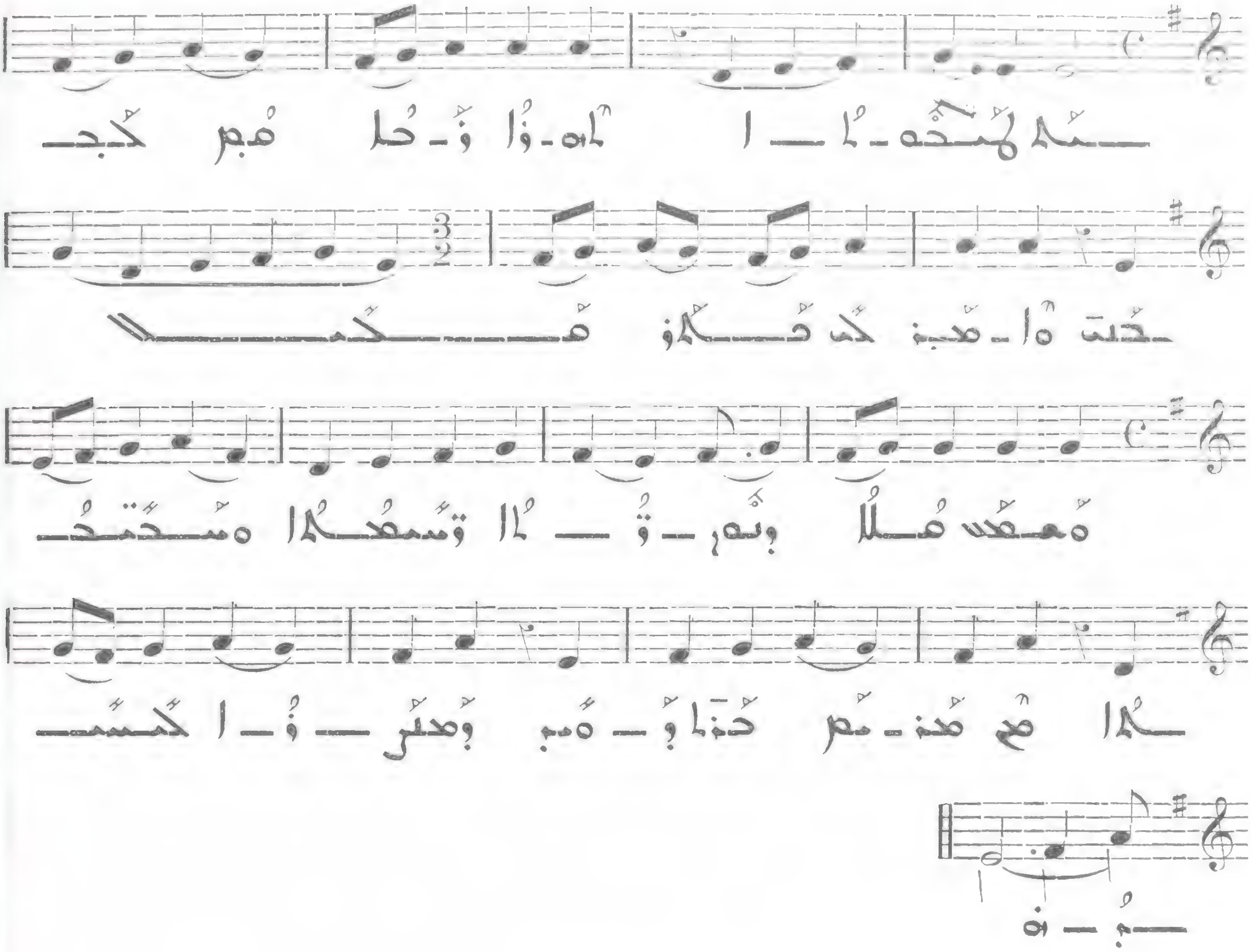
ܐ ـ ܠـــــܗܘܢ

[illegible] 57



[illegible] 57

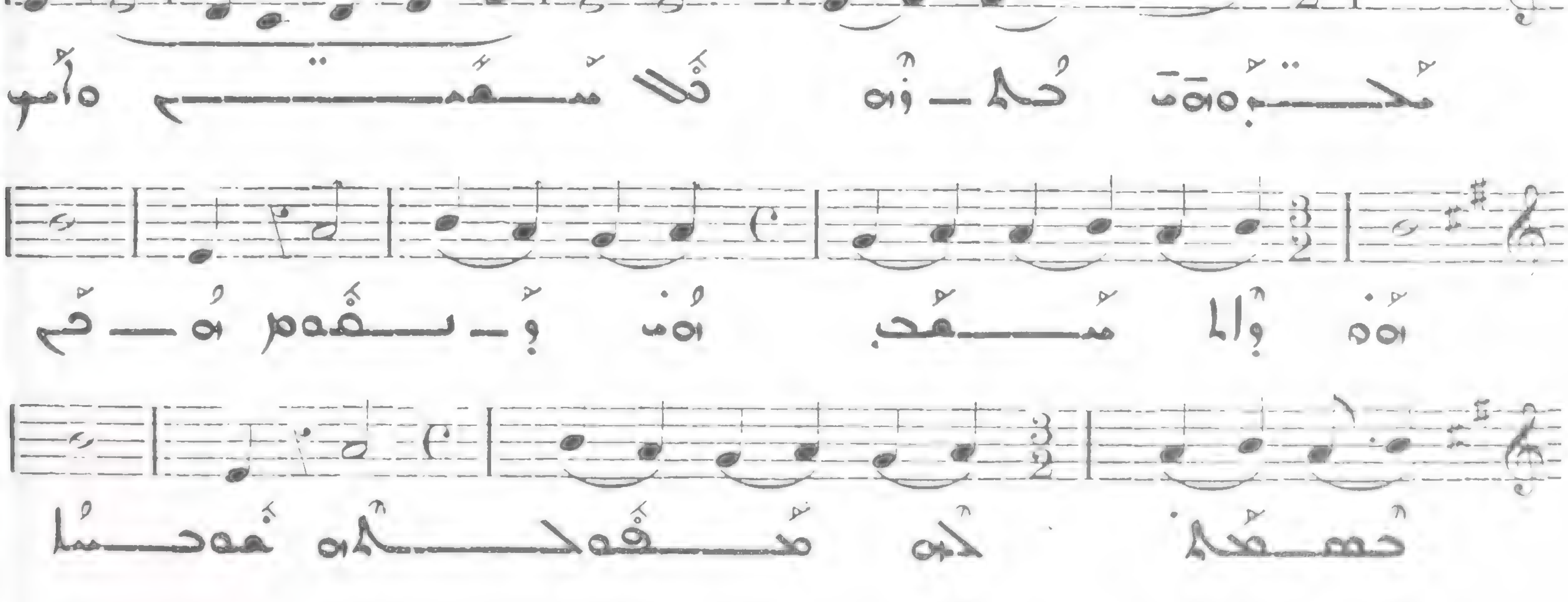


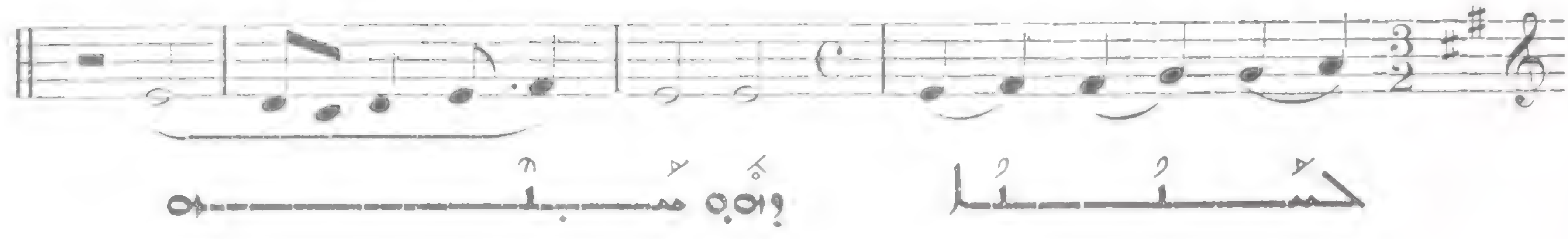


ܡܫܒܚܐ ܕܐܪܝܡ ܚܝܠܗ

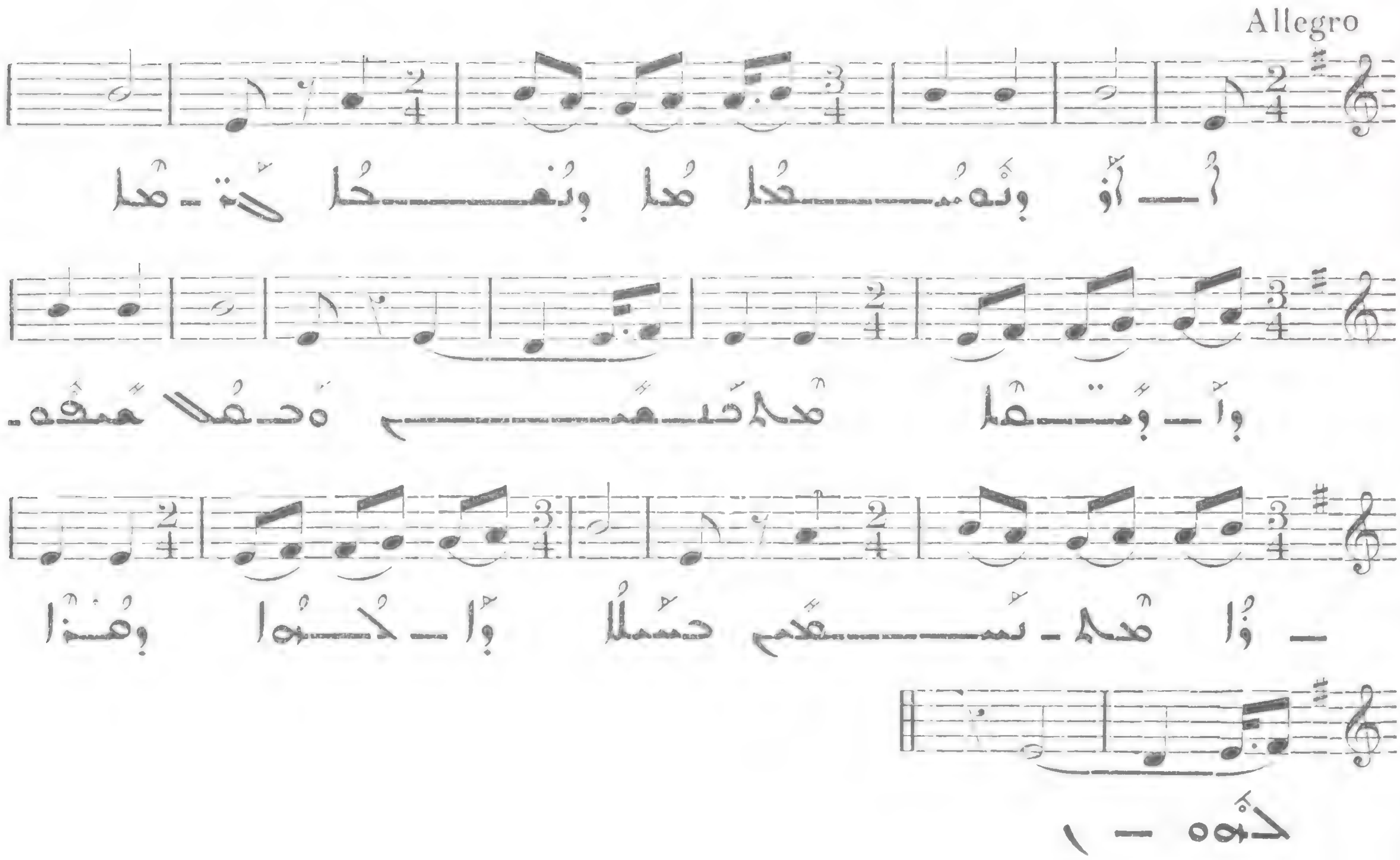
576

All. molto

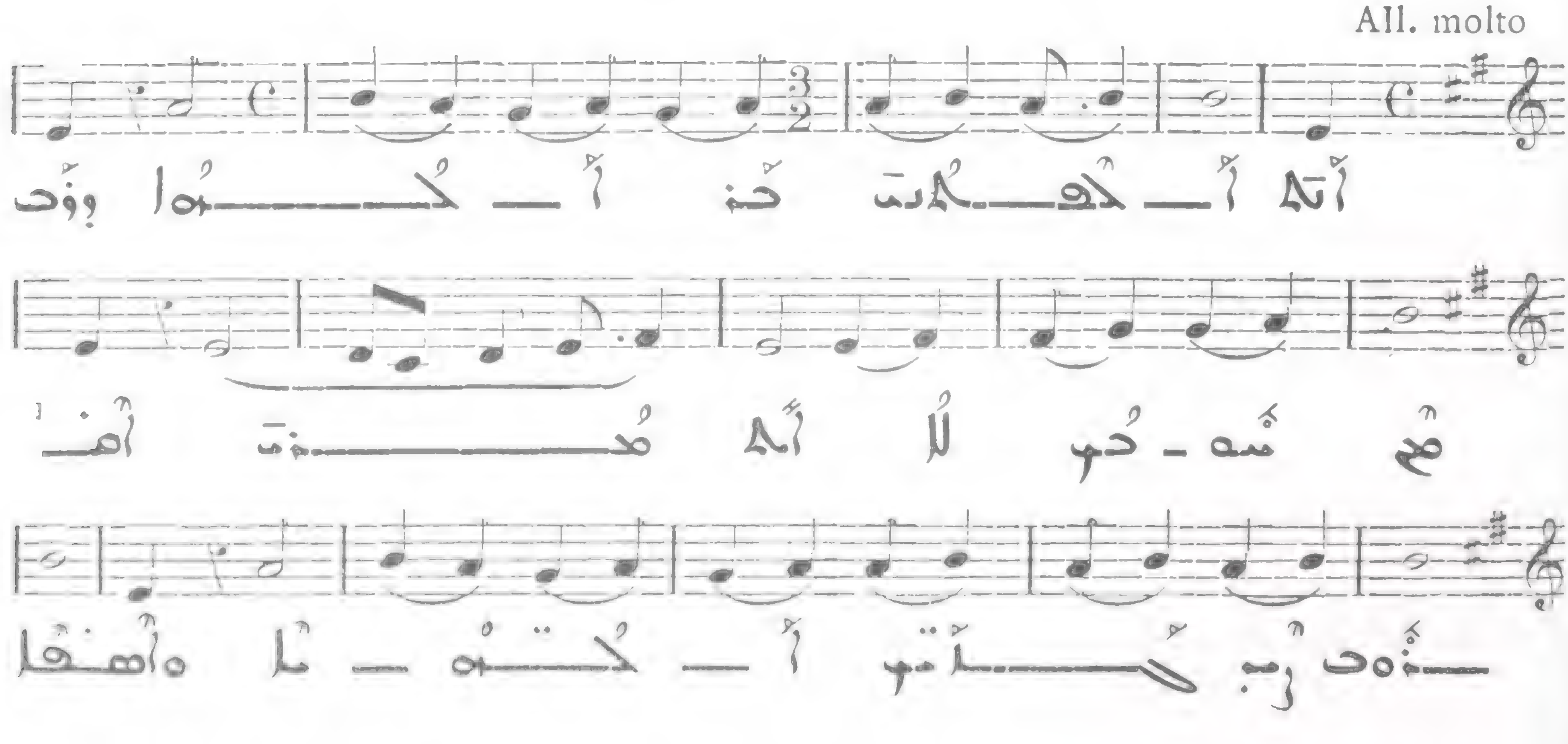


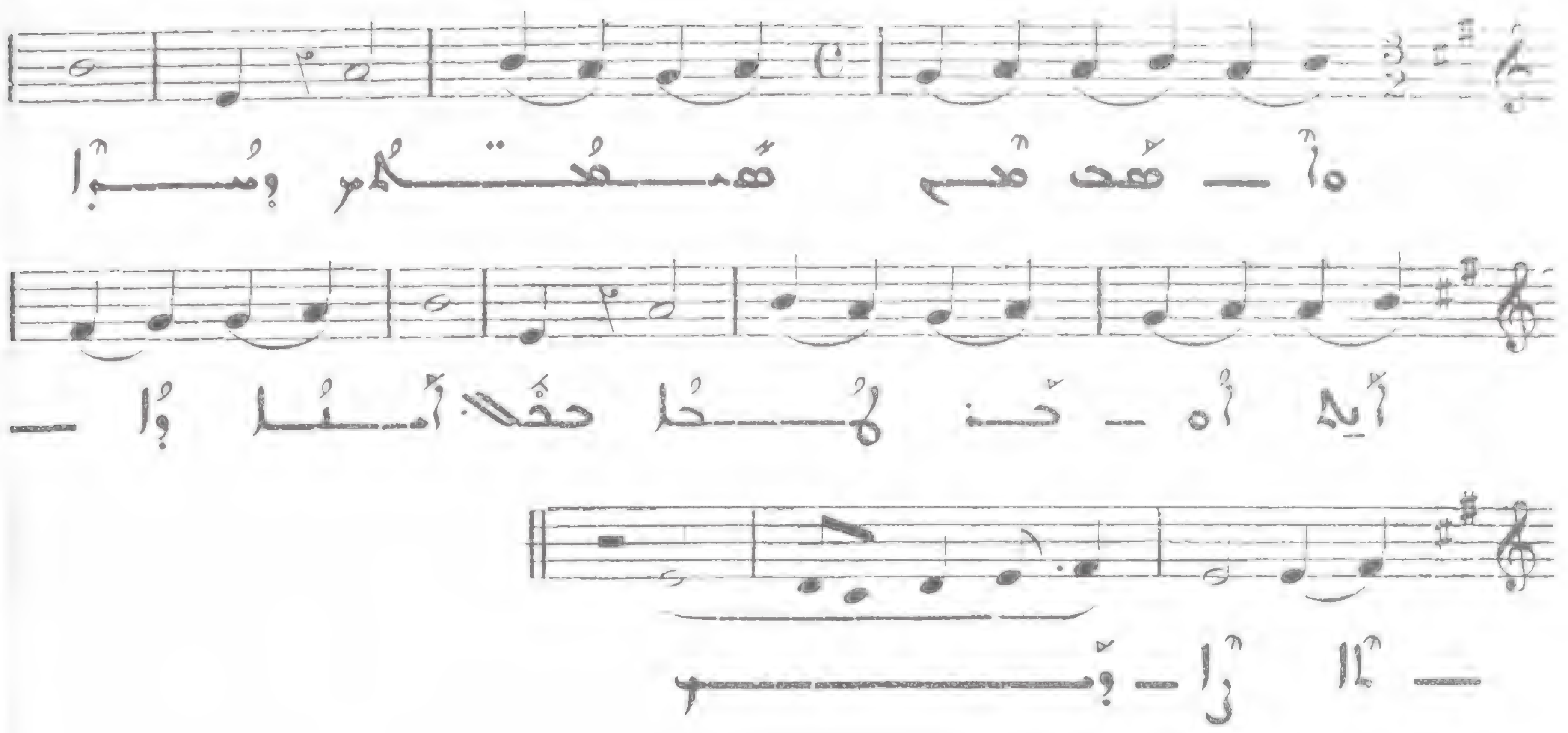


ܩܳܠܳܐ ܕܒܳܥܽܘ̈ܬ݂ܳܐ ܐܳܘ ܐܰܒ݂ܳܐ ܕܢܽܘܗܪܳܐ



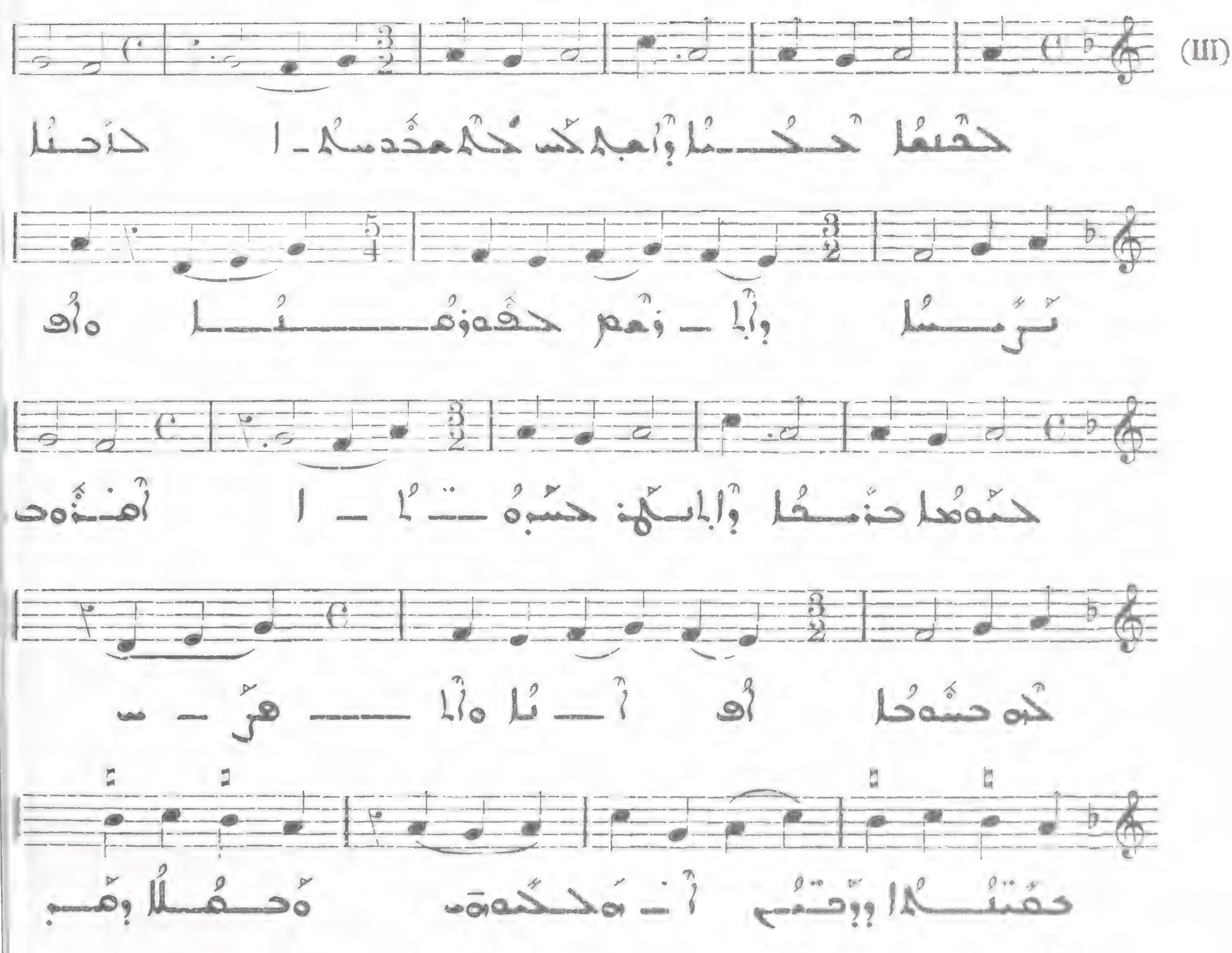
ܩܳܠܳܐ ܕܐܰܝܟ ܠܰܡܫܺܝܚܳܐ

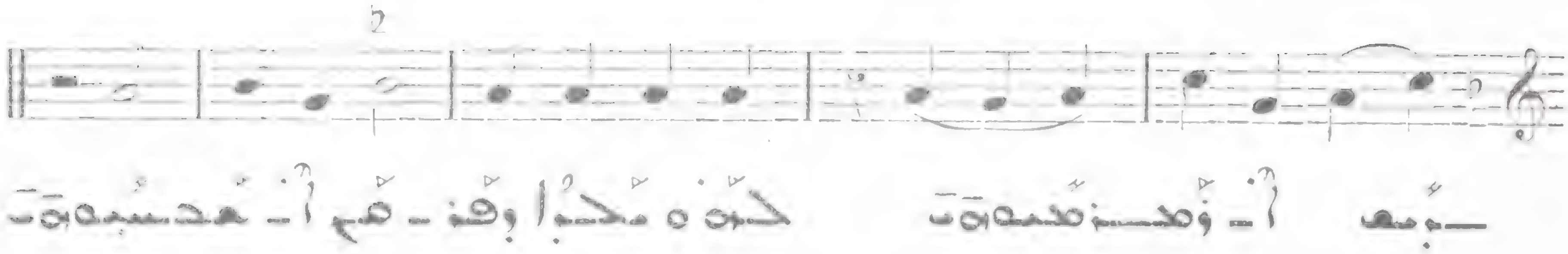


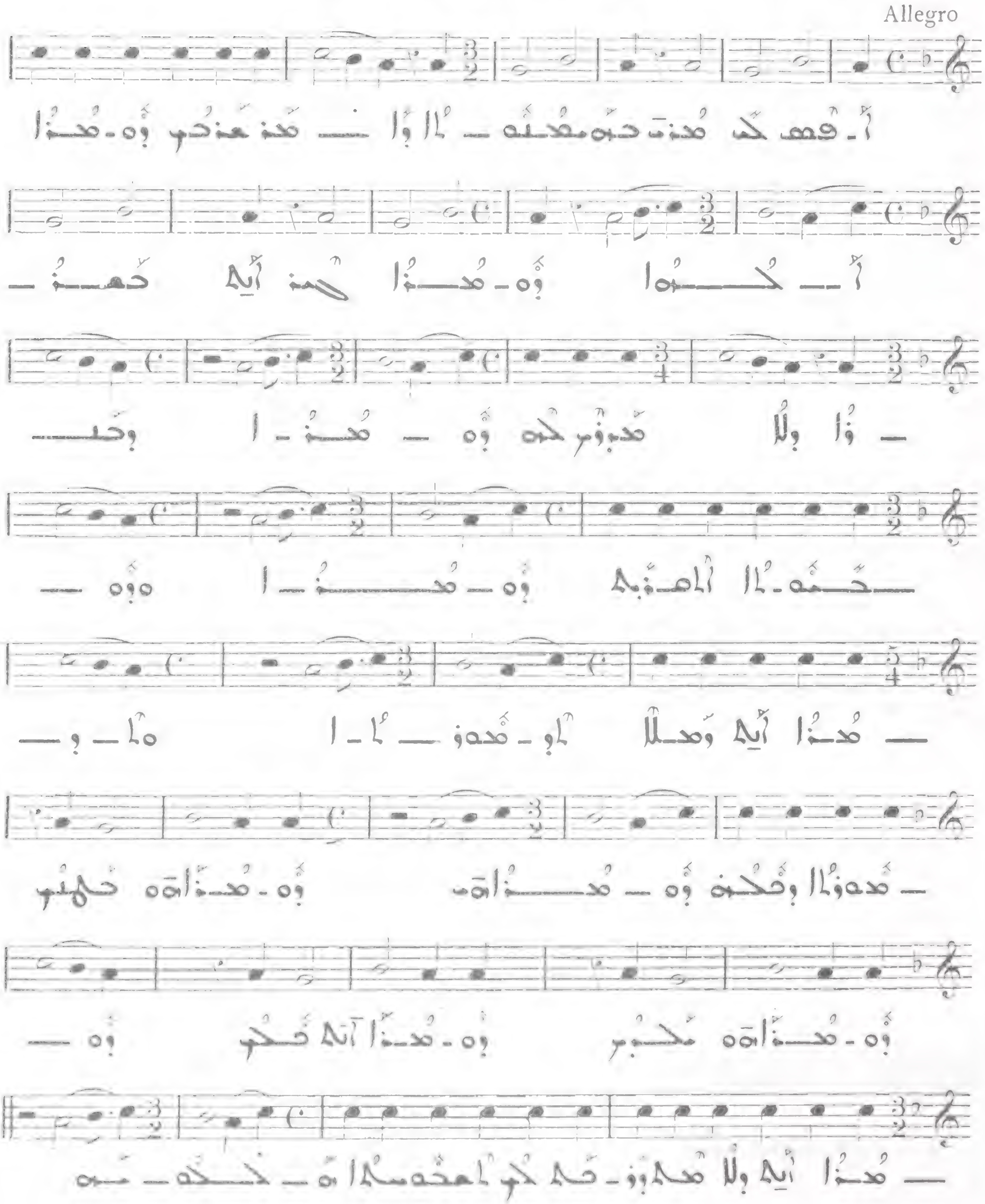


ܩܘܒܠܐ ܕܒܥܘܬܐ ܒܒܥܐ 579

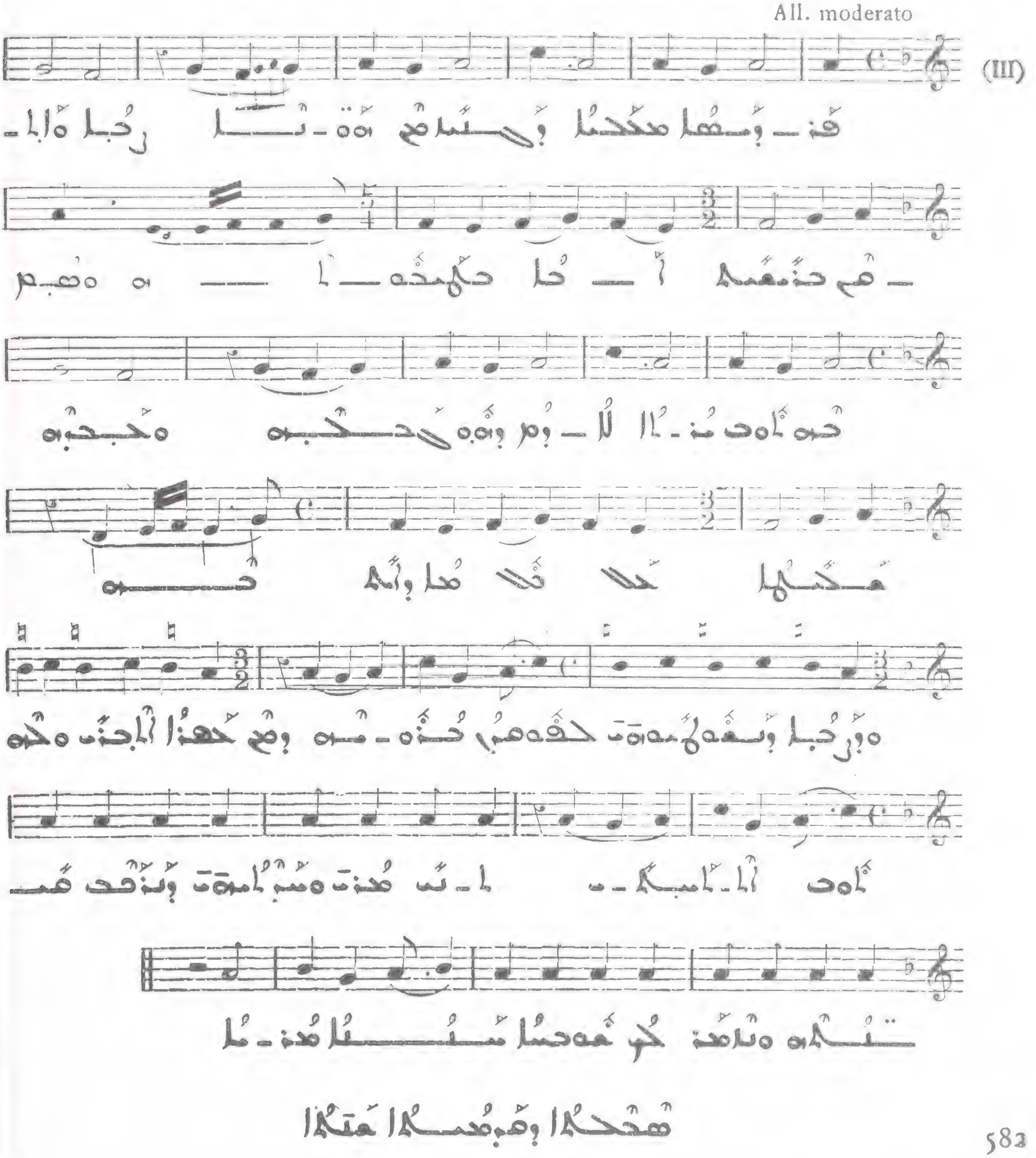
All. moderato



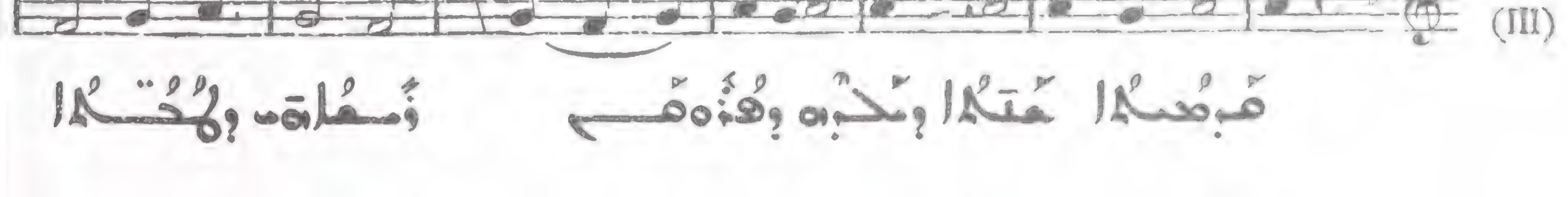


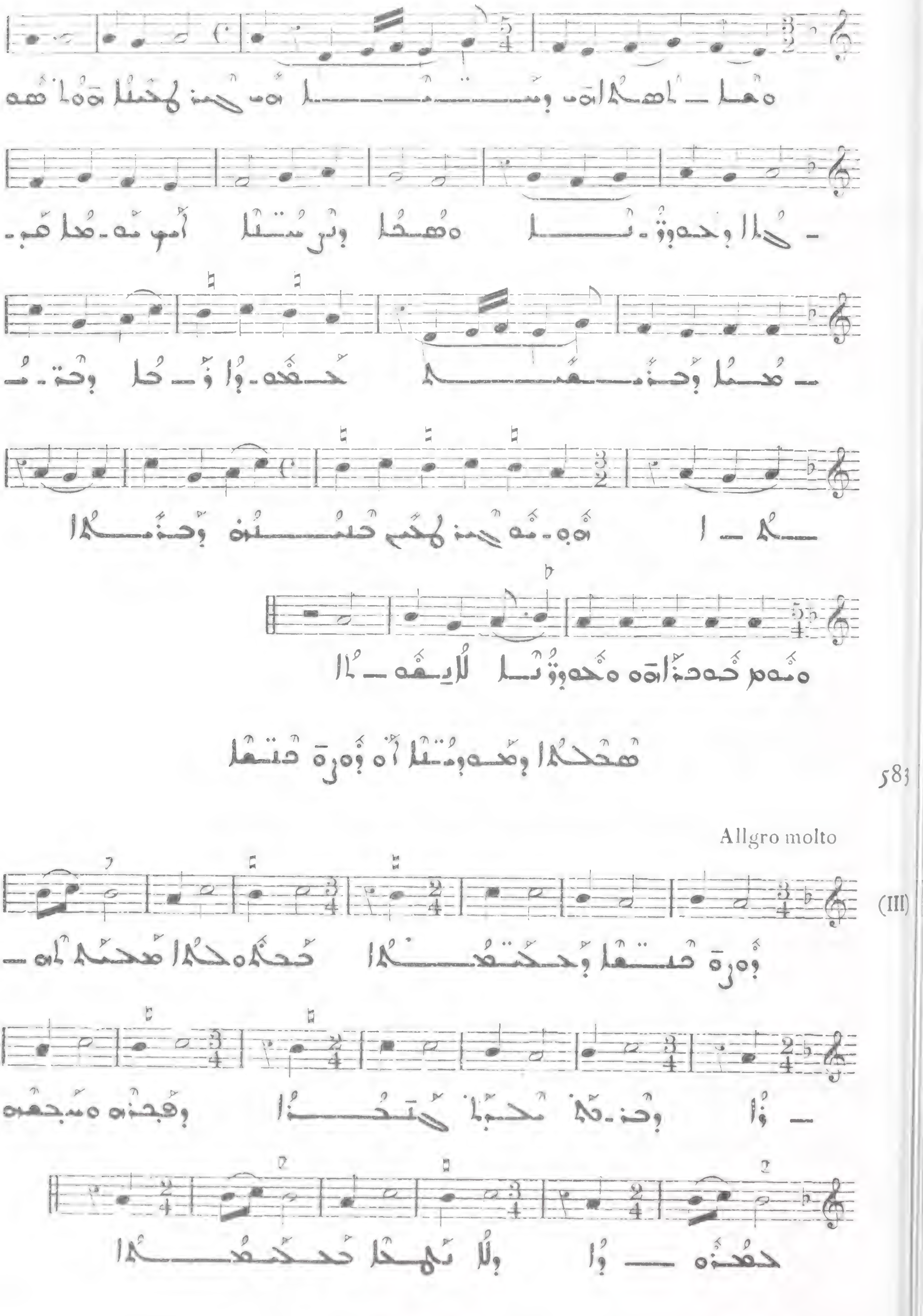

Allegro

581



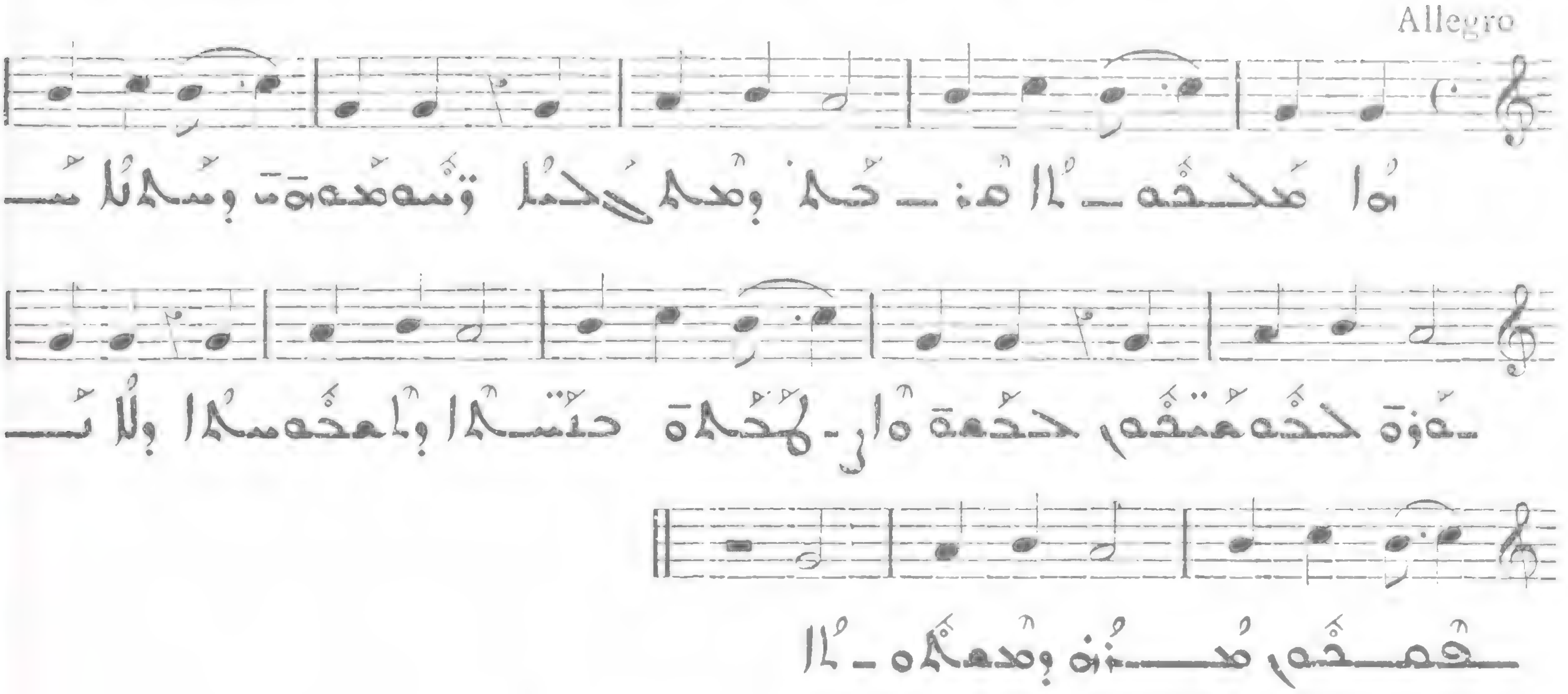
582



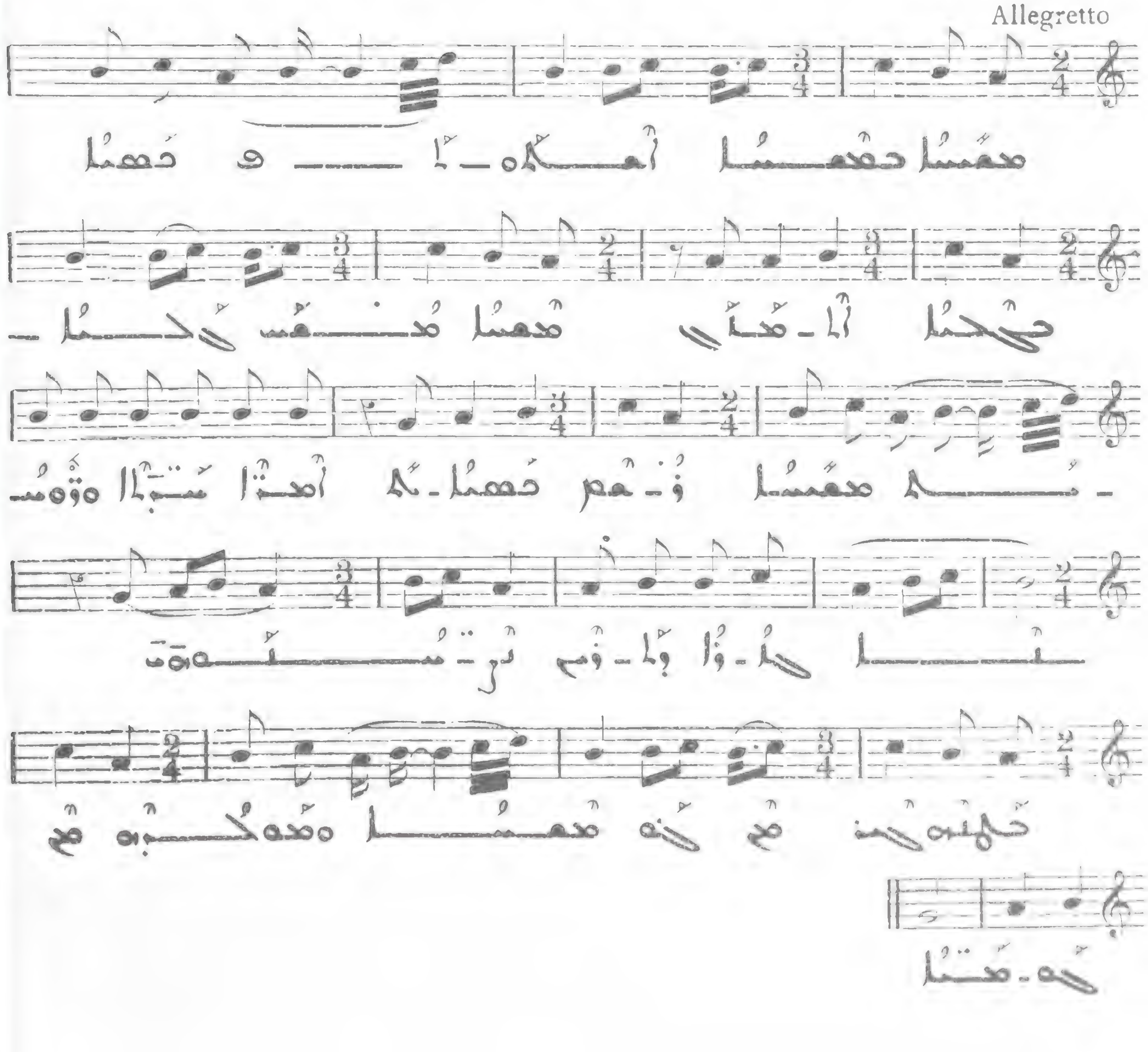


583

584



585

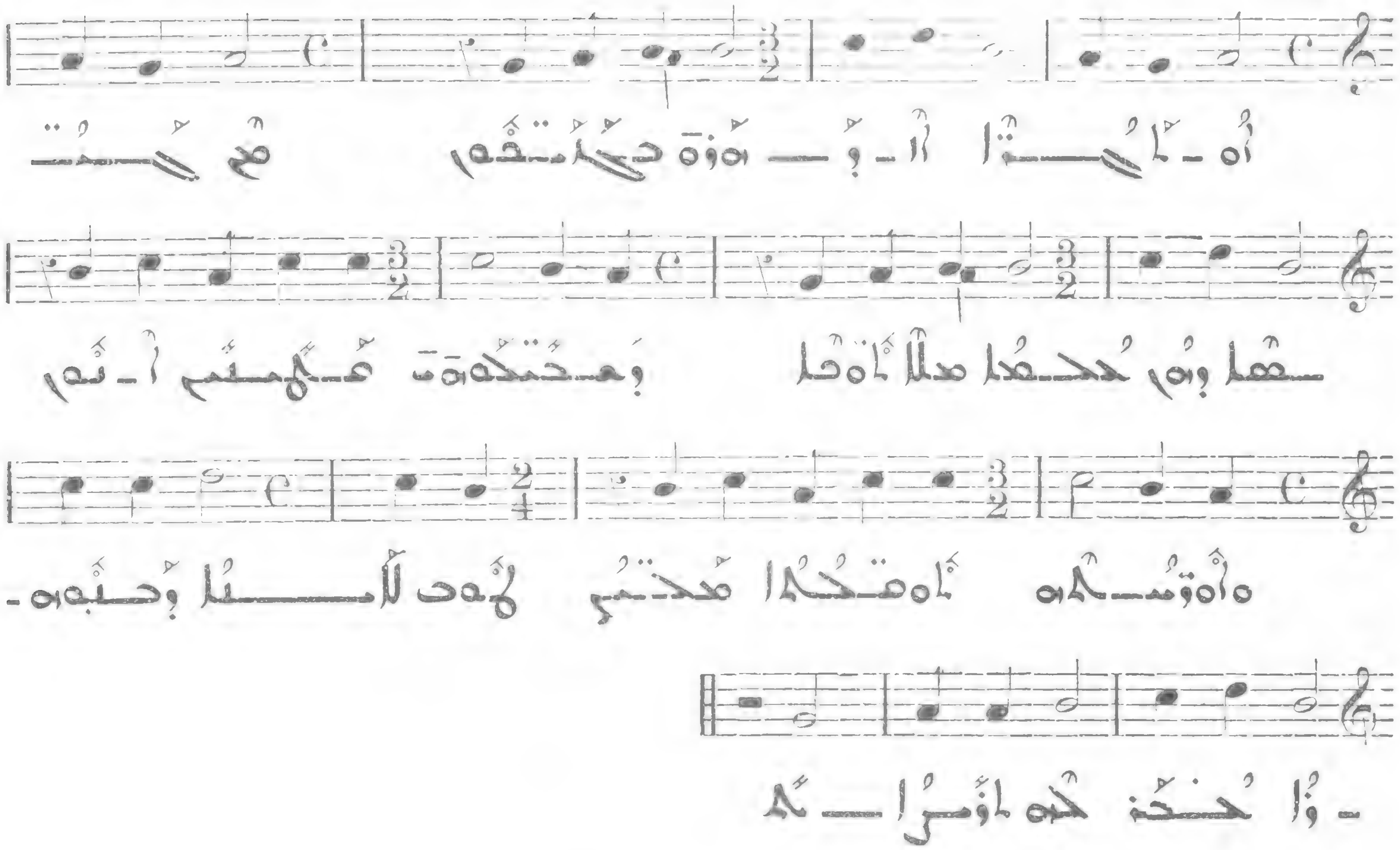


586

(Cf. N° 582)

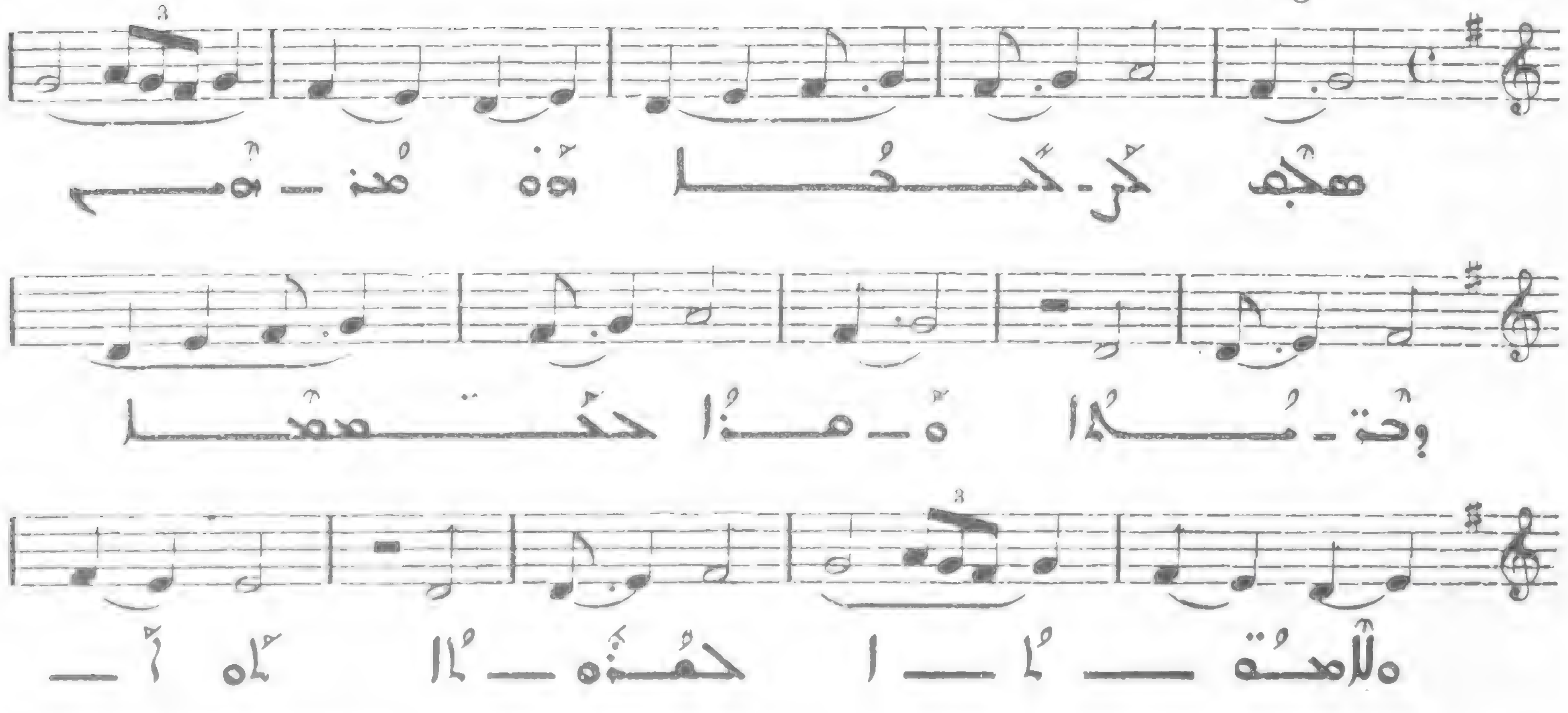
587

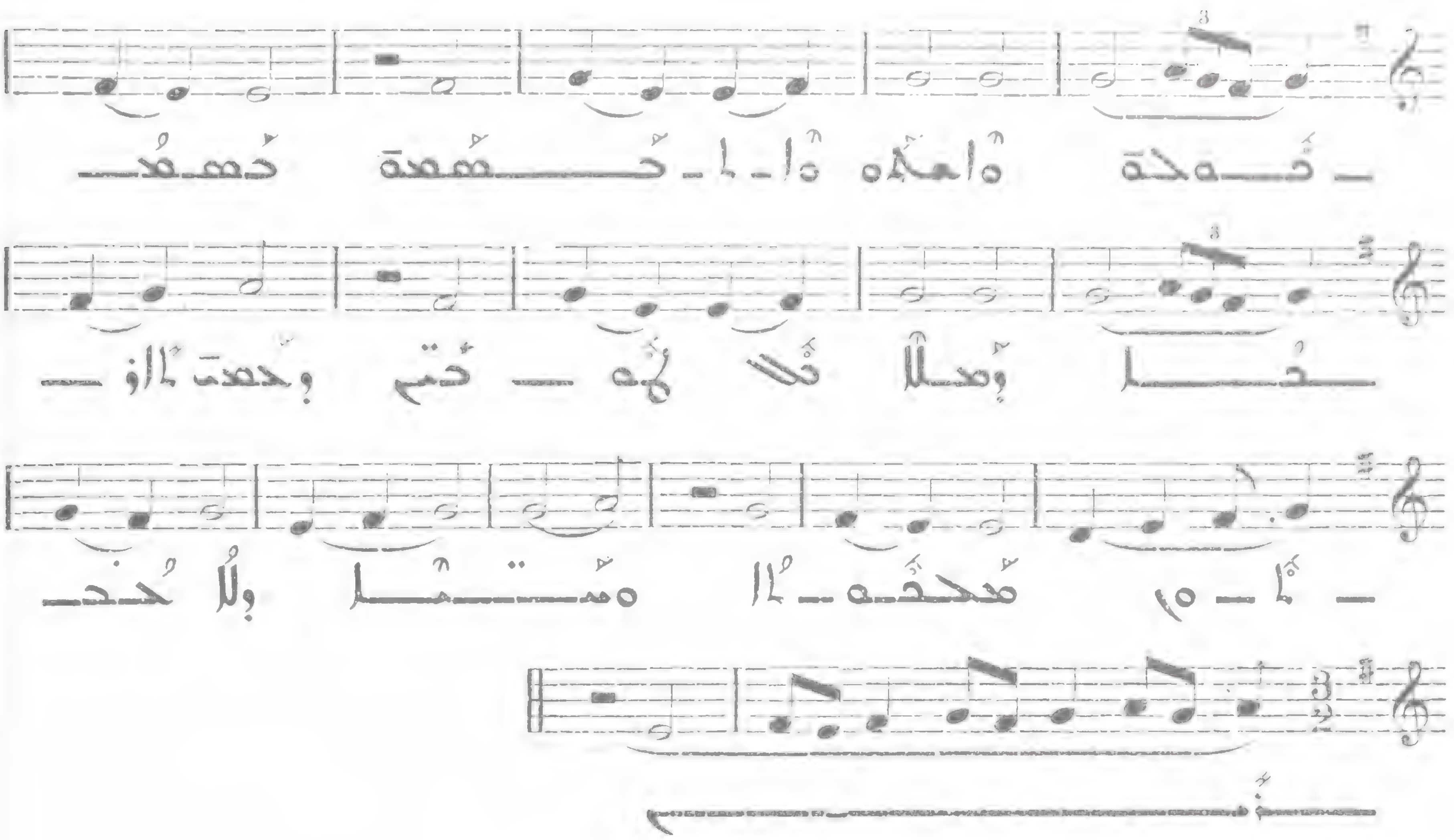
Allegro



588

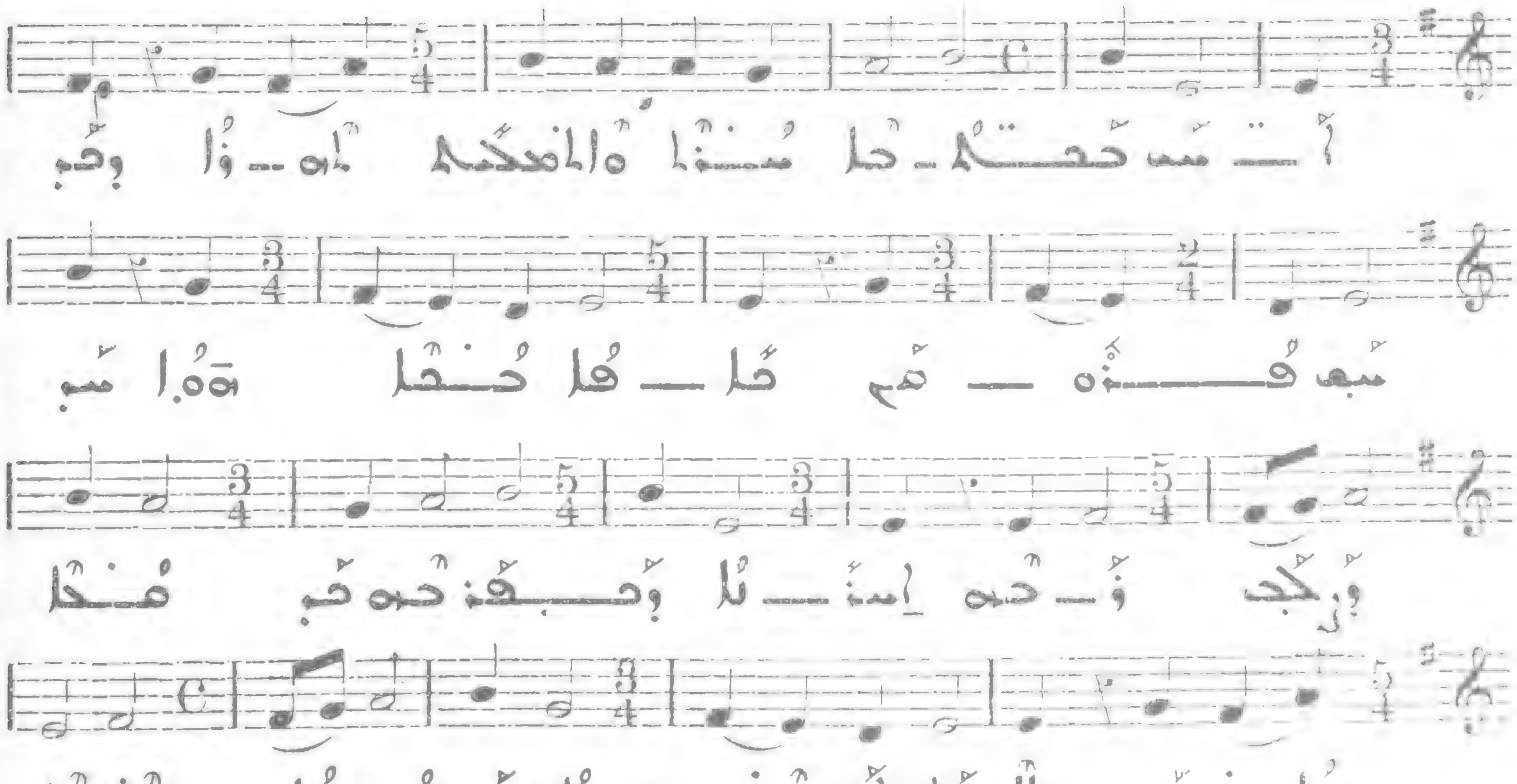
Allegro moderato





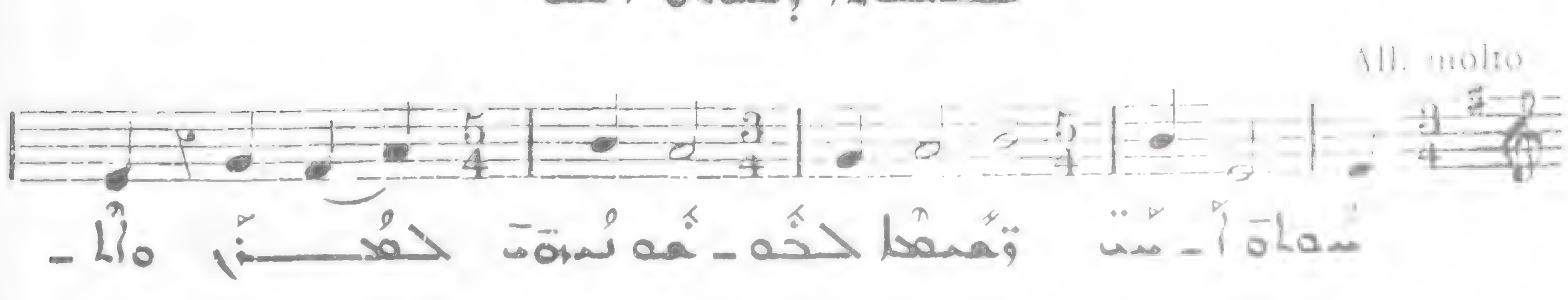
589

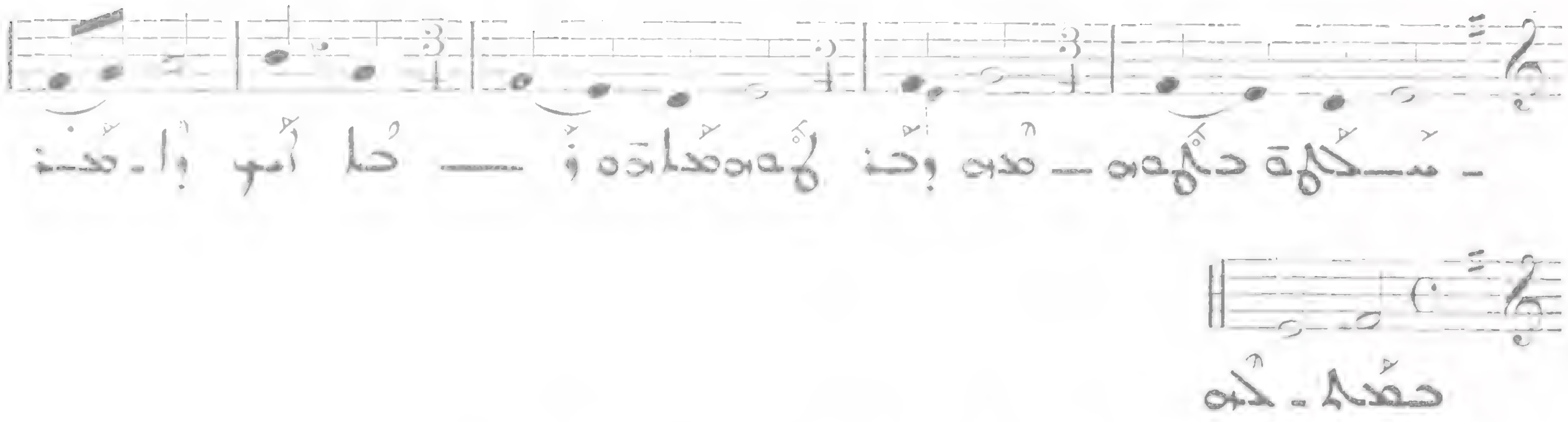
Allegro molto



590

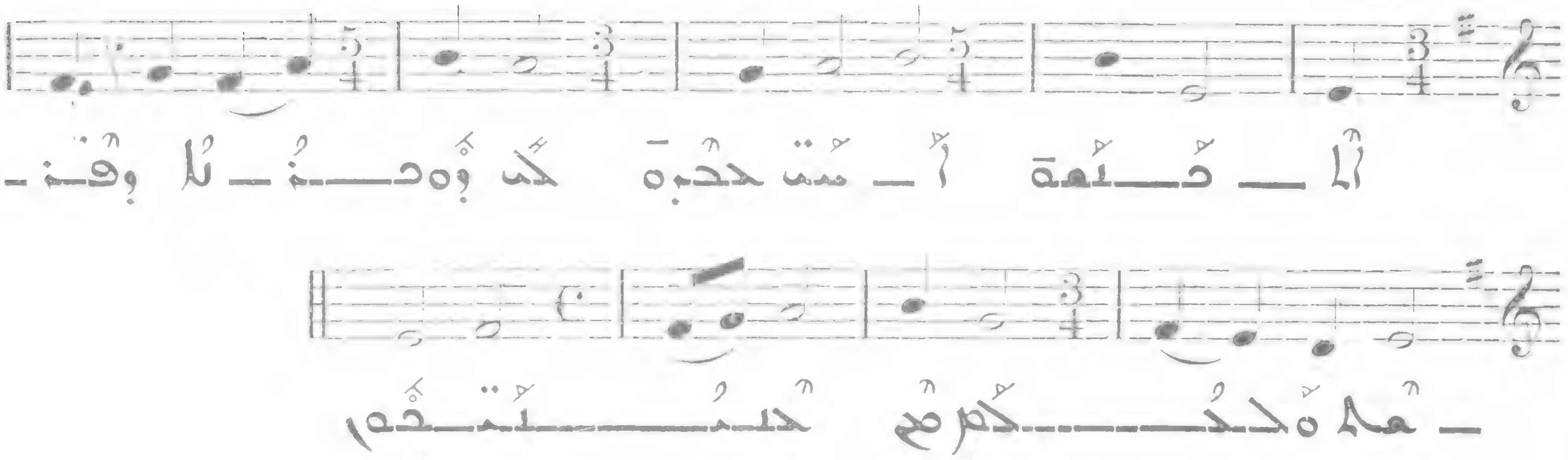
All. molto





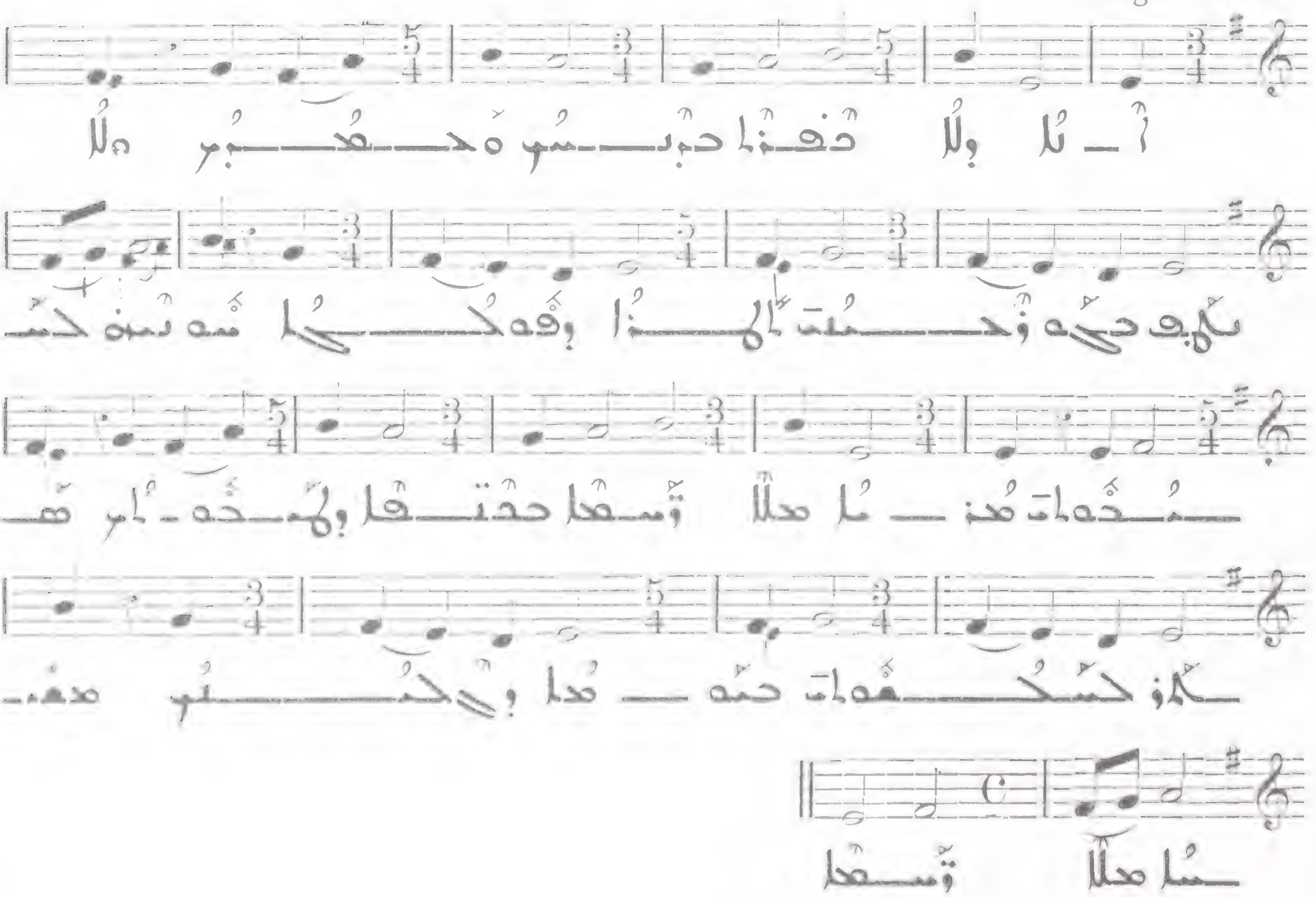
ܡܥܢܝܬܐ ܕܚܫ̈ܐ : ܐܠܗܘܬܐ ܐܝܟ 59

All. molto



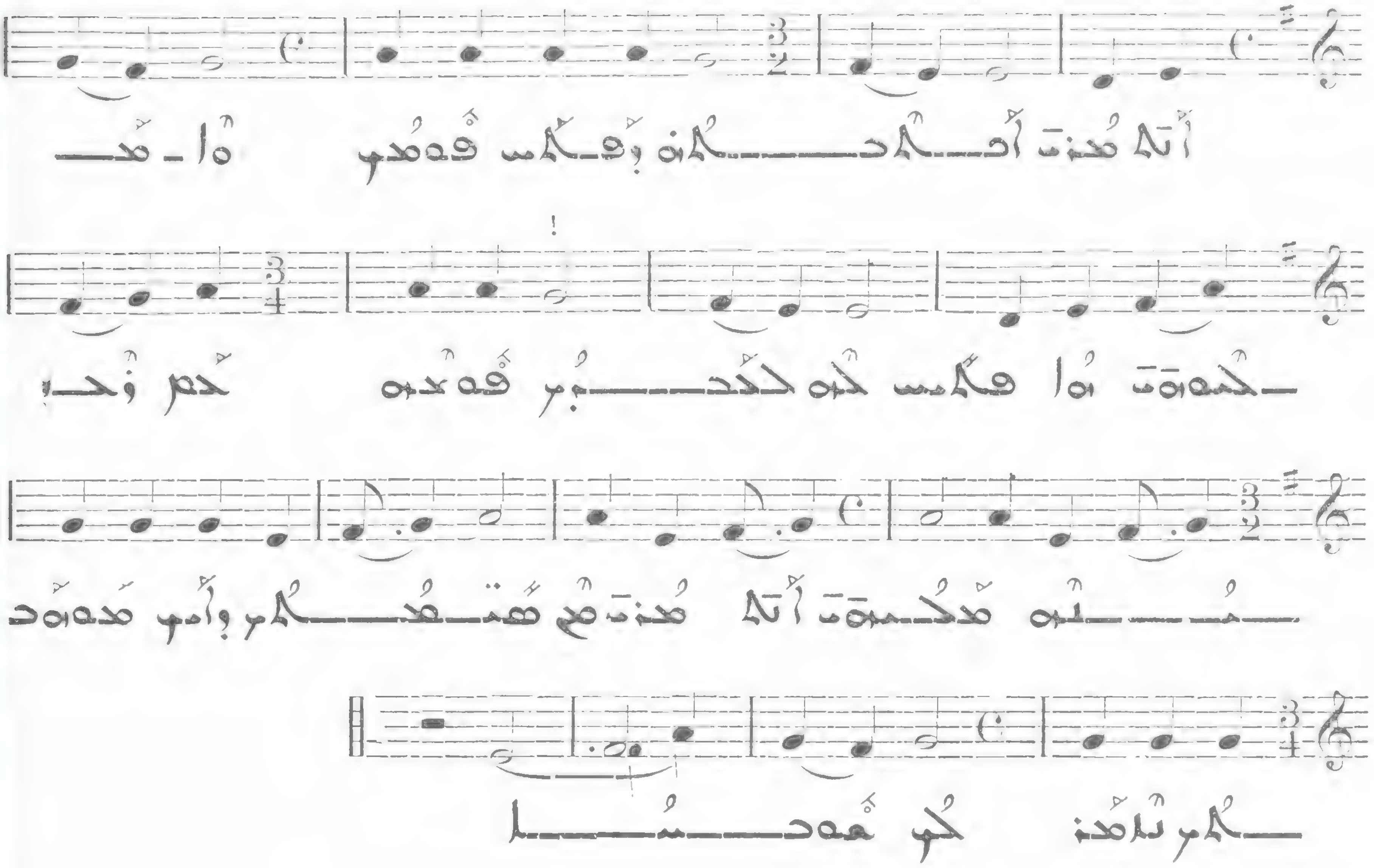
ܡܥܢܝܬܐ ܕܦܘܪܩܢܗ ܕܡܫܝܚܐ : ܐܢܐ ܘܠܐ ܒܦܫܐ 59

Allegro molto



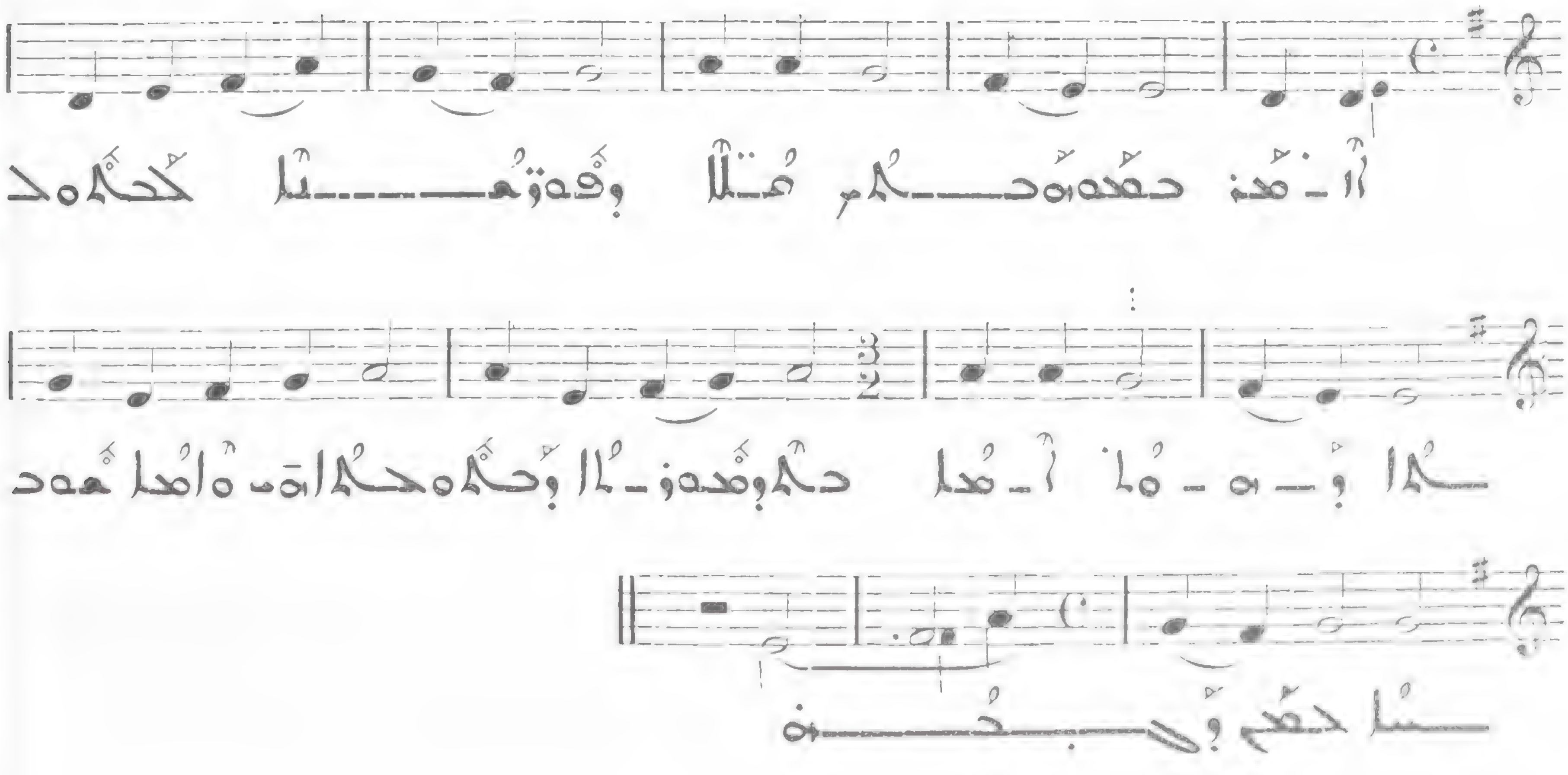
593

Allegro molto



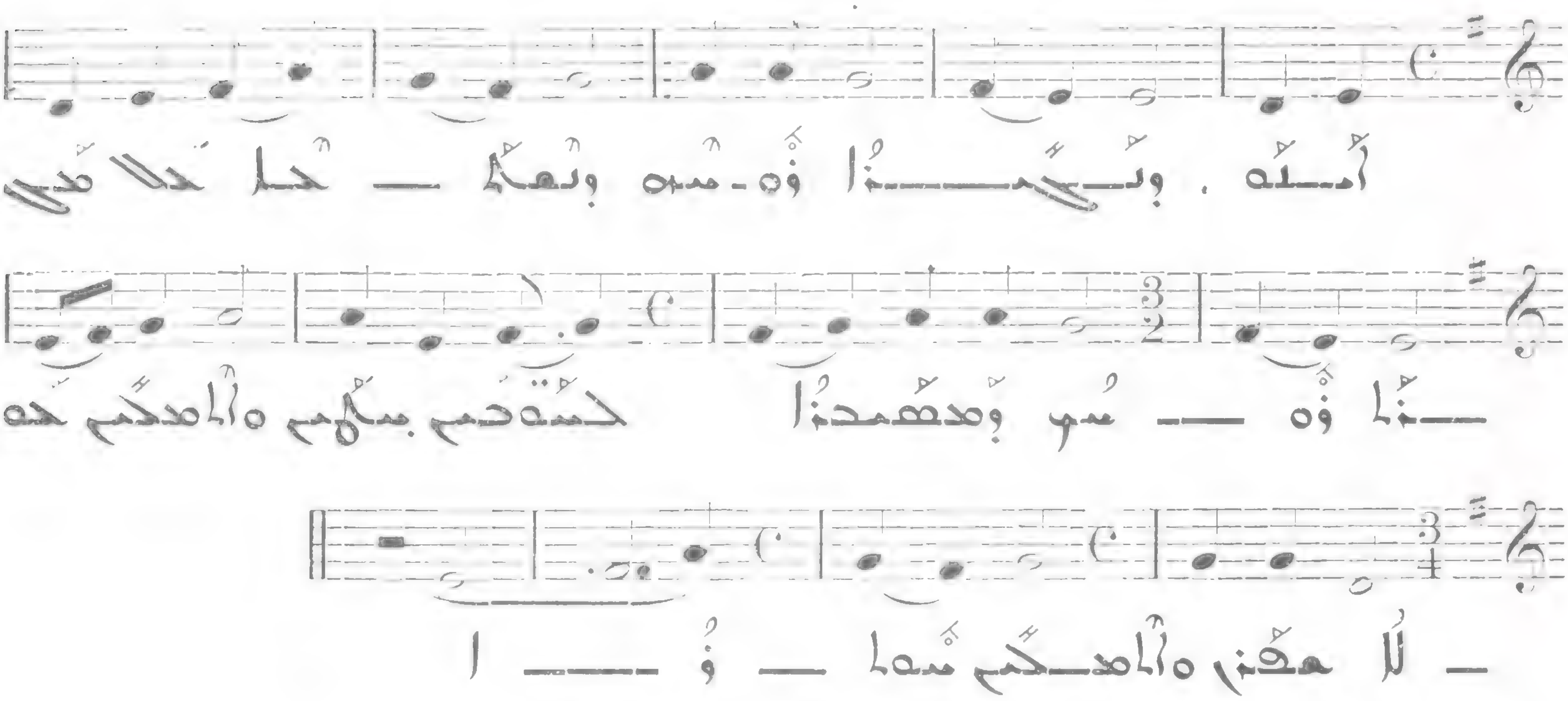
594

Allegro molto



[illegible]

Allegro molto

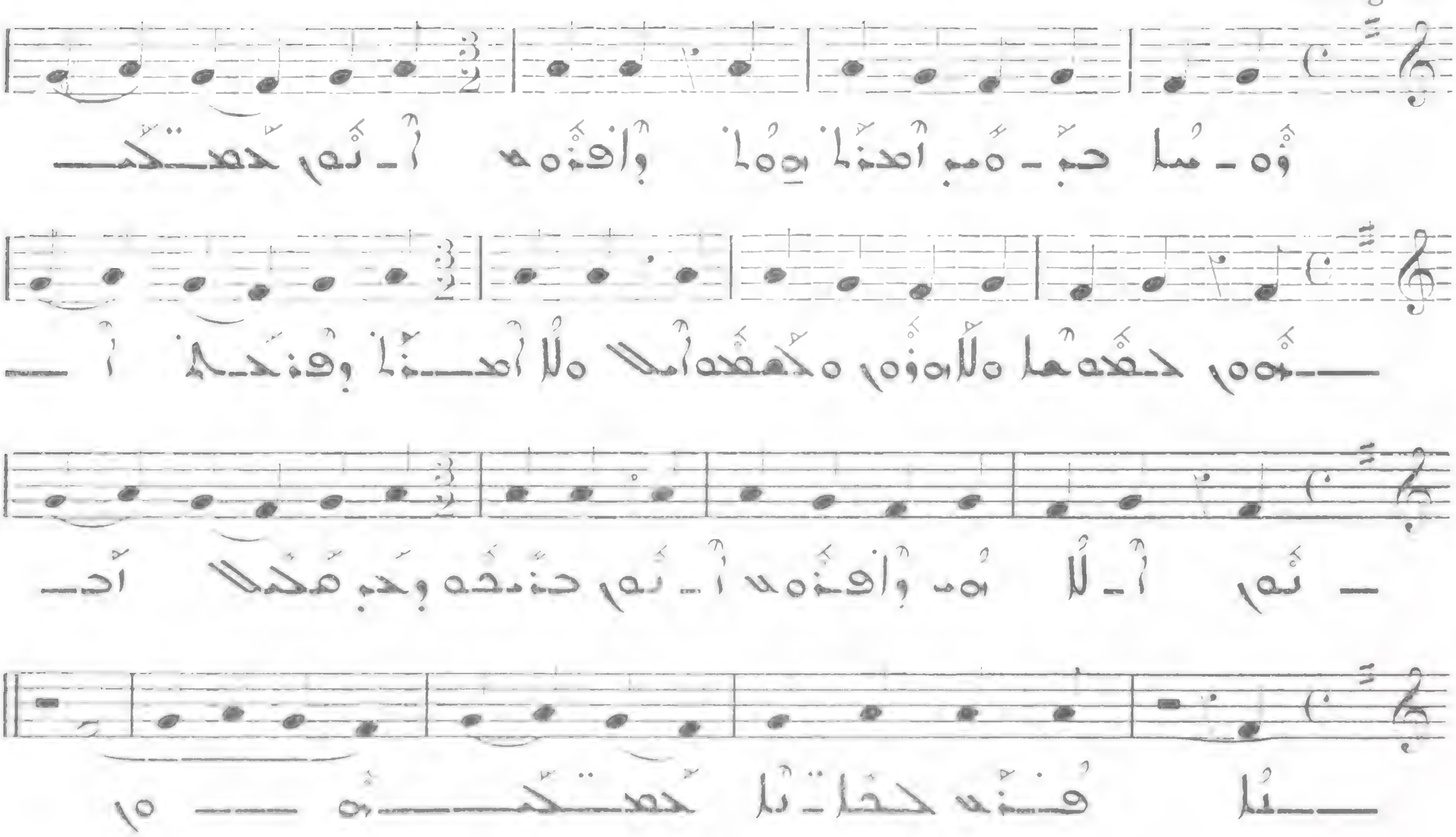


[illegible]

Allegro

III

V

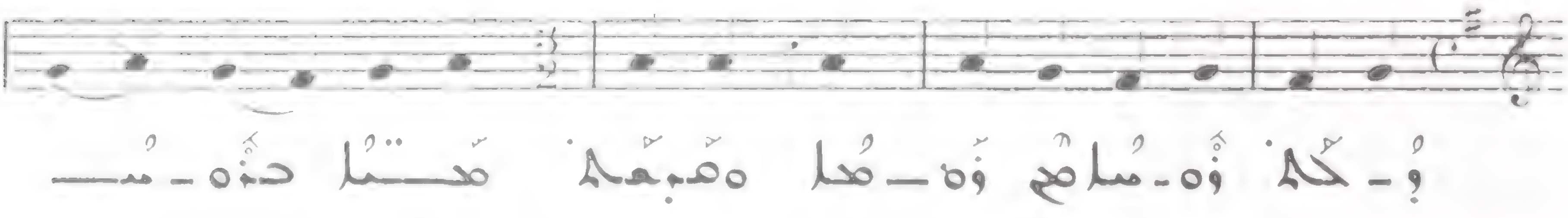


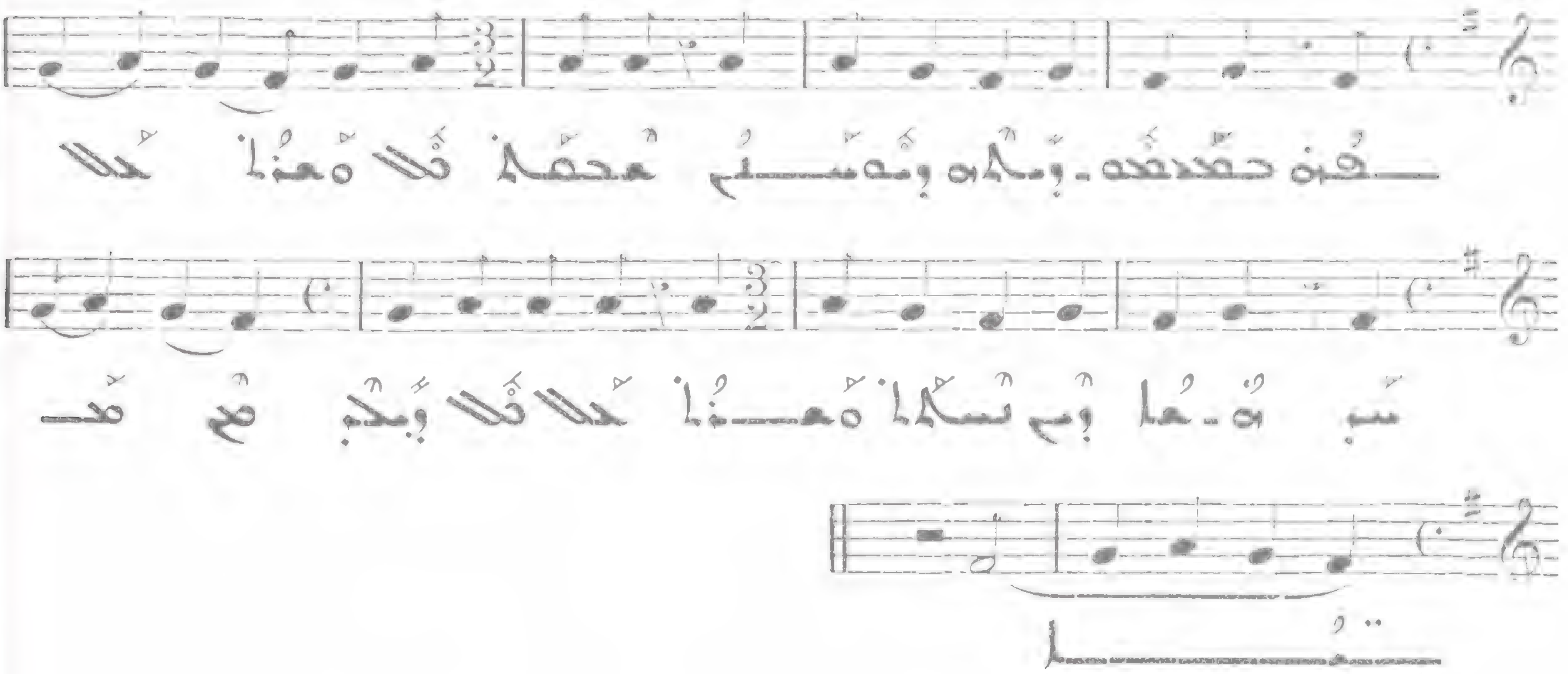
[illegible]

Allegro

III

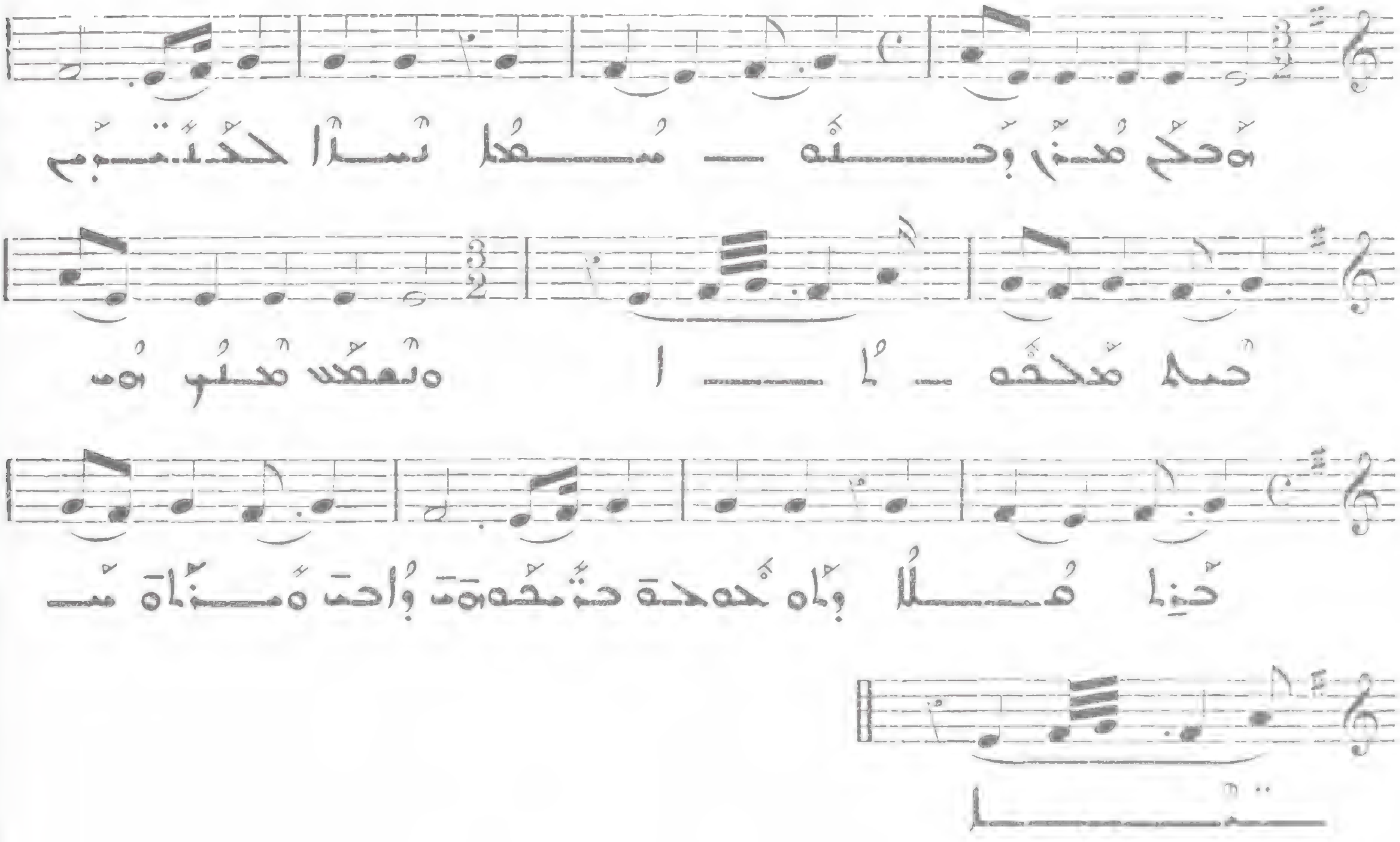
V





ܡܫܒܚܬܐ ܕܒܥܘܬܐ : ܘܒܟܠ ܡܫܝܚ ܕܒܠܘܩܝܐ 598

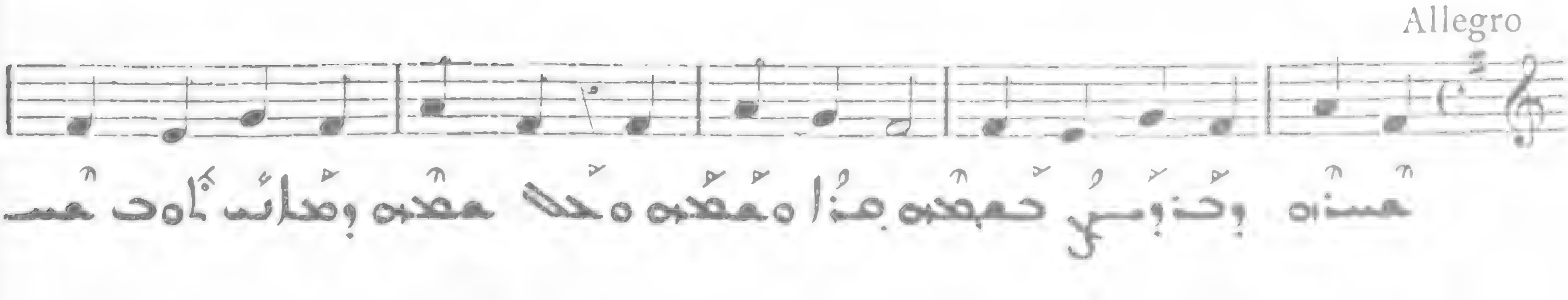
Allegro

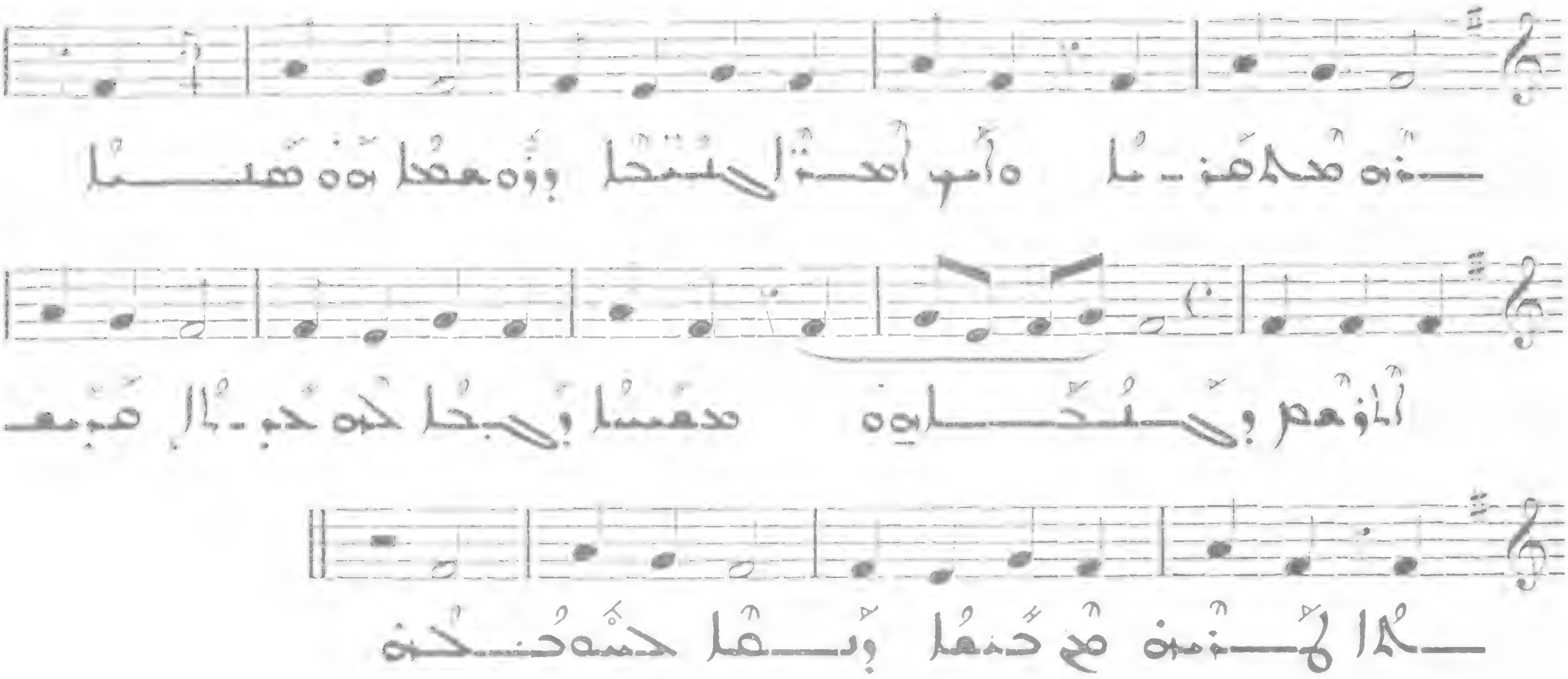


ܡܫܒܚܬܐ ܕܫܡܥܘܢ ܕܒܪܘܡܝ 599

Allegro

III
V

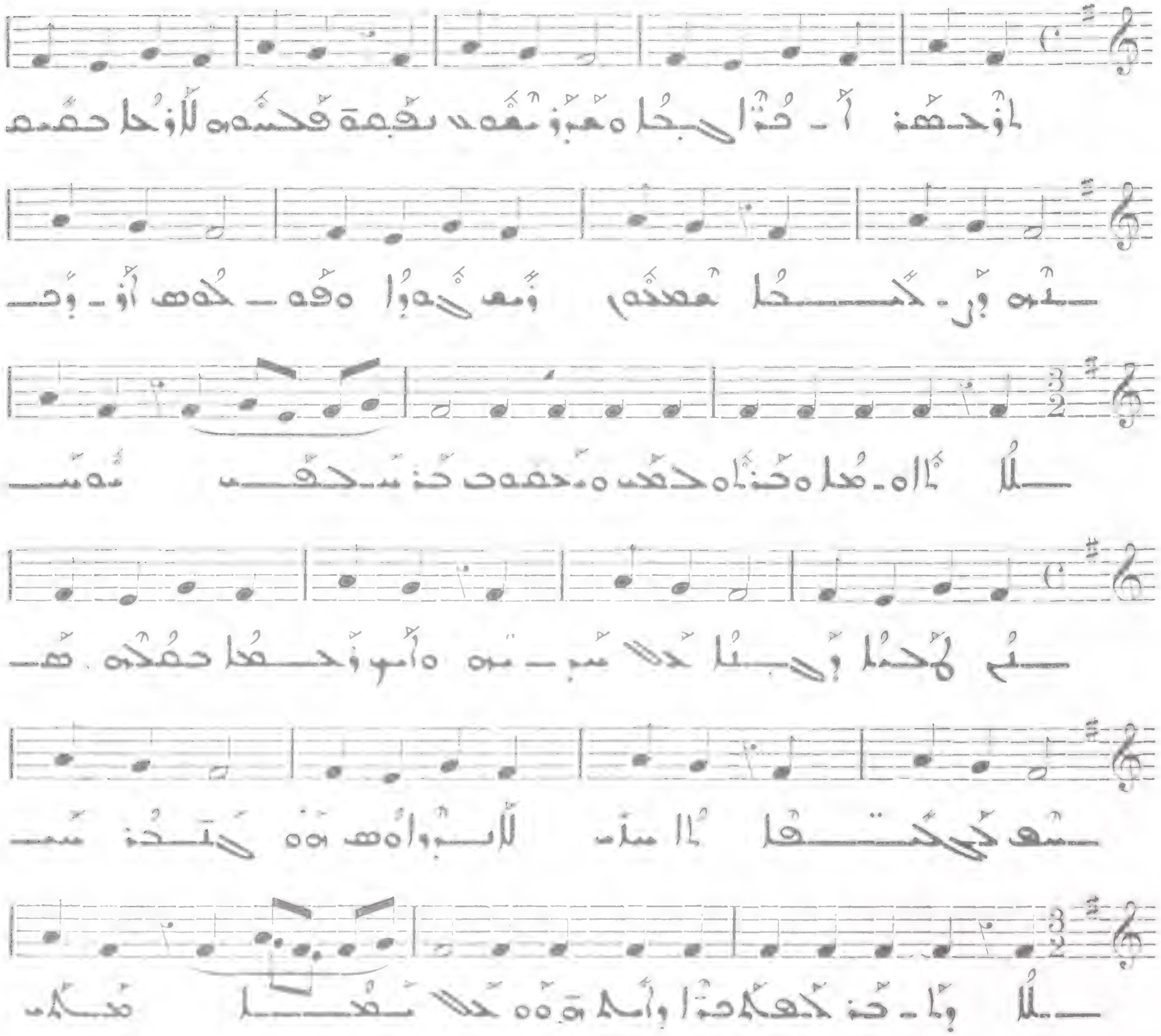


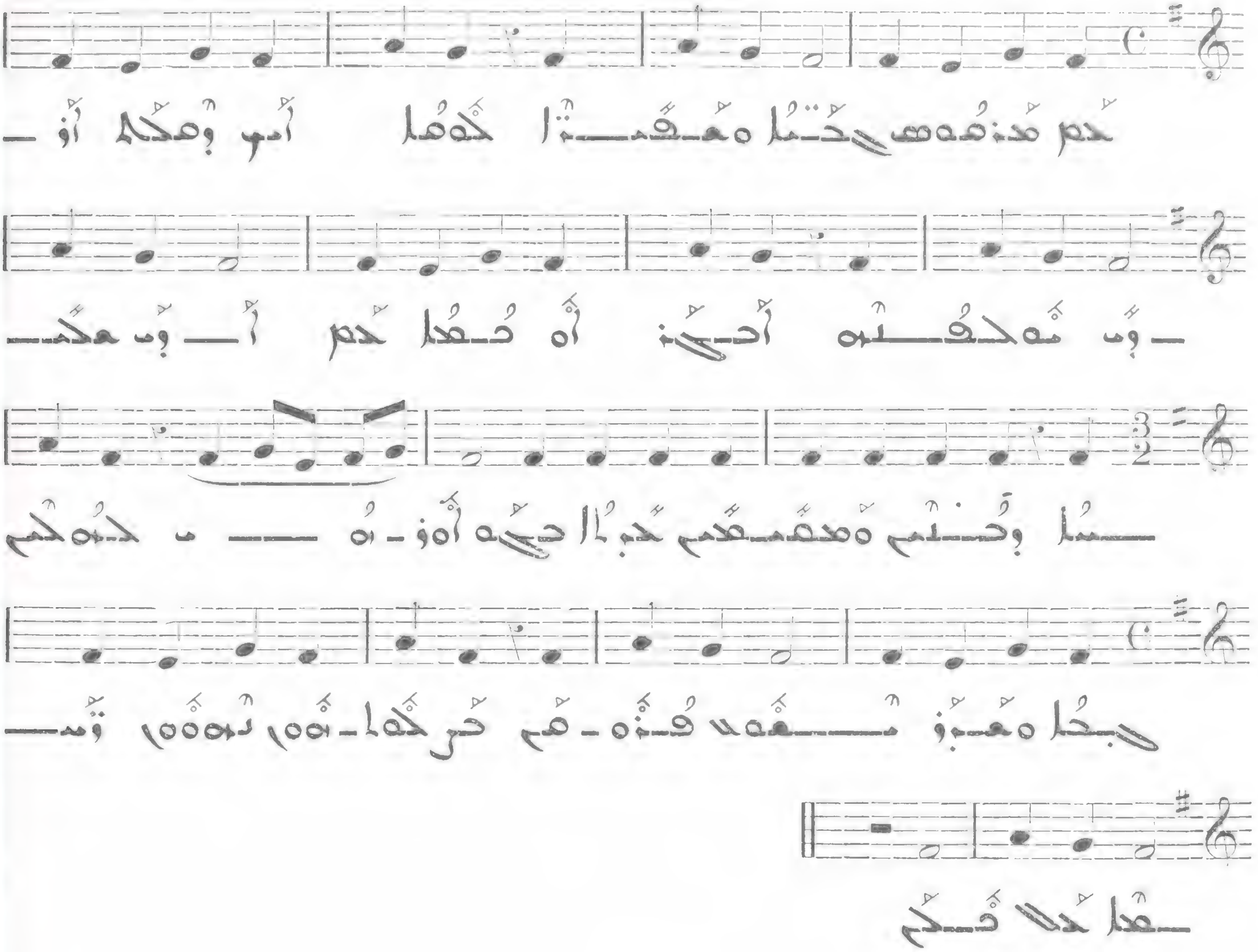


ܫܘܒܚܐ ܕܥܠܘܪܘܣ ܕܒܟܠ ܢܘܓܪ : ܠܘܬܟ ܐܒܐ 600

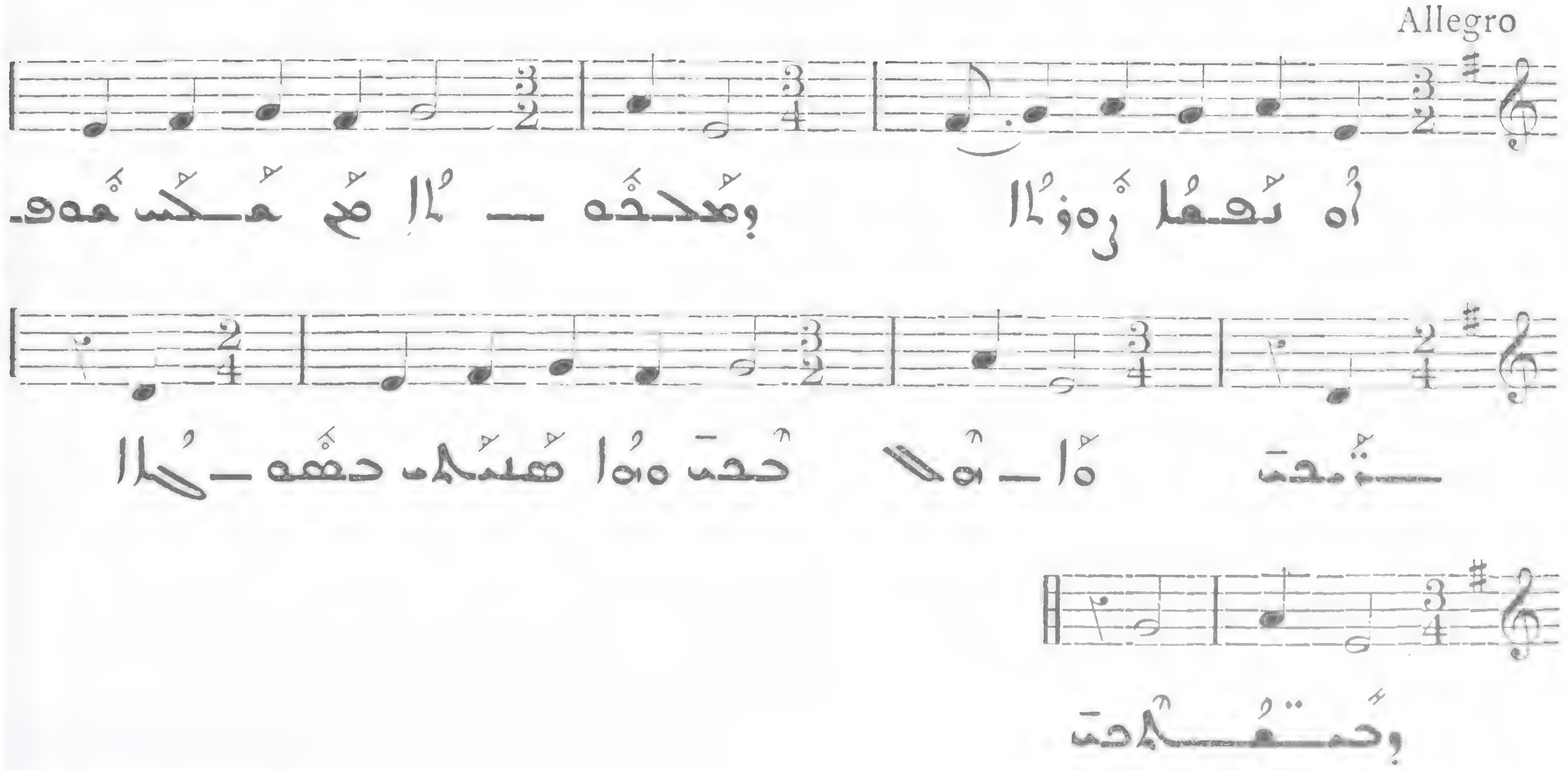
Allegro

III
V





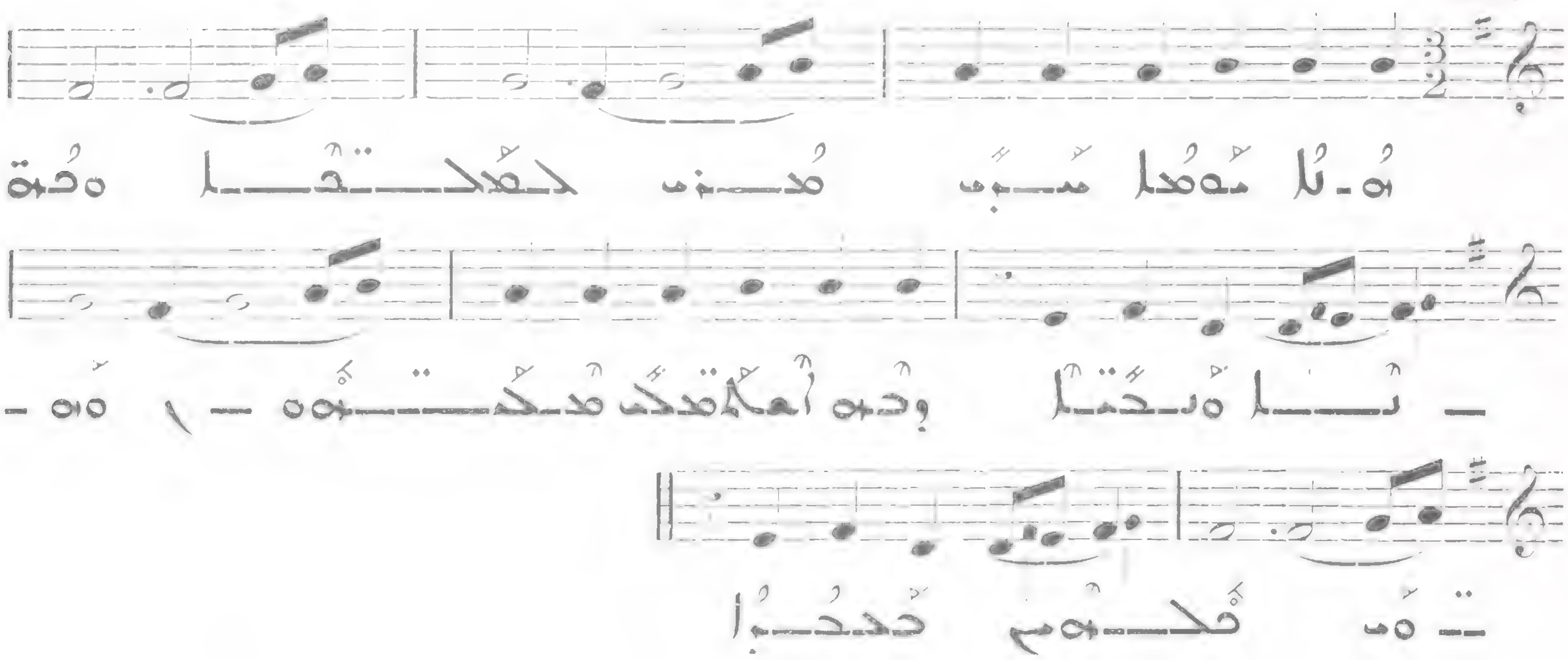
601



V

602

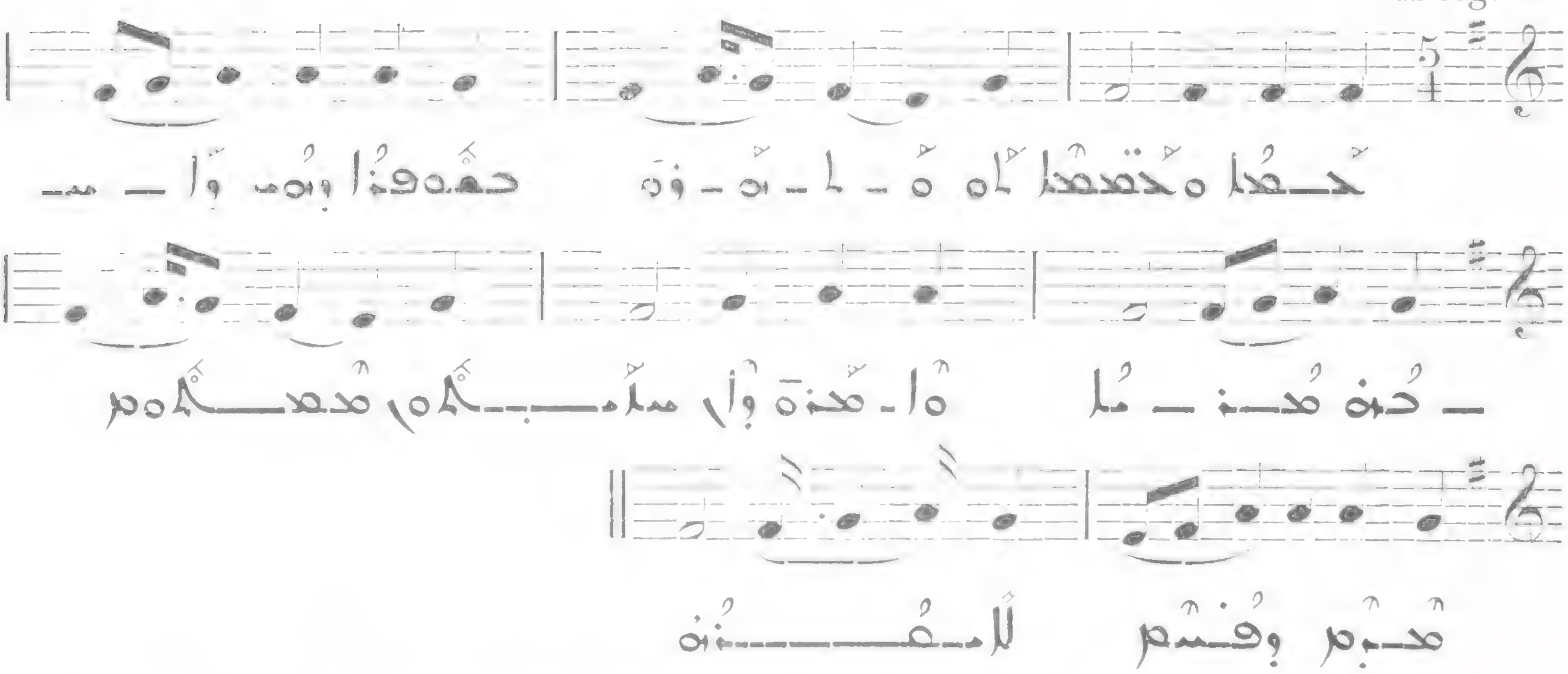
Presto



603

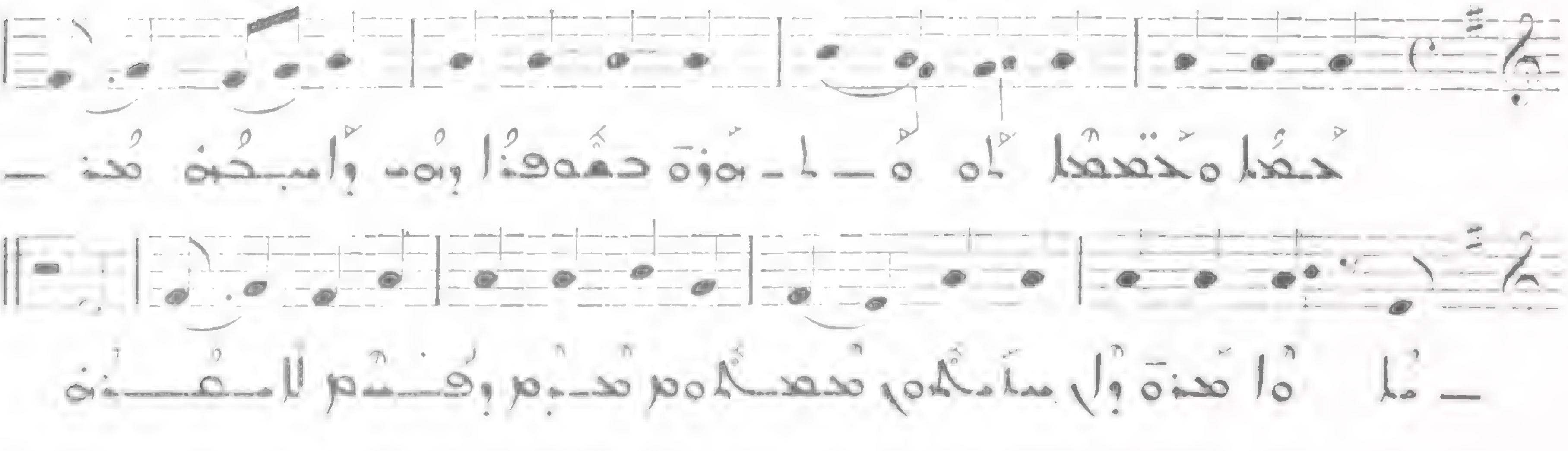
Allegro

III
V



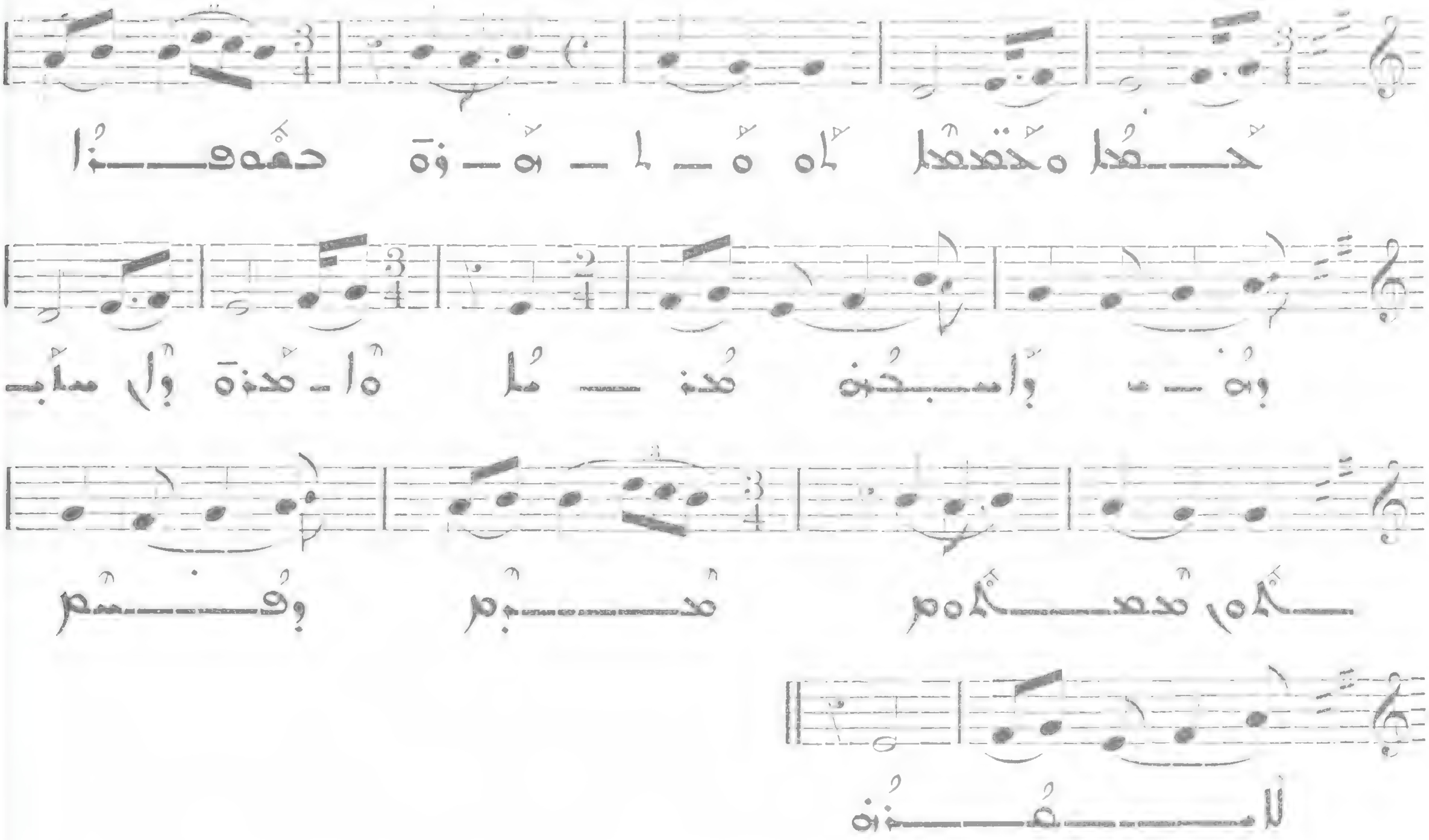
604

Allegro



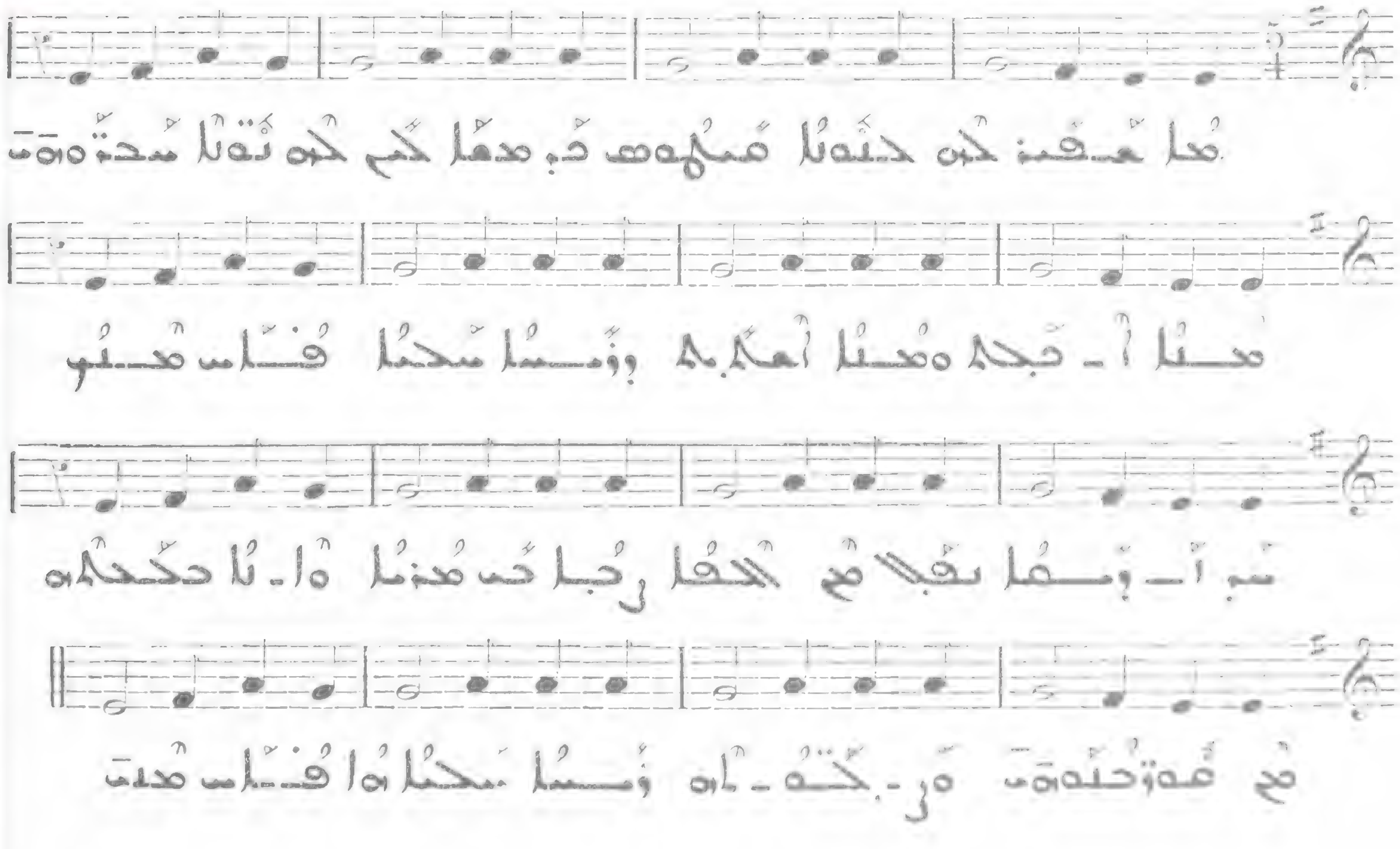
[illegible] 605

Andantino



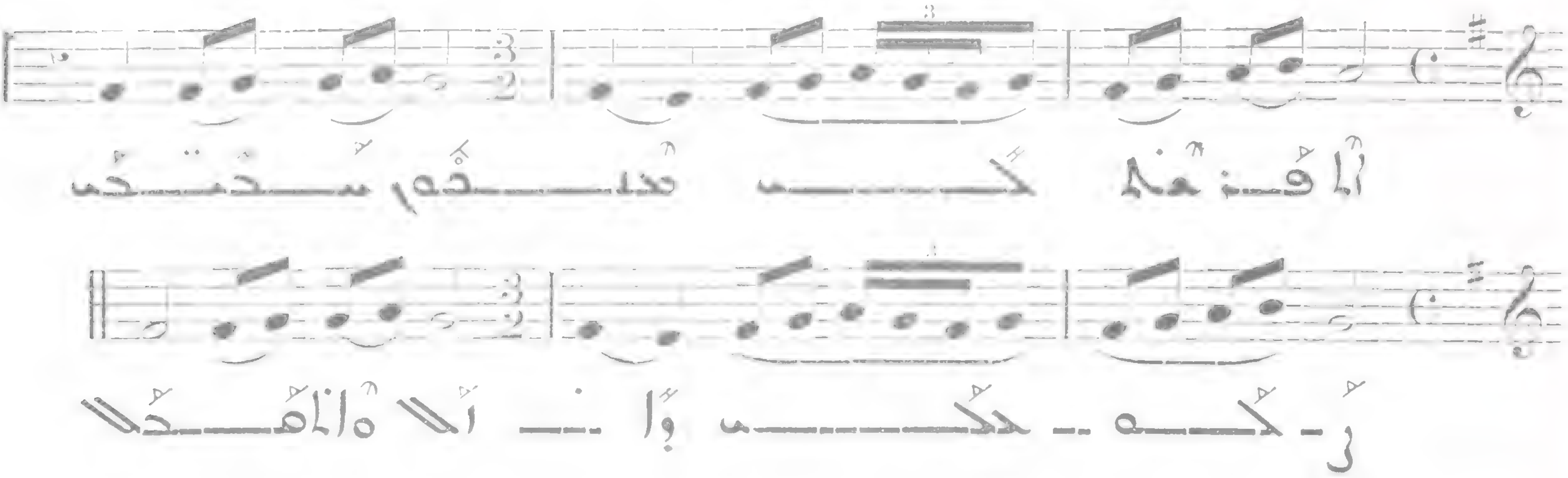
[illegible] 606

All. molto



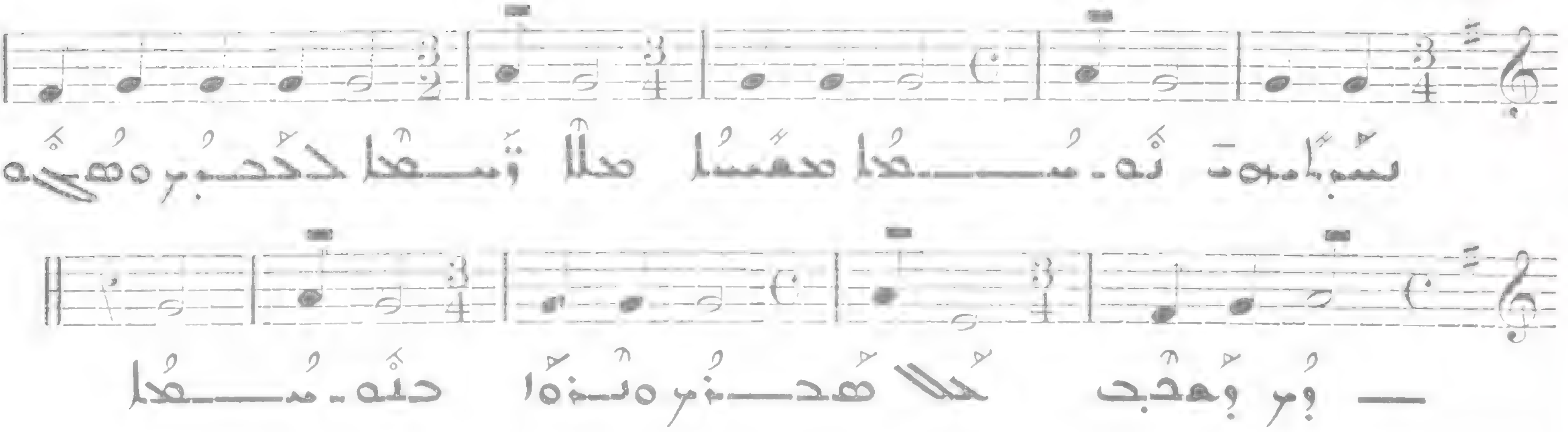
ܡܥܢܝܬܐ ܕܐܦܪܝܡ ܠܟ 607

Andante



ܡܥܢܝܬܐ ܕܫܒܚܘܗܝ ܠܡܫܝܚܐ 608

Allegro

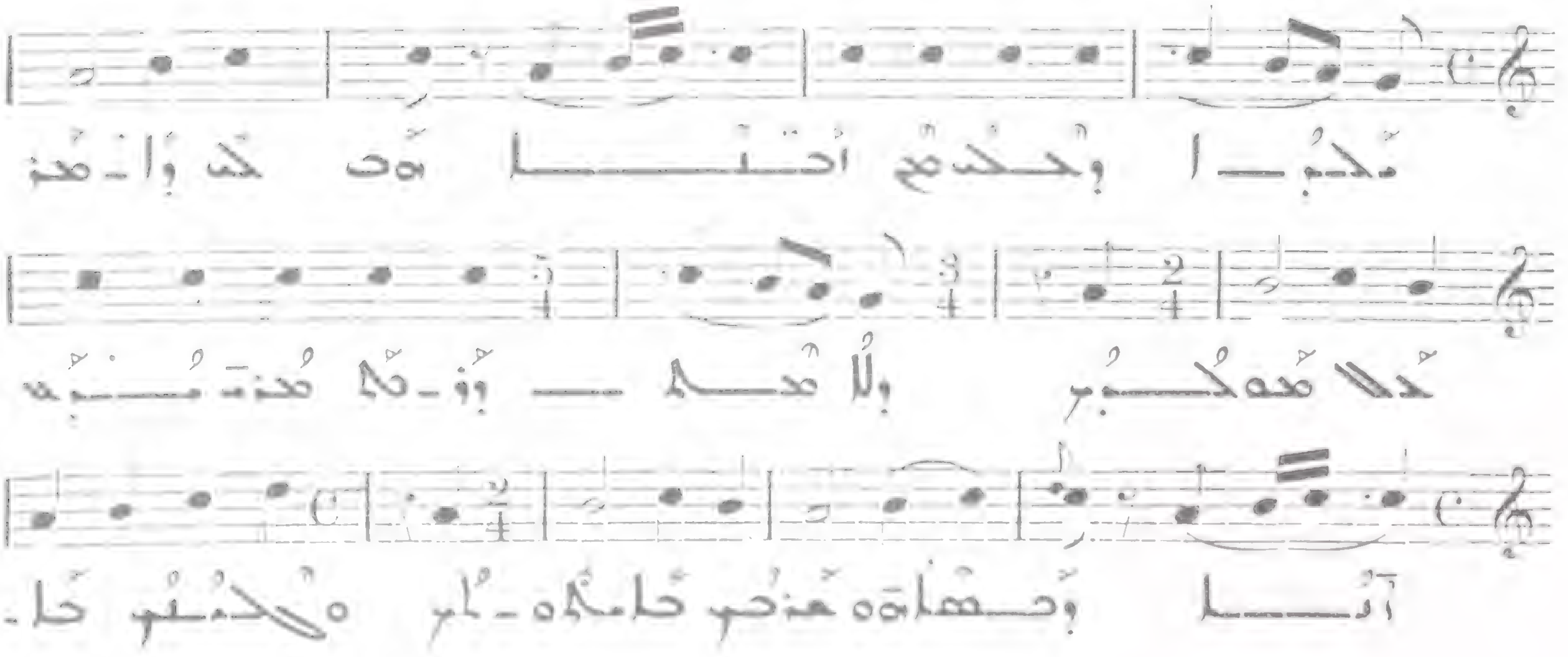
VII 

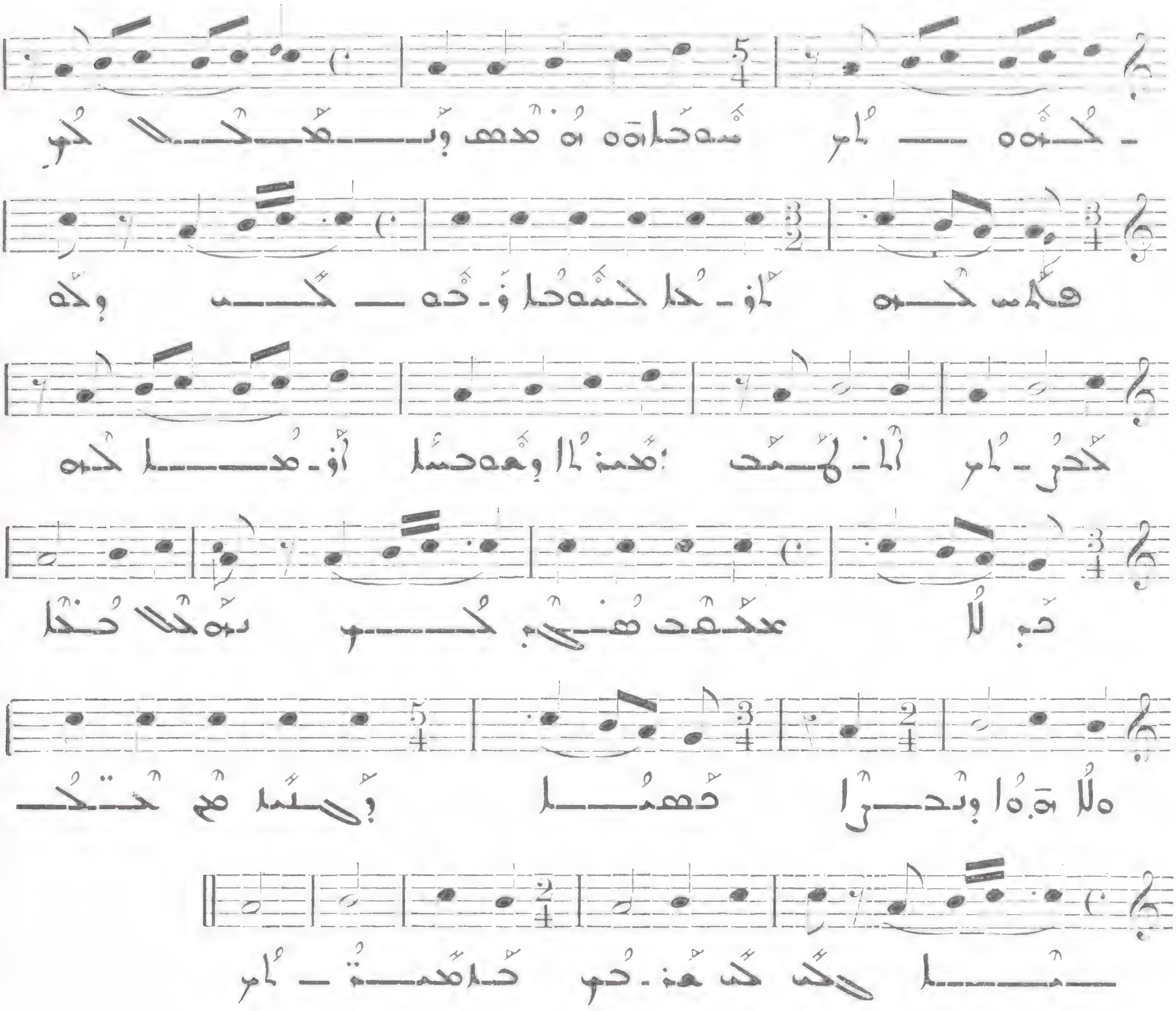
ܡܥܢܝܬܐ ܕܐܘܚܕܢ ܡܢ ܒܬܪ ܡܫܡܫܢ : ܐܡܪ ܐܢܐ ܠܟ̈ܠܗܝܢ (ܕܦܠ ܚܪܢ) 609

Cf. N° 578

ܡܥܢܝܬܐ ܕܡܪܝܐ ܕܟܠ. ܐܘ ܕܝܠܝܕܬܐ 610

Moderato





IV

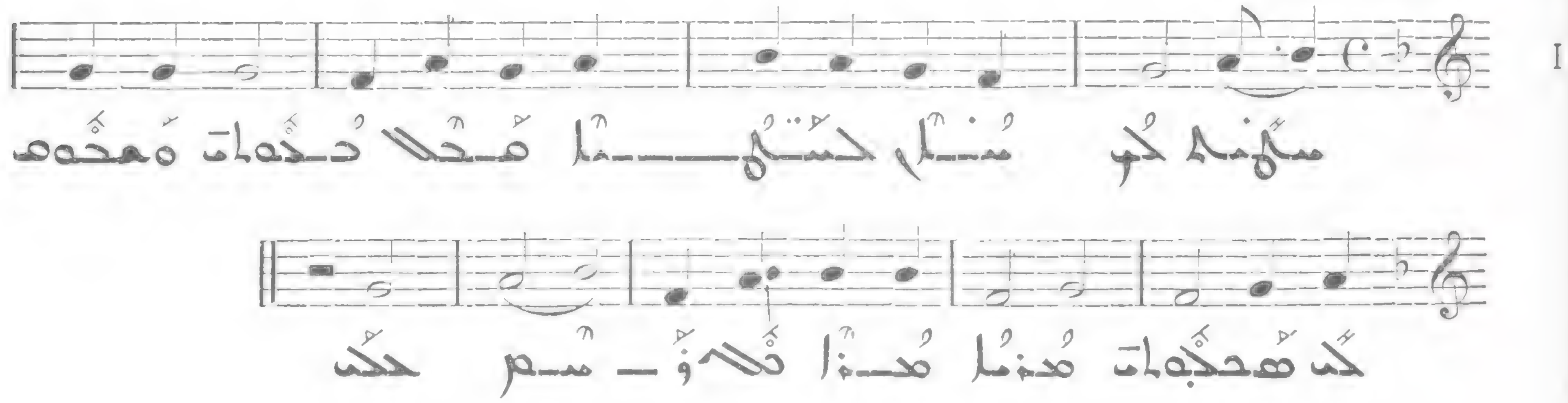
ܥܢܝܢܐ

QUATRIÈME CATÉGORIE D'HYMNE : LES « 'ENIONÉ »

ܥܢܝܢܐ ܦܫܝܛܐ

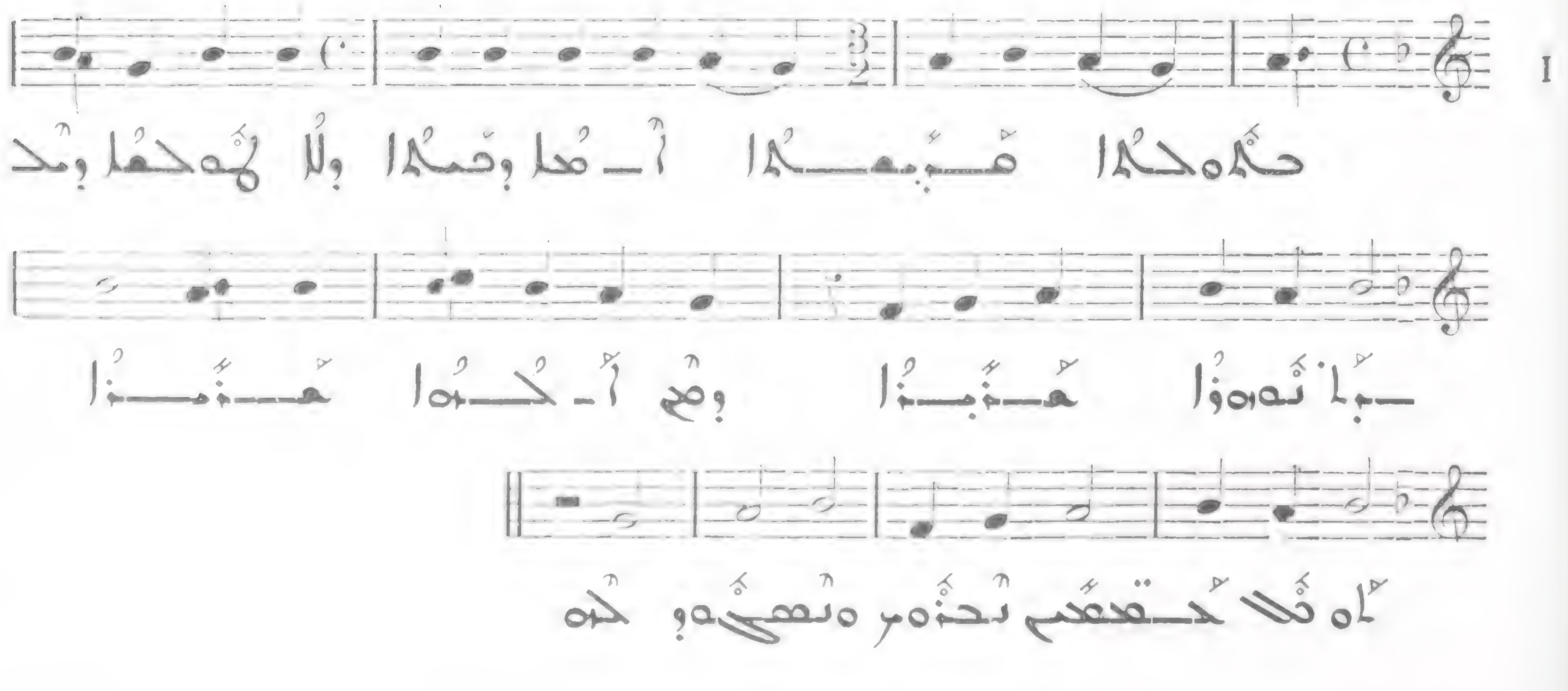
ܫܘܒܚܐ ܠܟ 611

All. molto



ܐܒܘܢܐ ܘܡܢ ܐܒܘܢܐ : ܒܩܘܠܐ ܩܘܠܐ ܦܫܝܛܐ 612

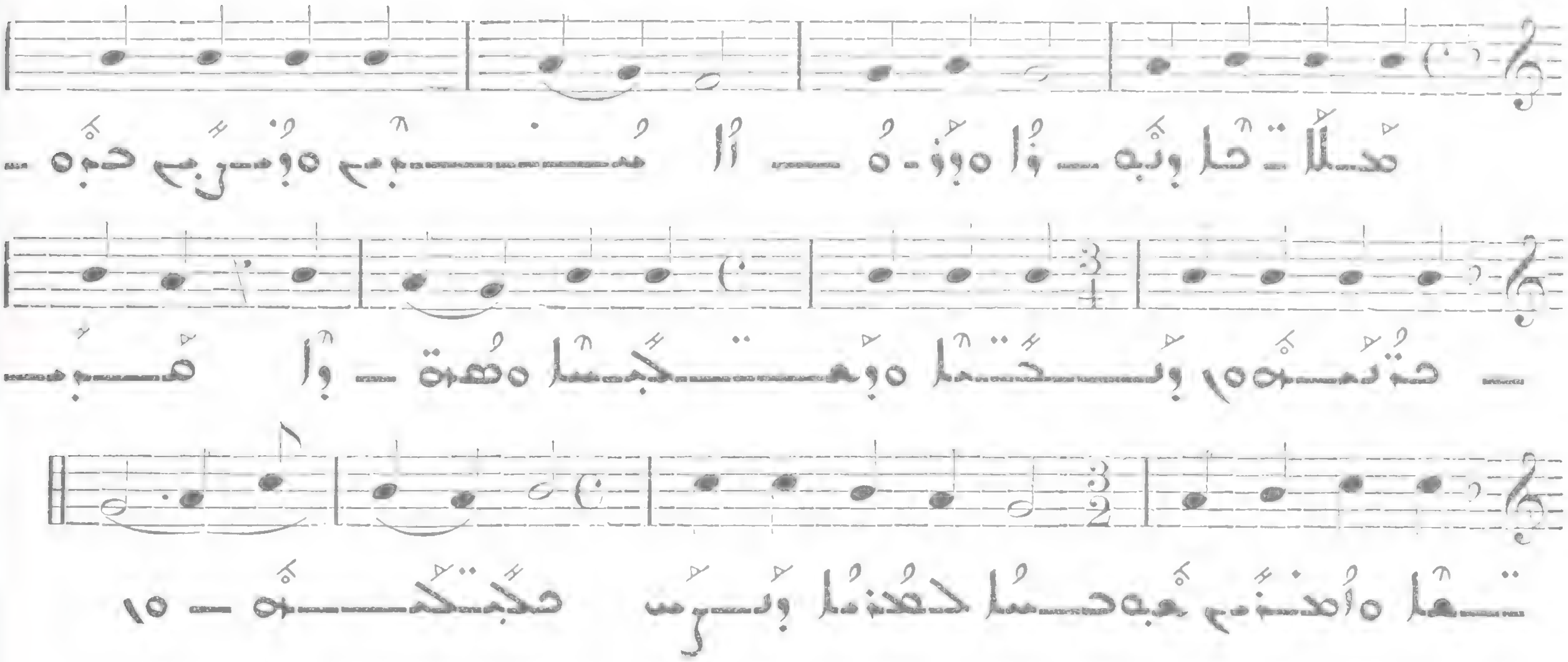
Allegro moderato



613

ܡܠܐܟܐ ܕܢܘܗܪܐ ܘܙܘܗܪܐ

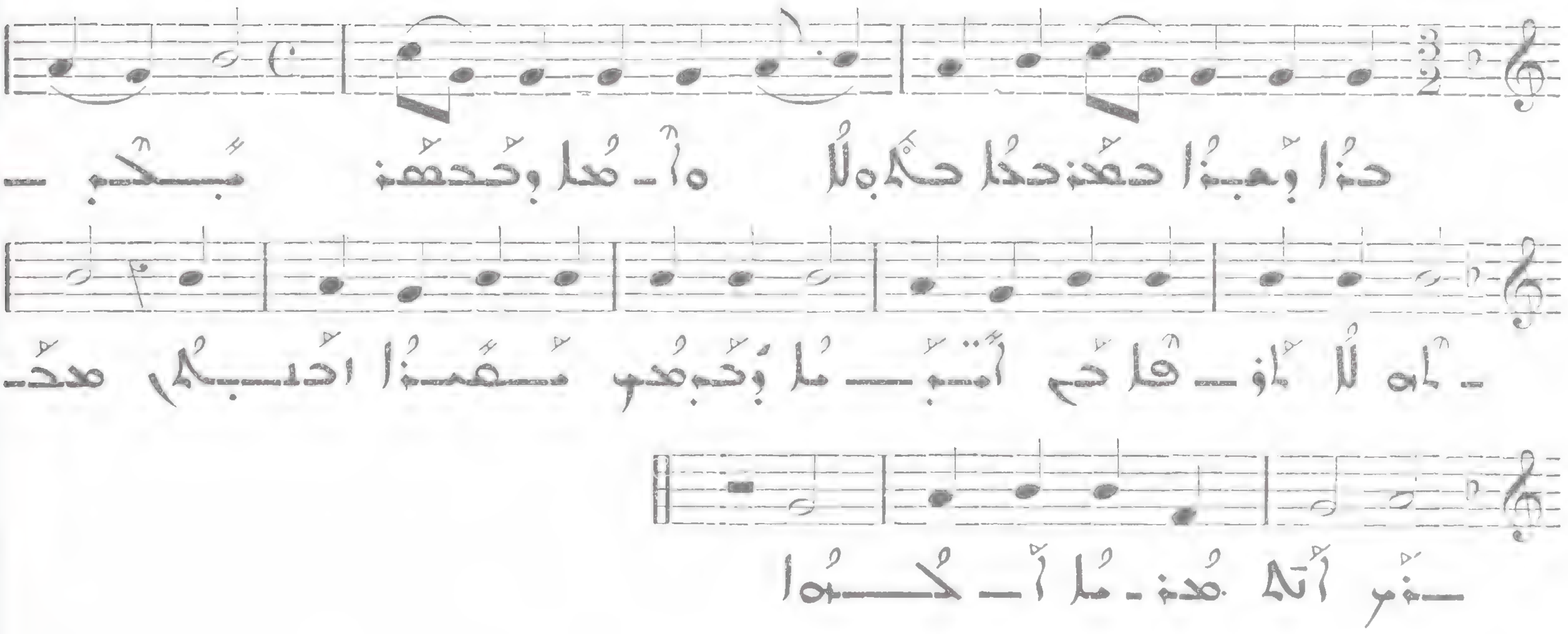
Presto



614

ܫܘܒܚܐ ܘܬܘܕܝܬܐ ܠܡܪܝܐ : ܒܪܐ ܕܫܪܐ ܒܡܪܒܥܐ ܠܐܘܠܐ

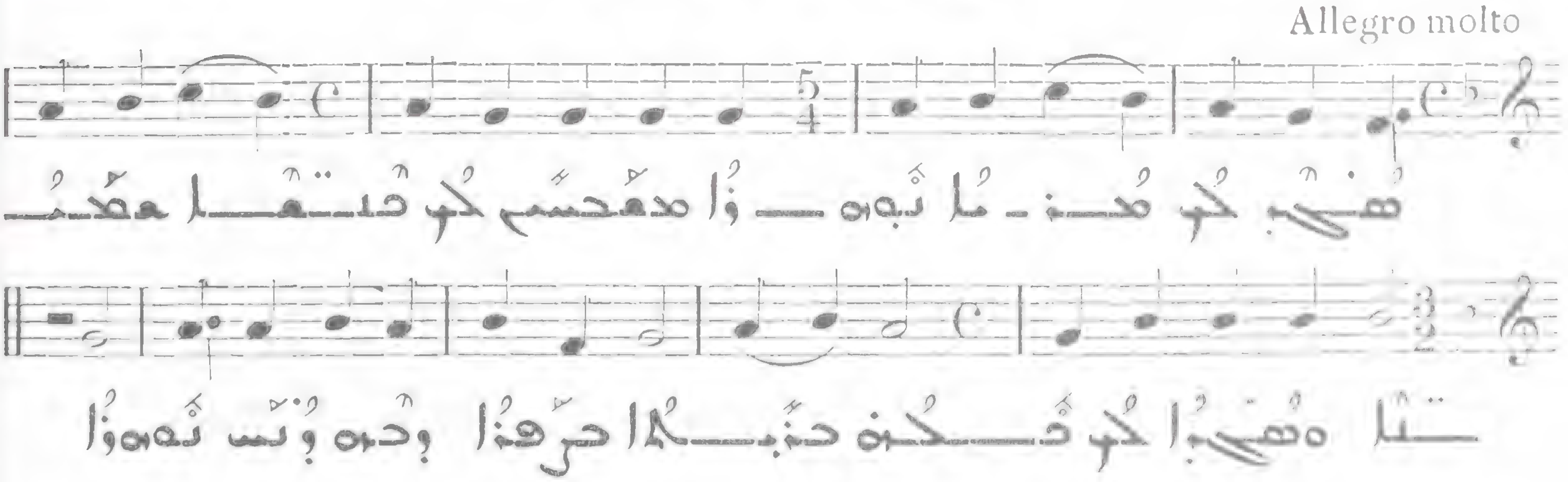
Presto



615

ܦܫܛ ܠܟ ܡܪܝܐ ܢܘܗܪܐ

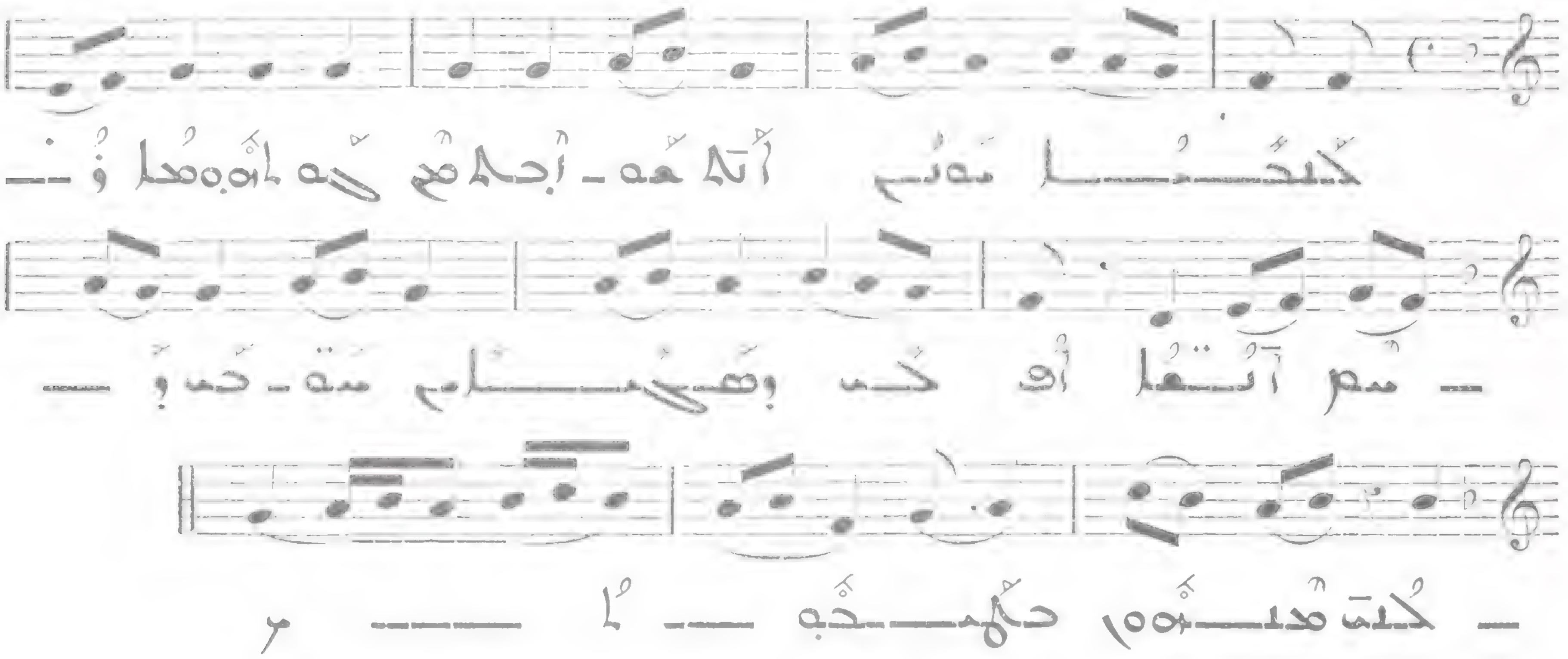
Allegro molto



616

Allegretto

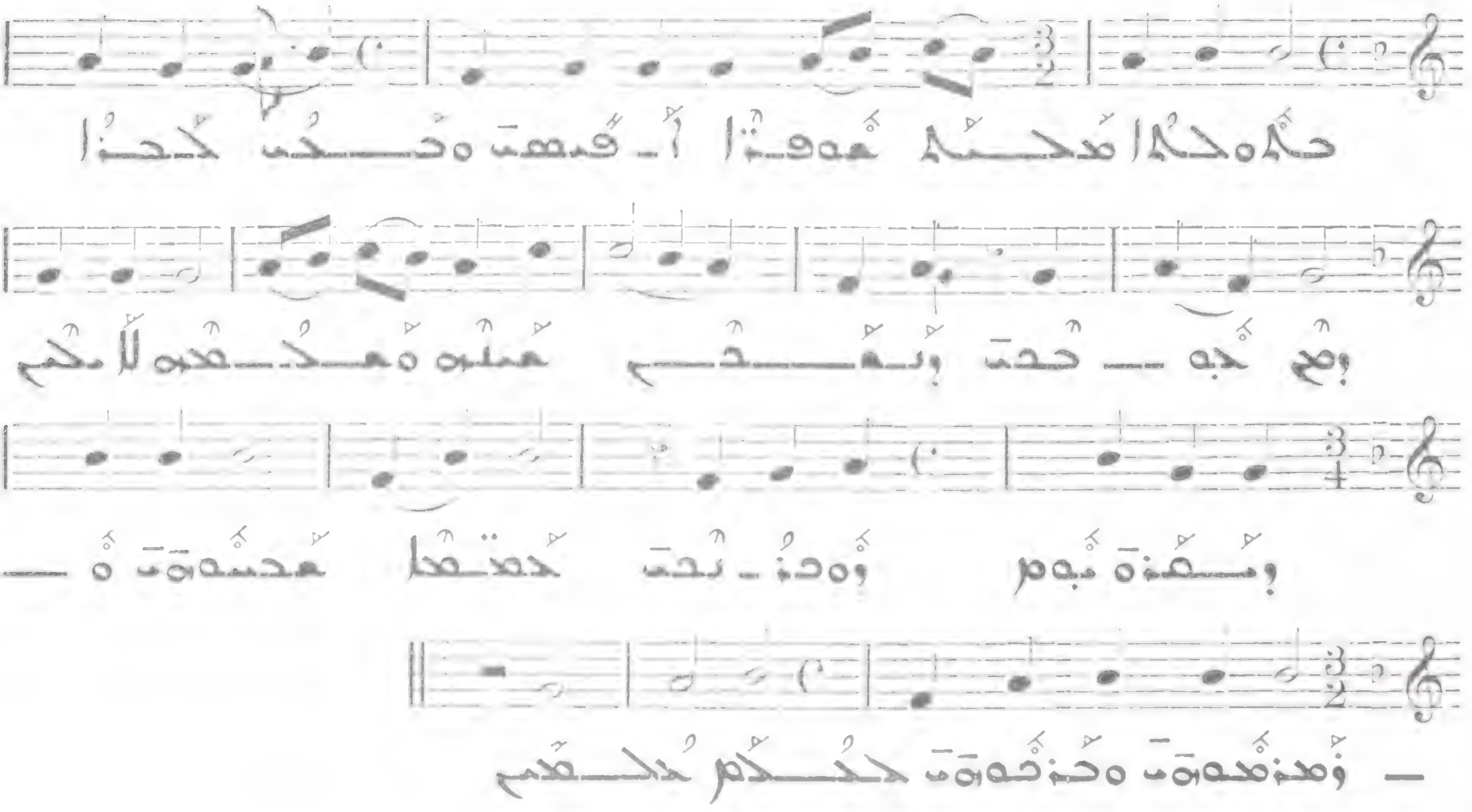
I



617

Presto

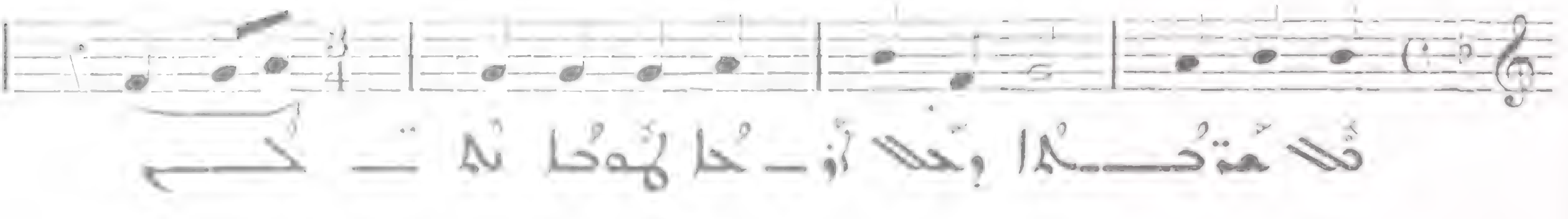
I

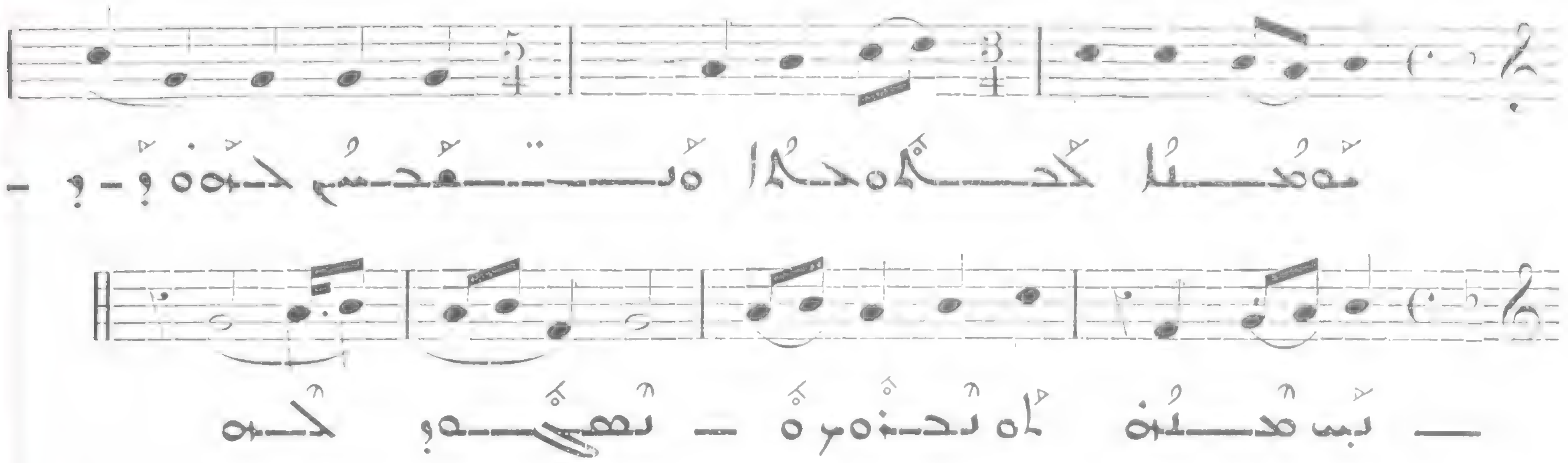


618

Allegro

I



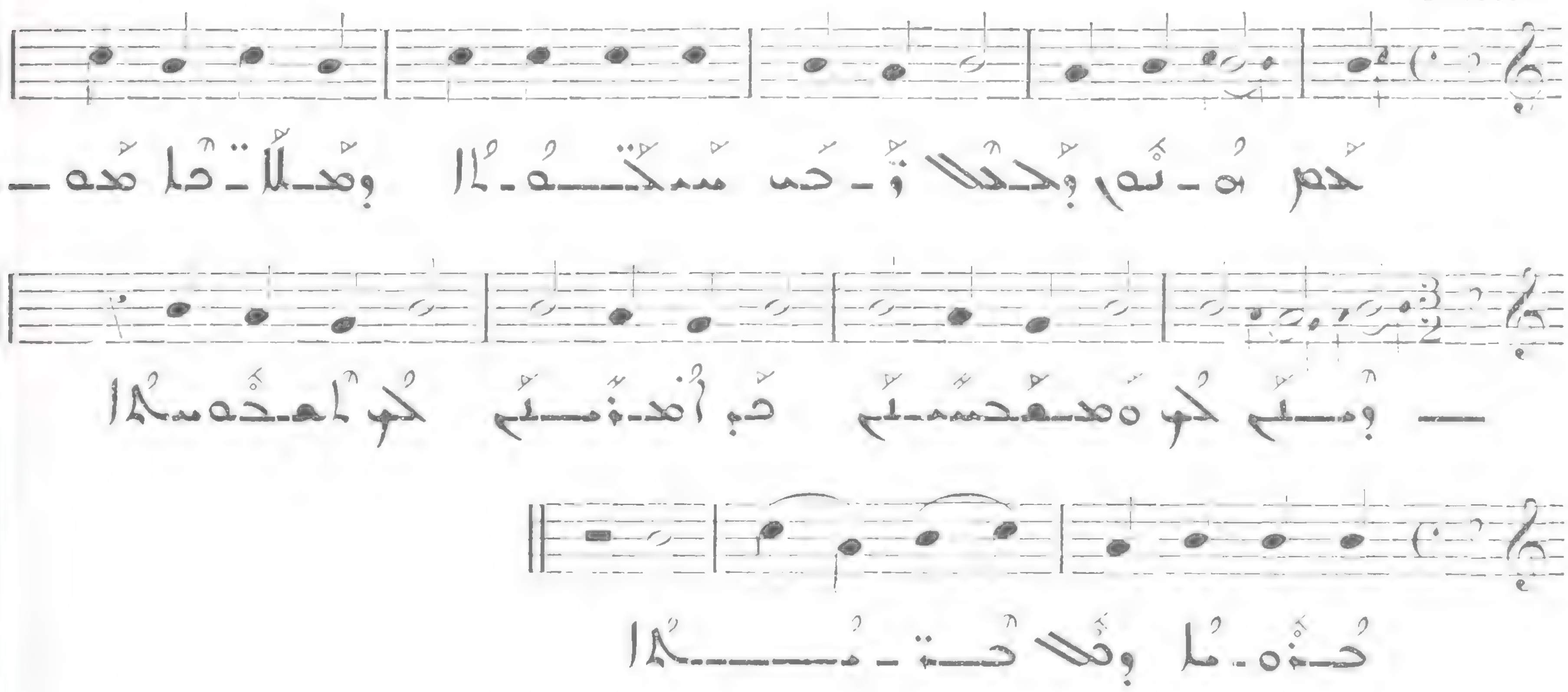


[illegible]

619

Presto

I

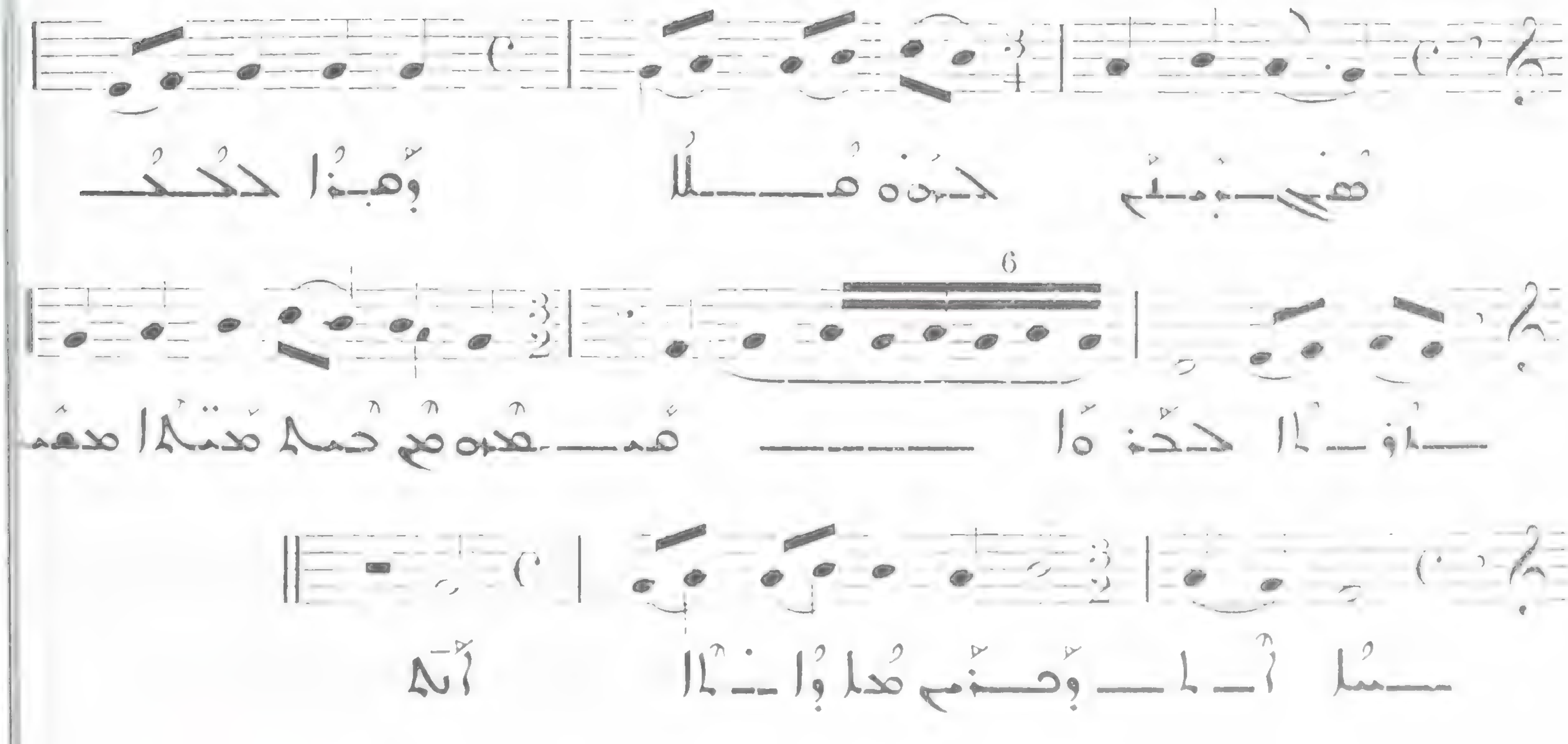


[illegible]

620

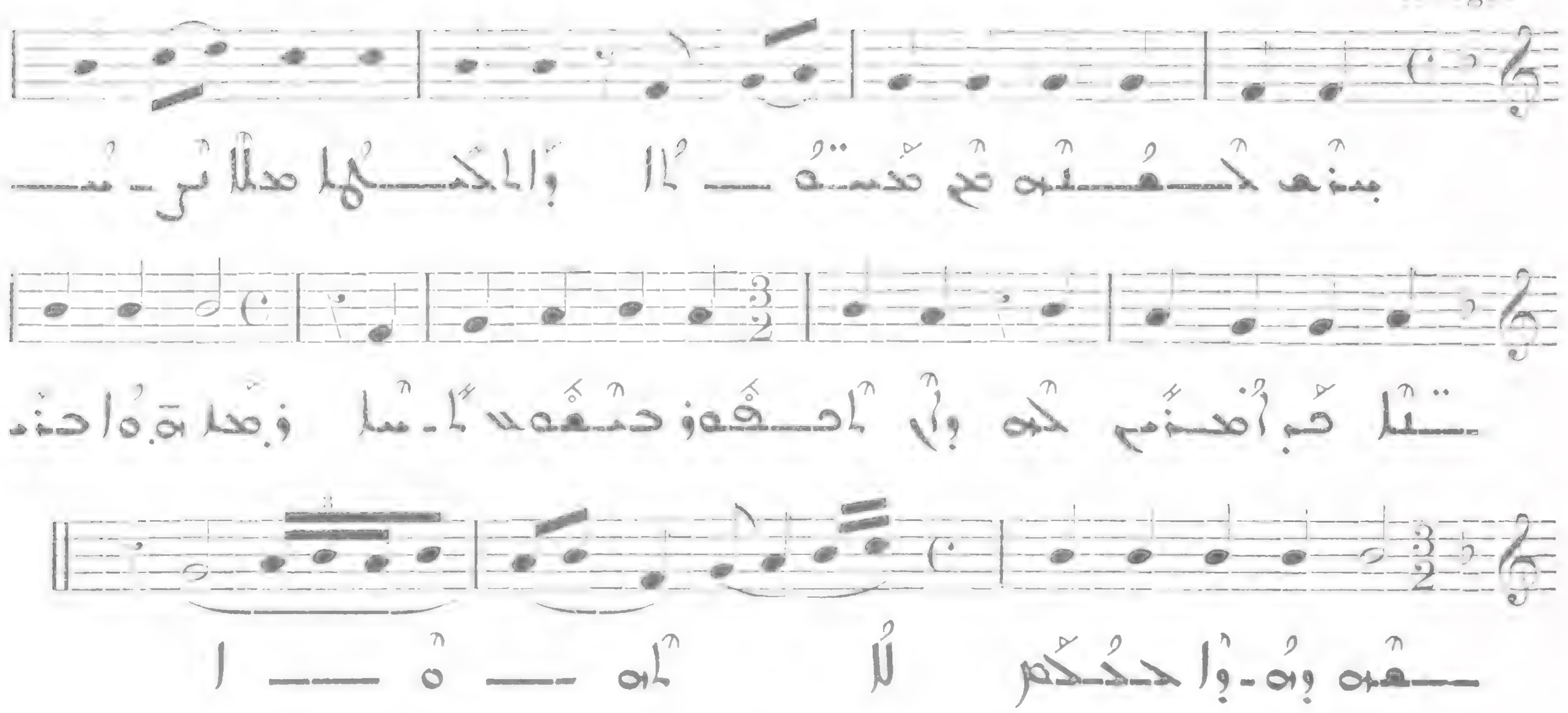
Allegro

I



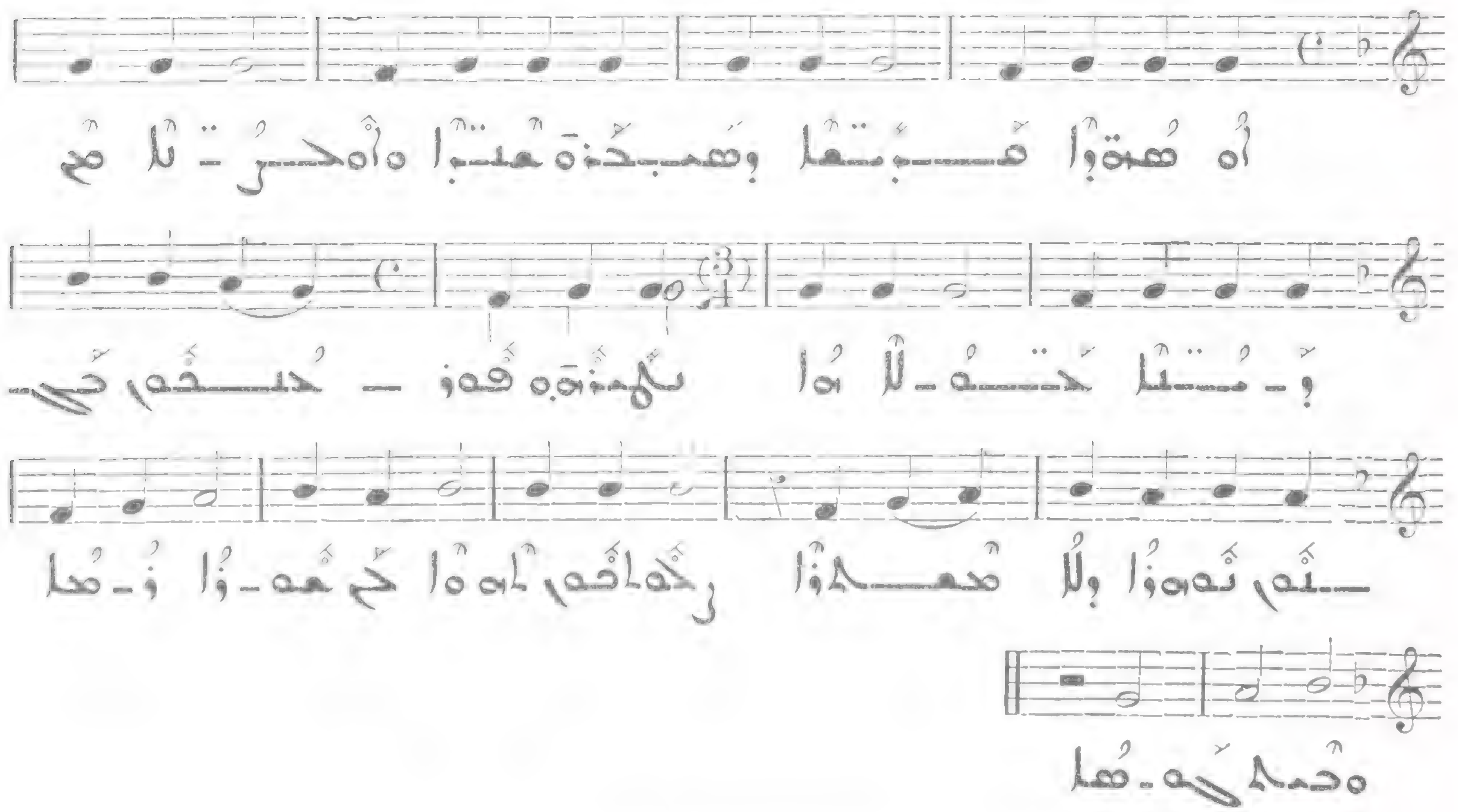
621

Allegro



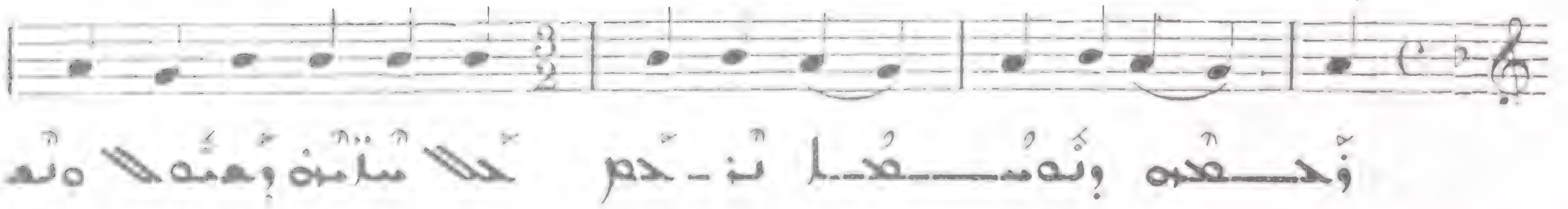
622

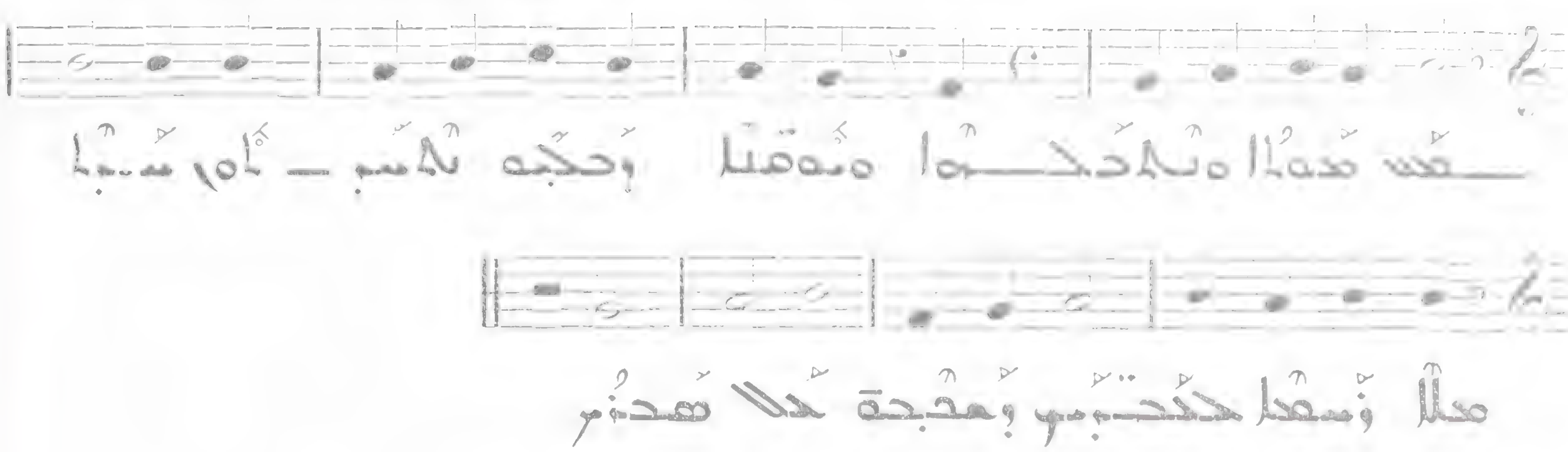
All. molto



623

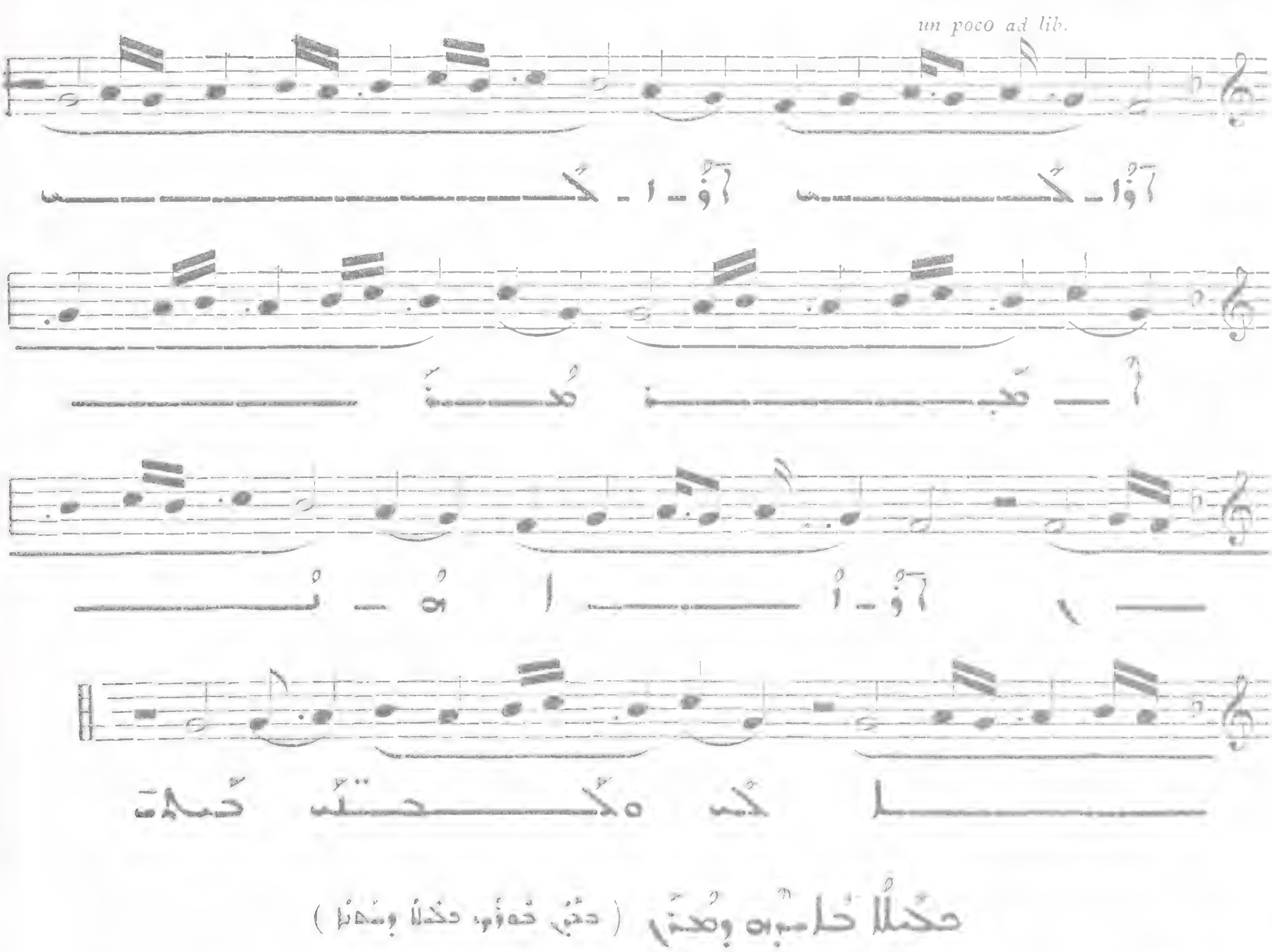
Allegro molto





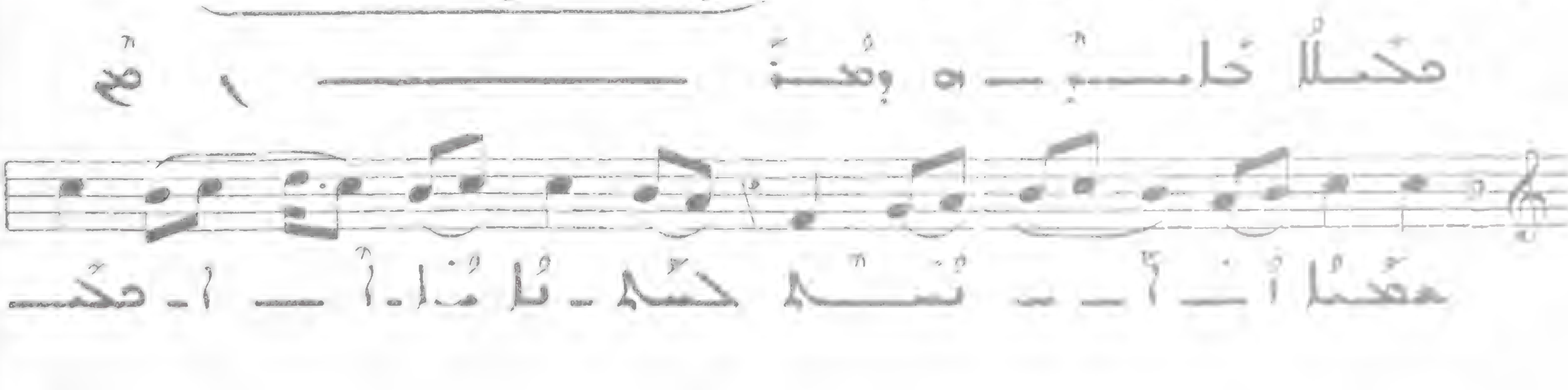
624 ܘܦܫܝܛܬܐ : ܐܘܪܐ ܠܗ ܐܘܪܐ ܠܗ

All. molto

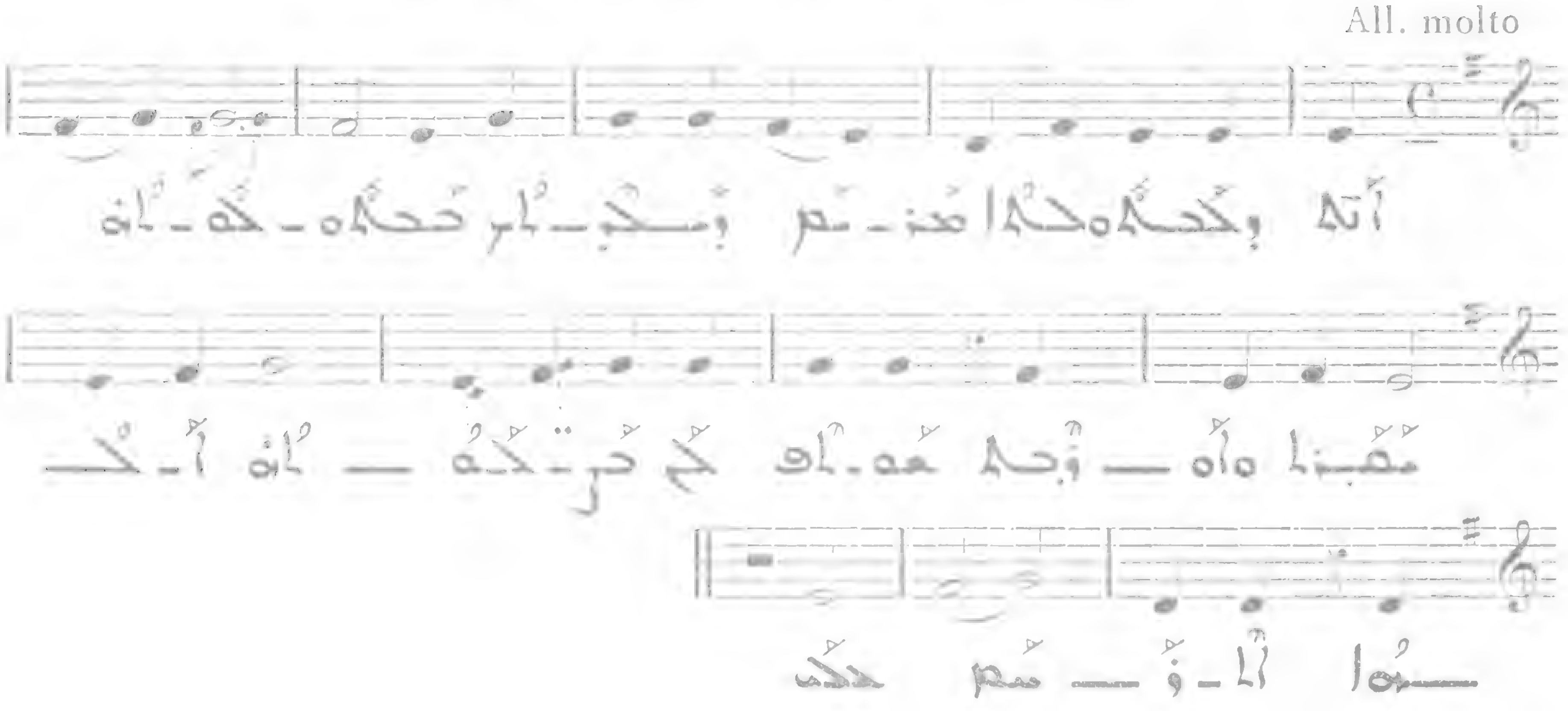


625 ܡܟܝܠܐ ܠܐ ܬܪܘܕܢ (...)

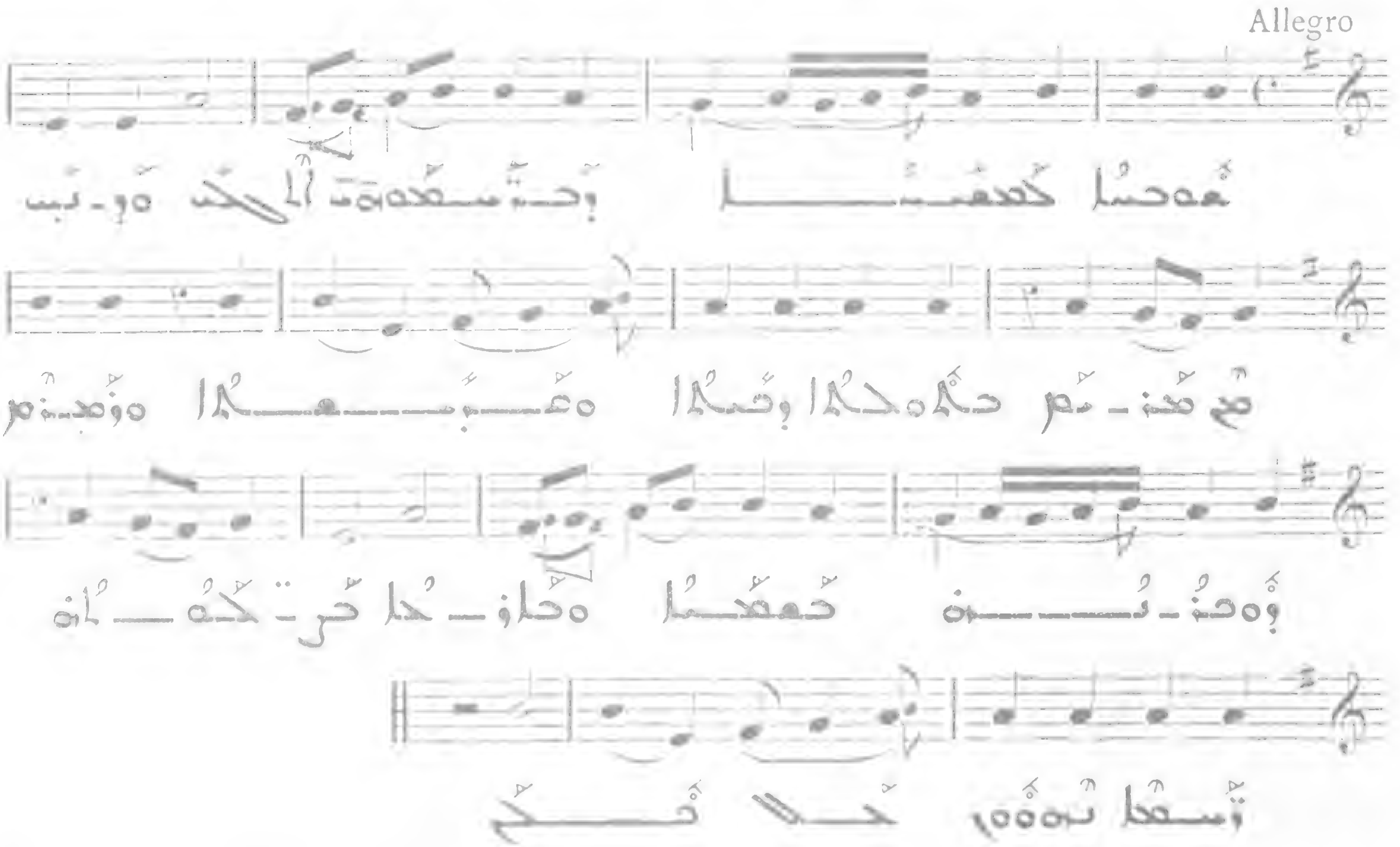
Allegro



626



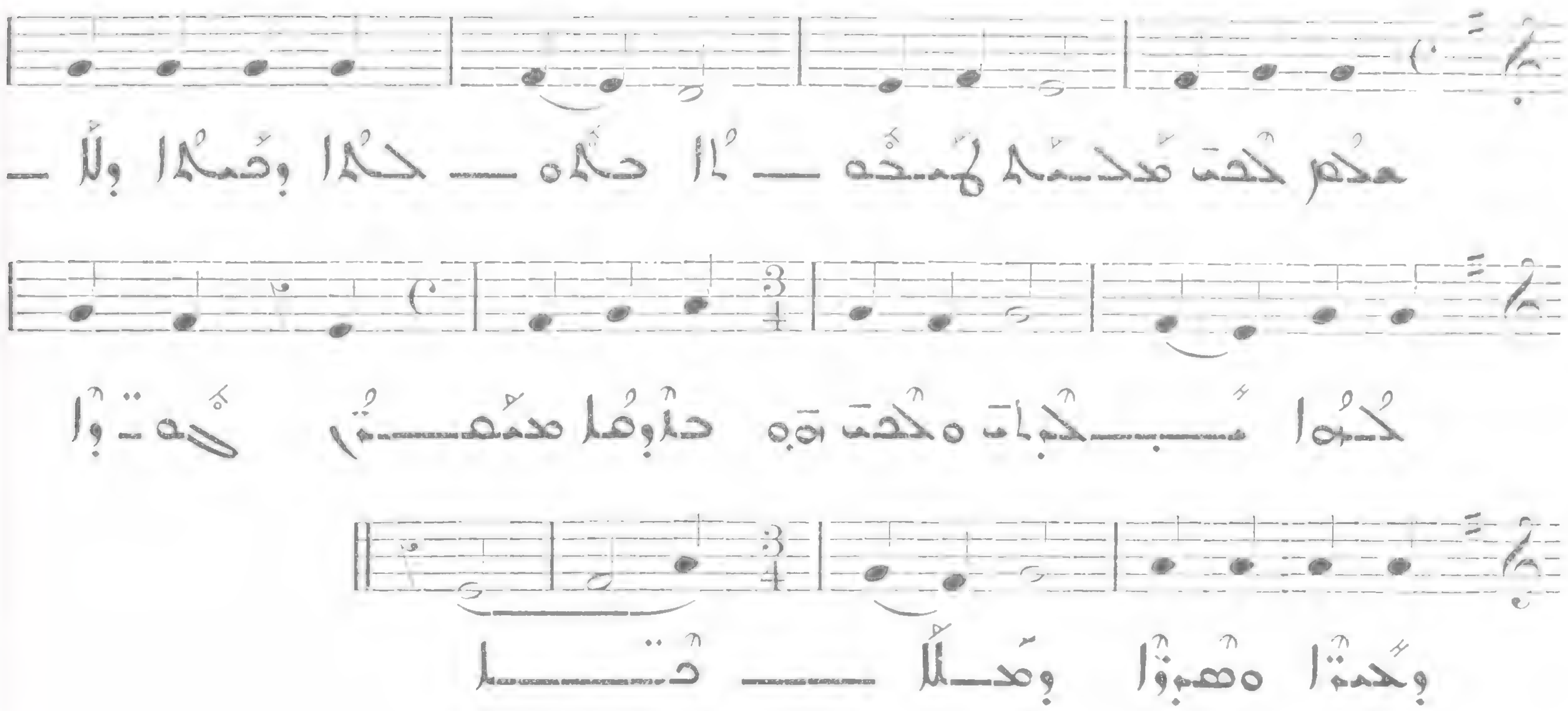
627



628

Presto

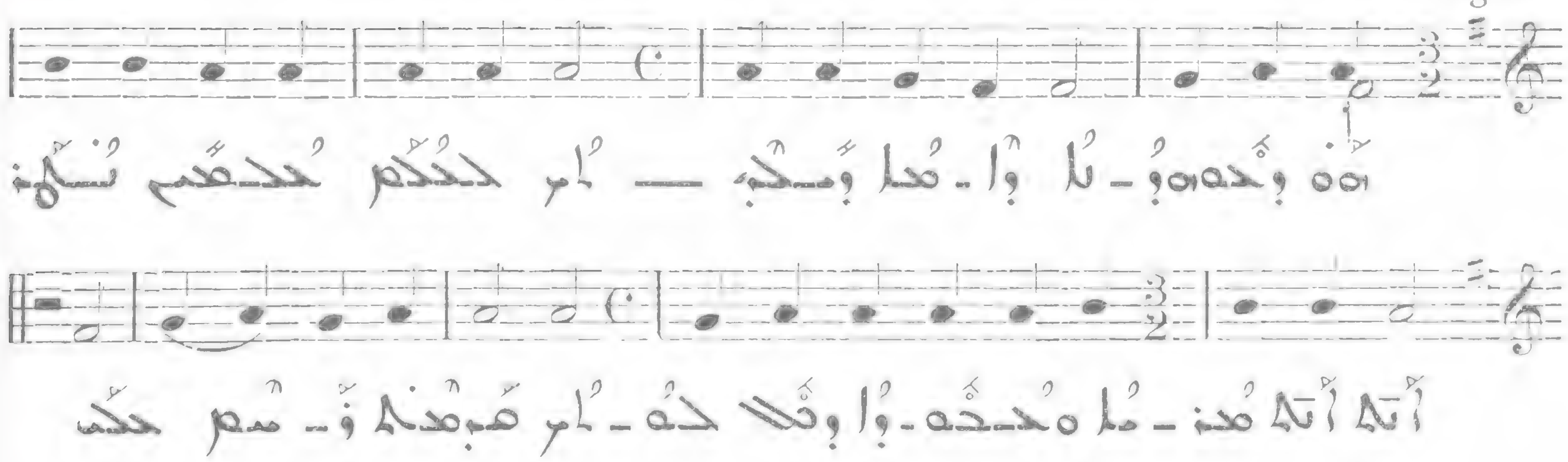
II



629

Allegro

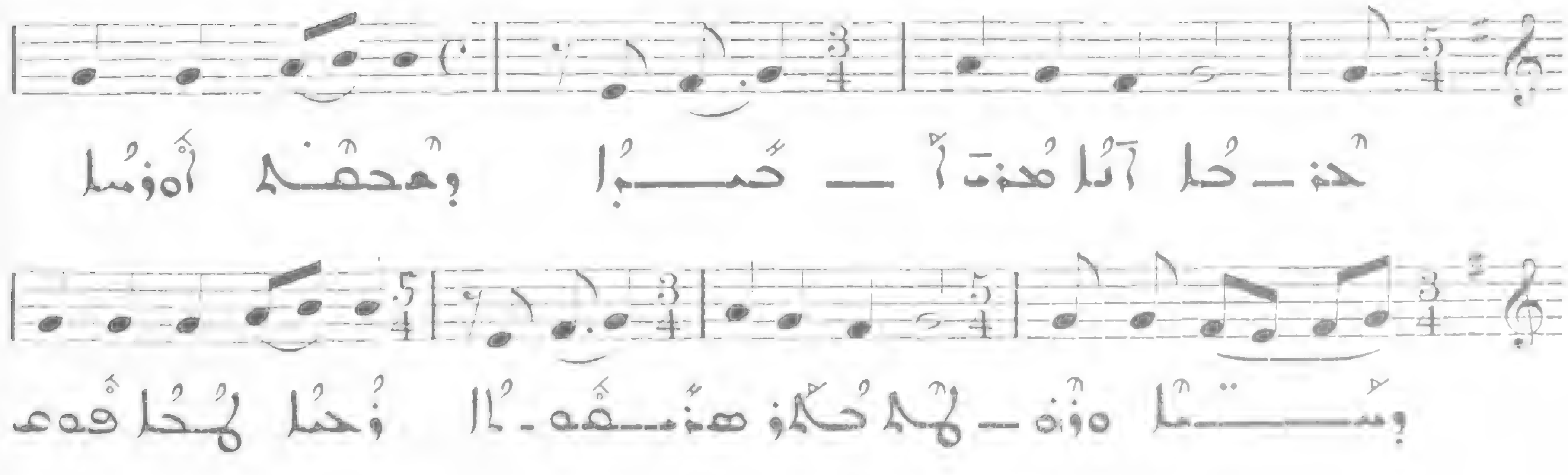
III V

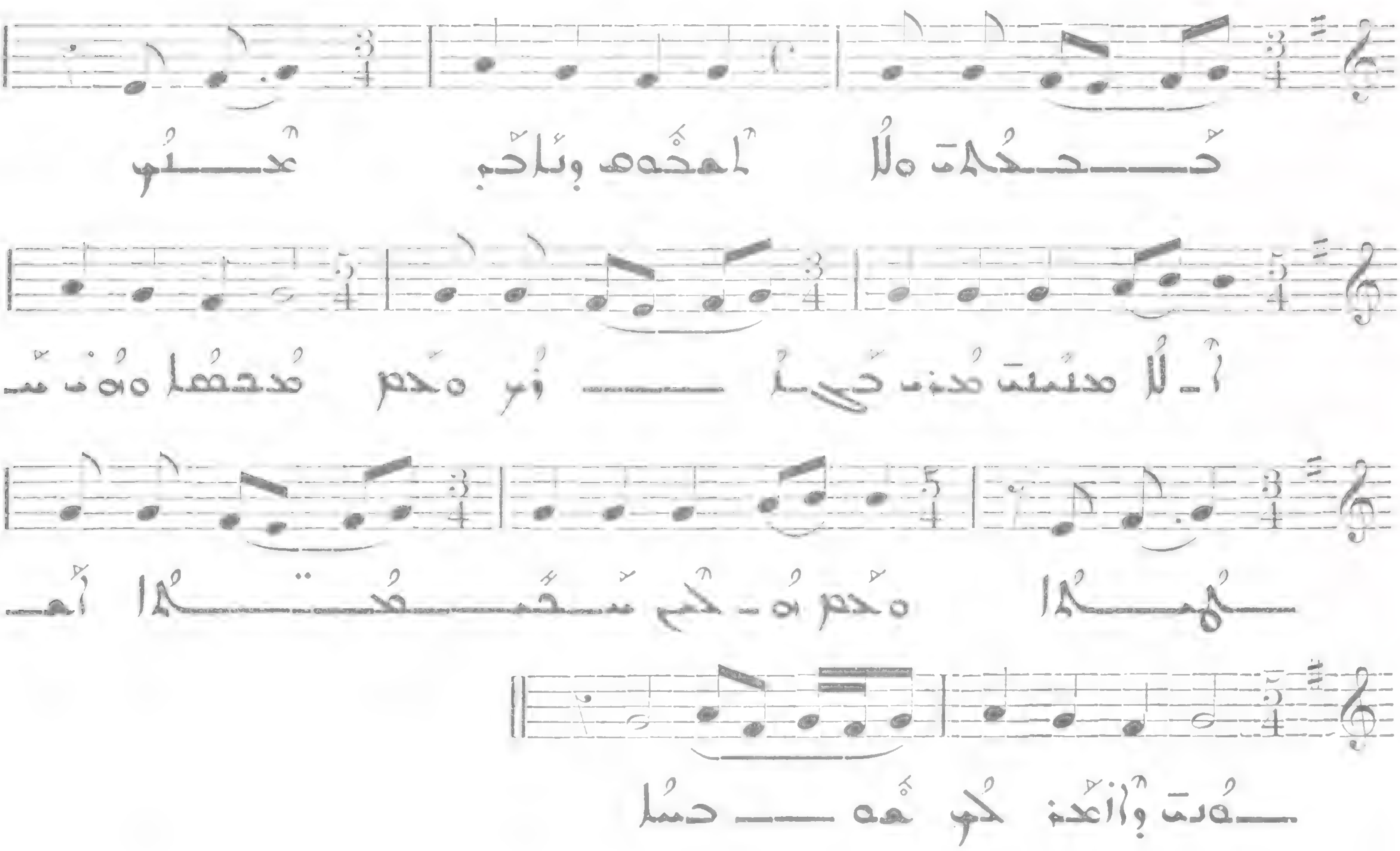


630

Andantino

II





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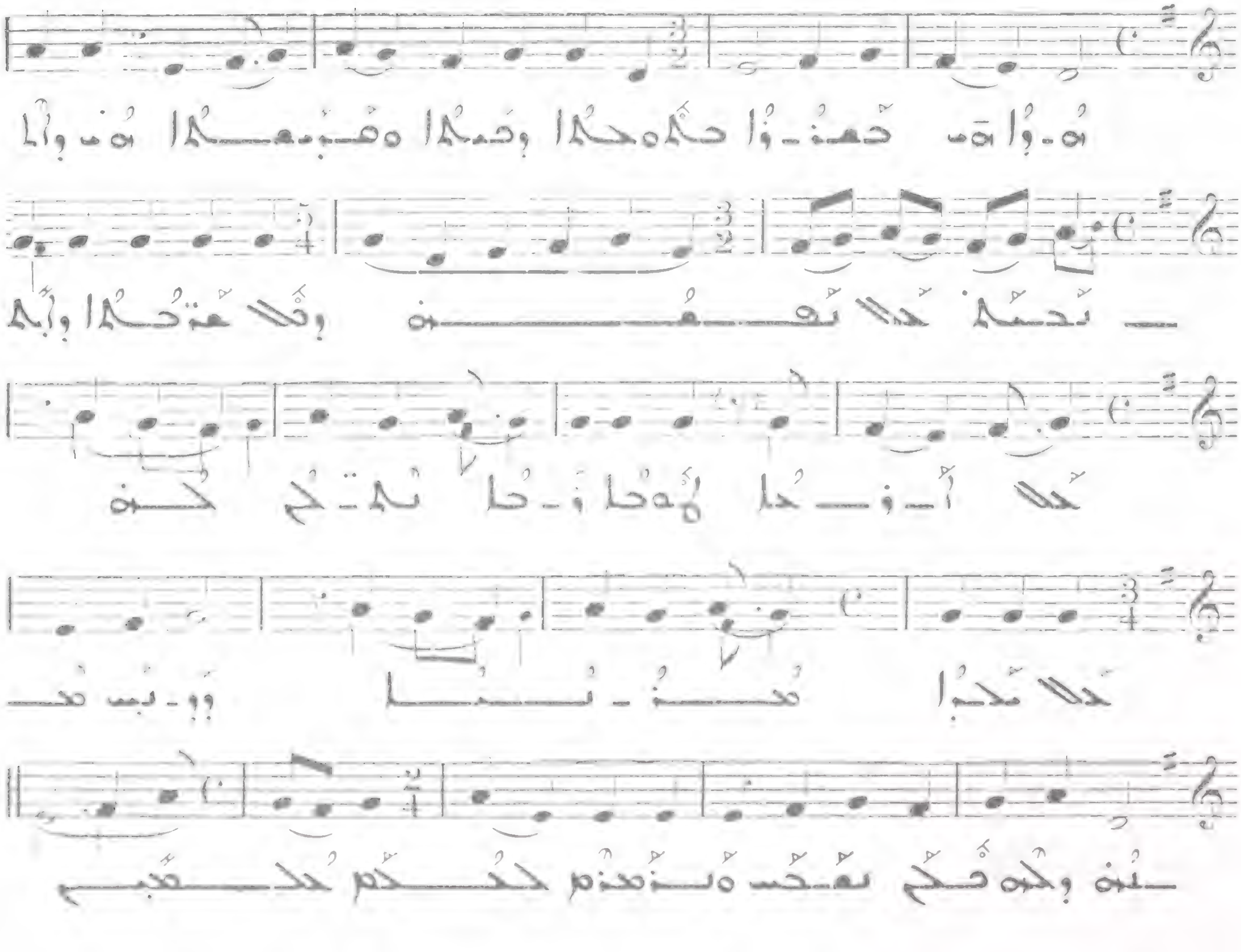
631

Allegro molto

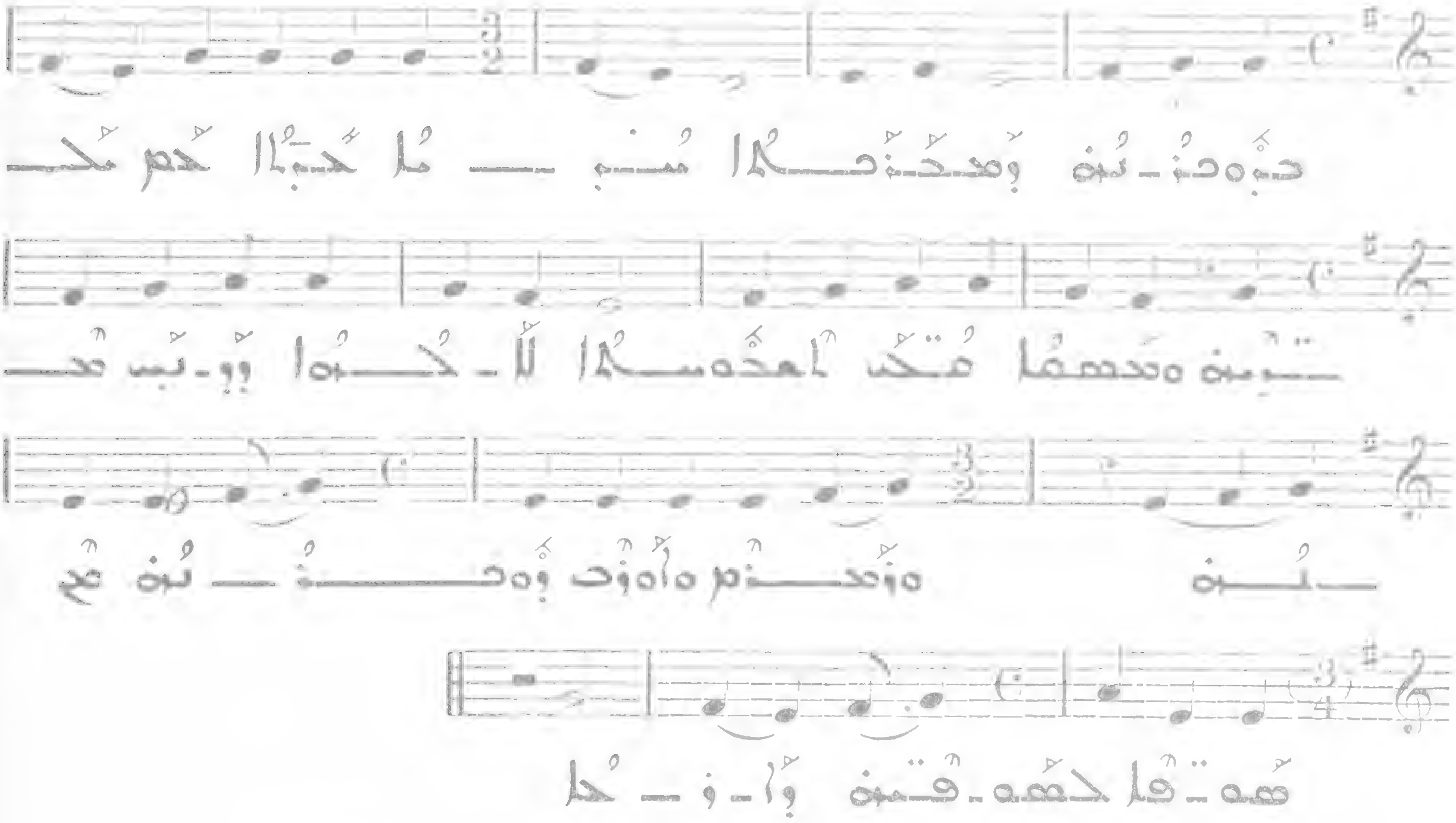
II



632

Presto

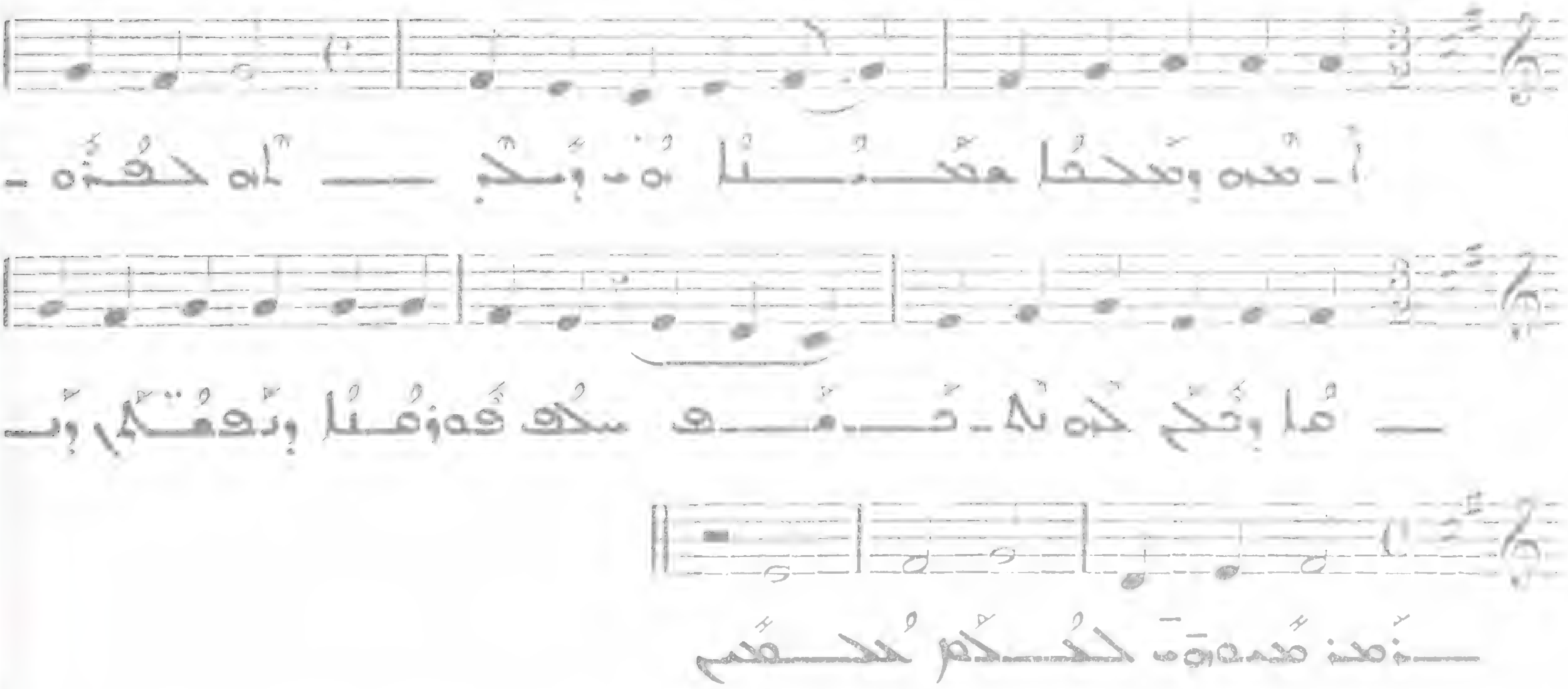
II



633

Presto

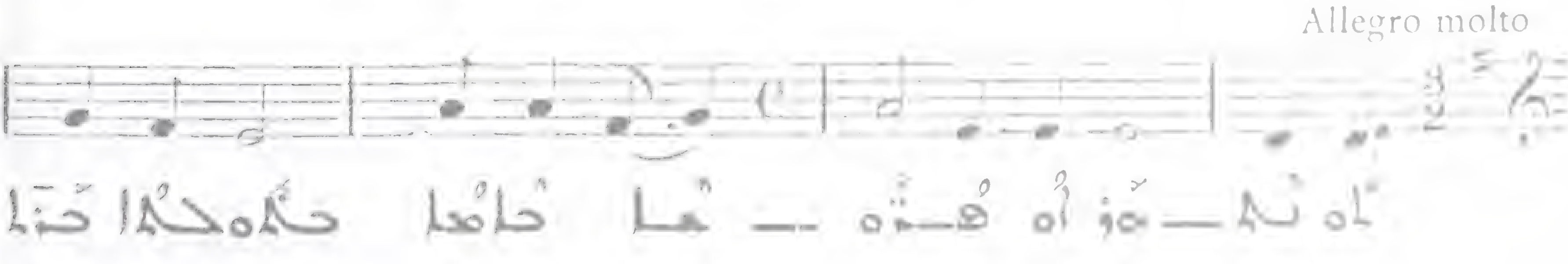
II

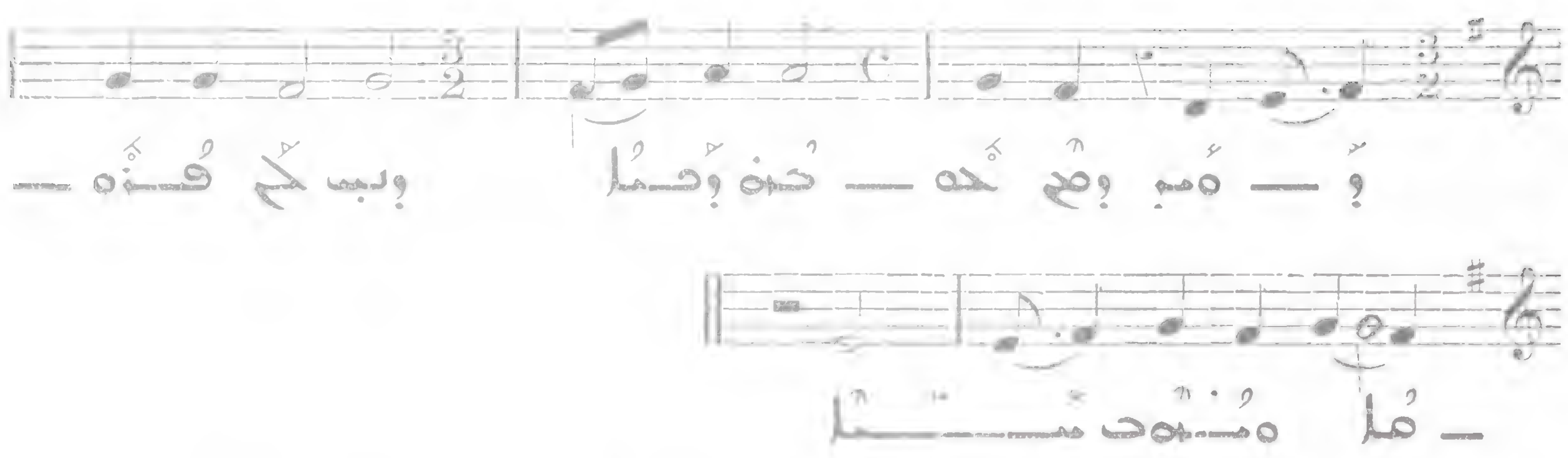


634

Allegro molto

II

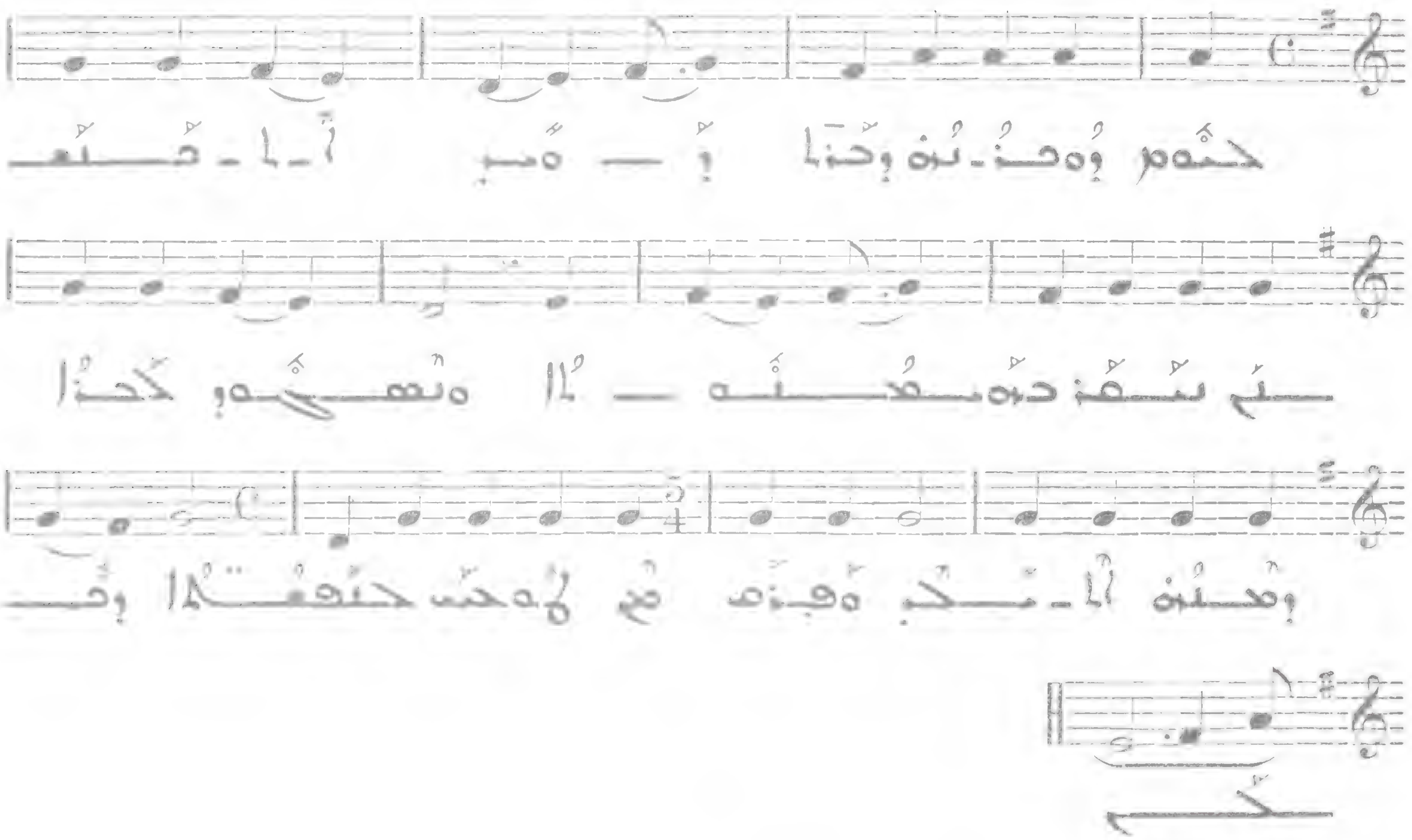




63

Allegro molto

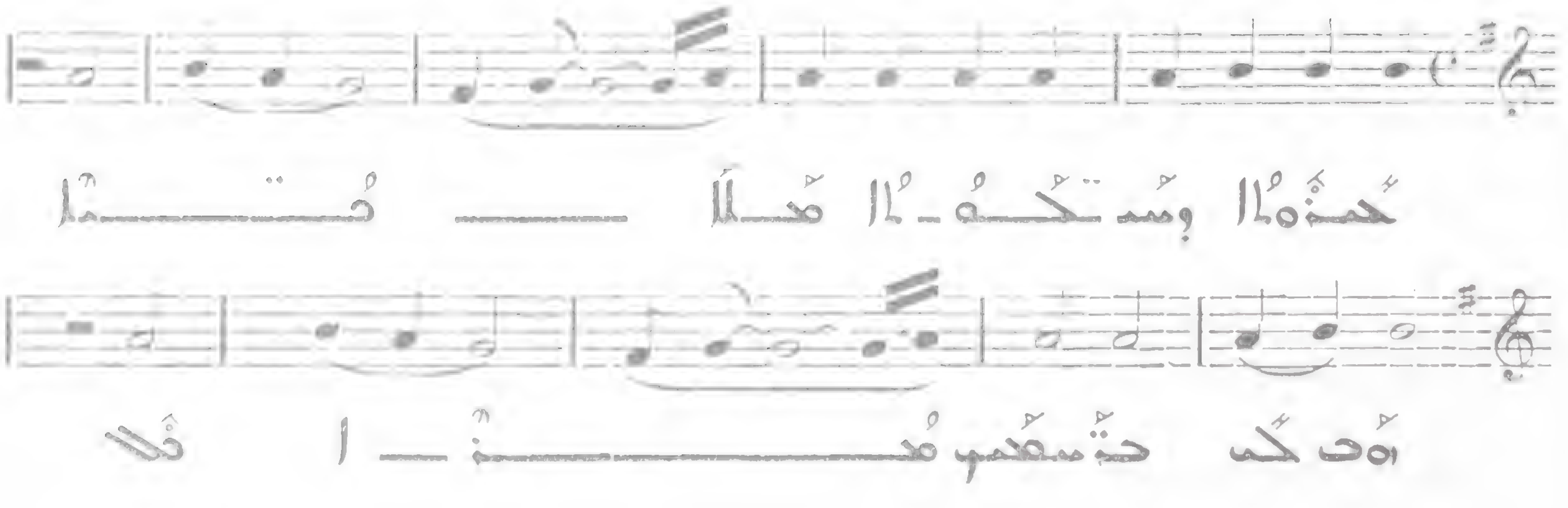
II

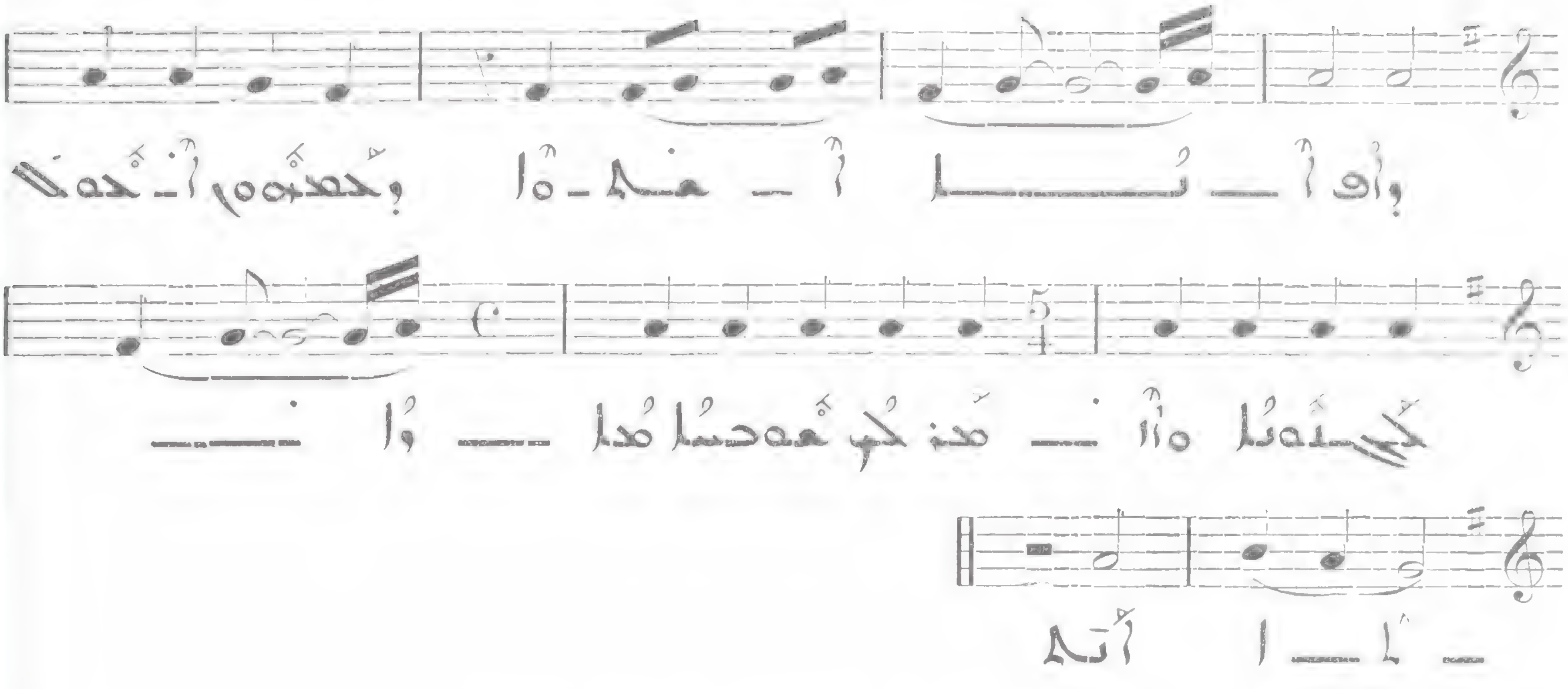


63

Allegro

II

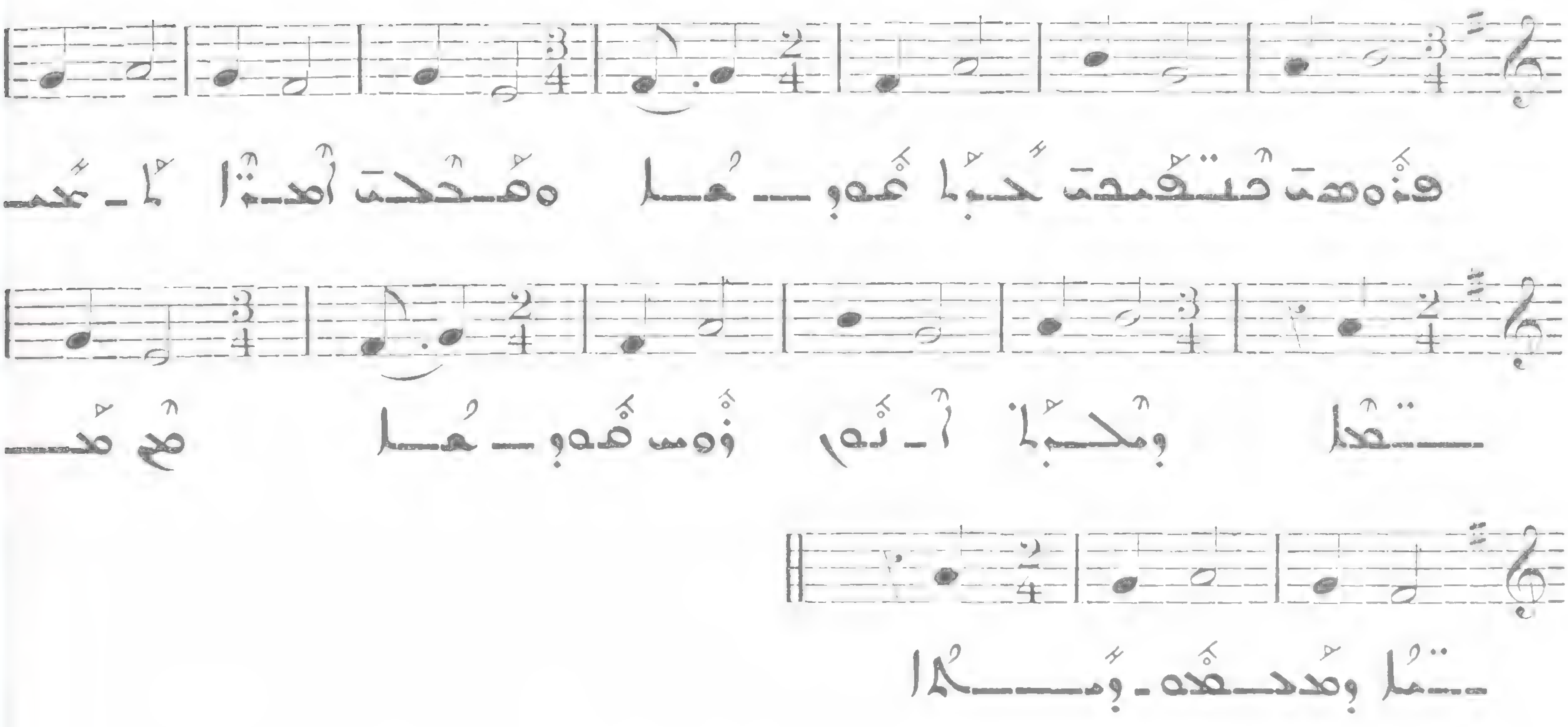




637

Allegro moderato

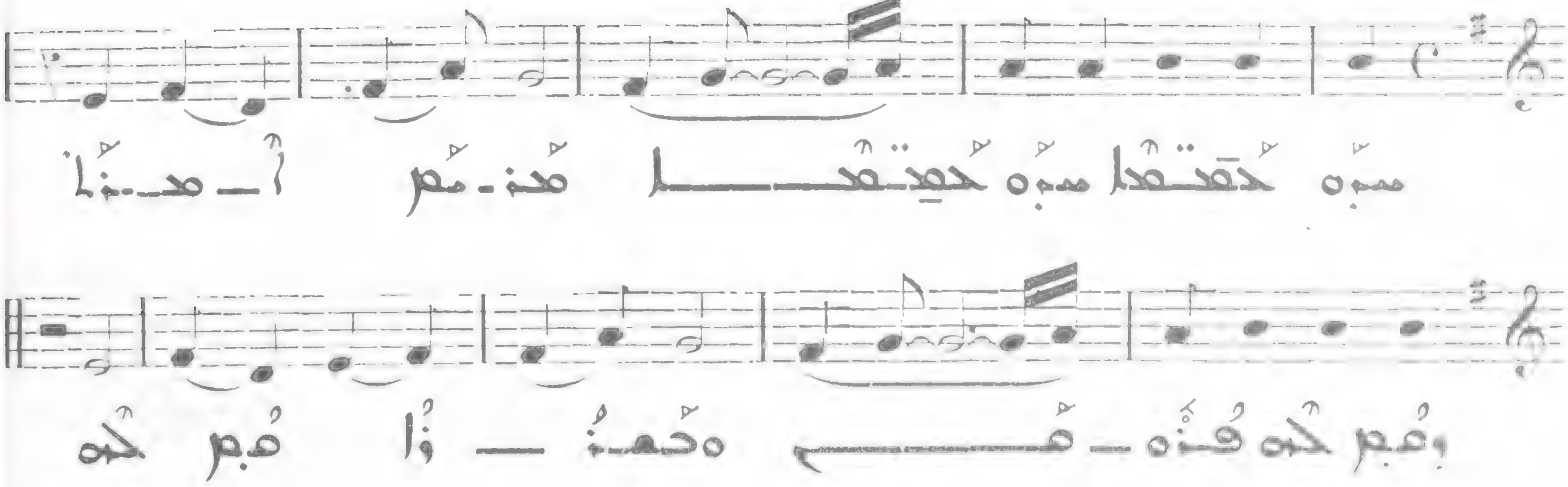
II



638

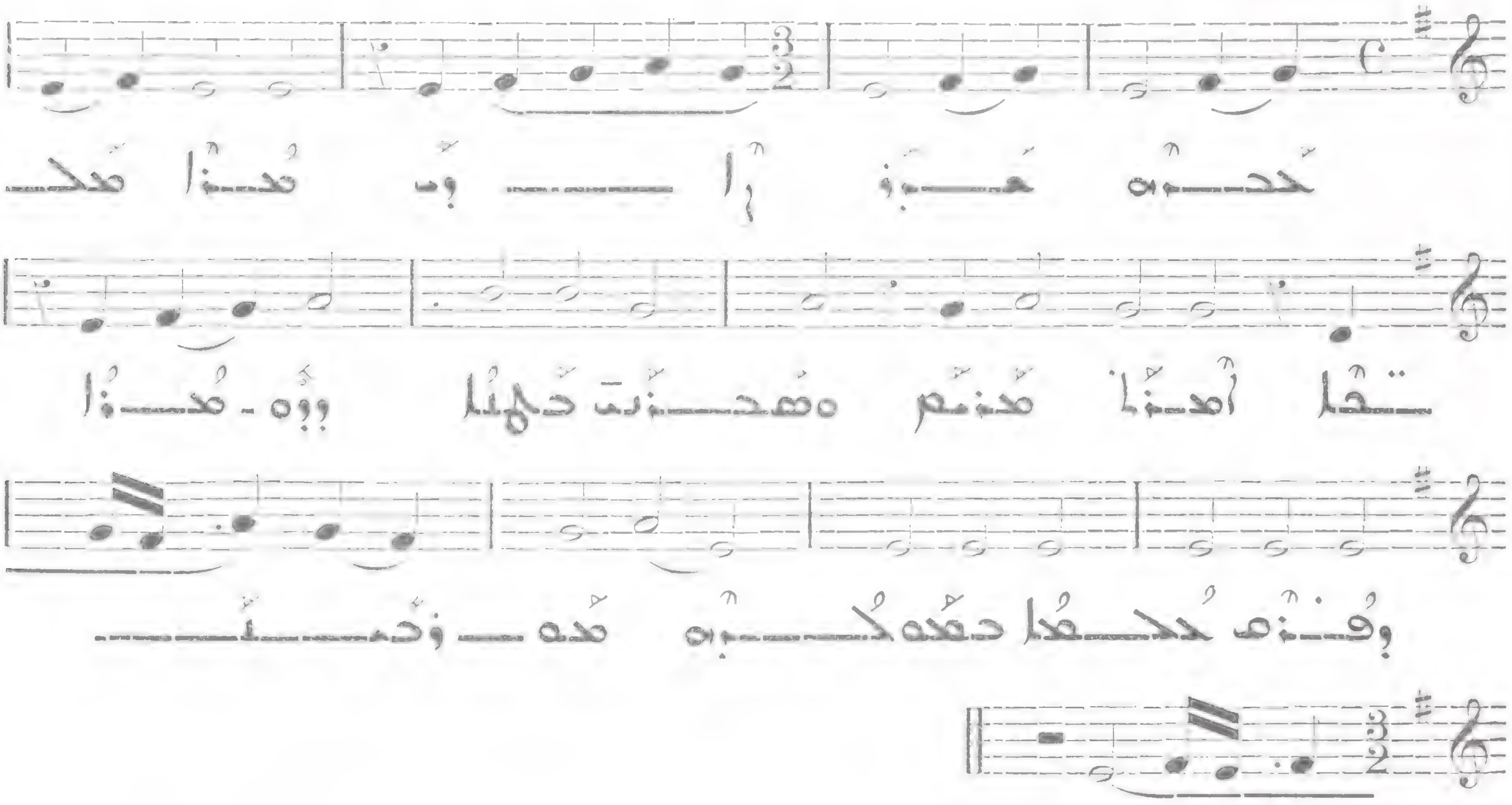
Allegro

II



63

Allegro moderato

II 

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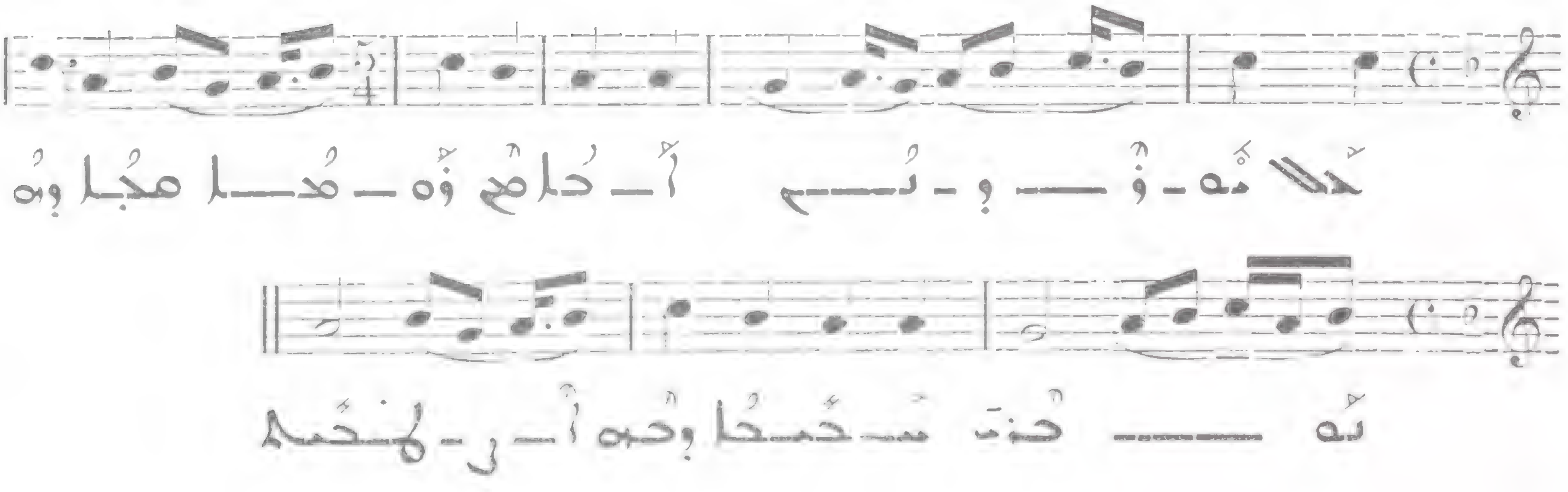
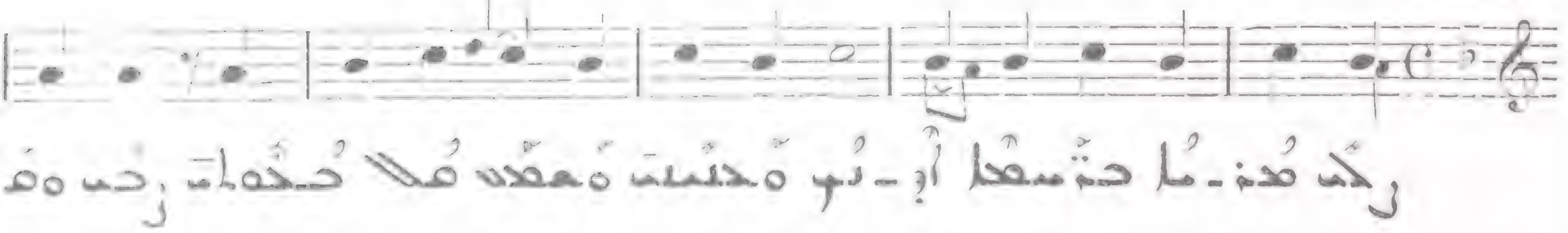
64

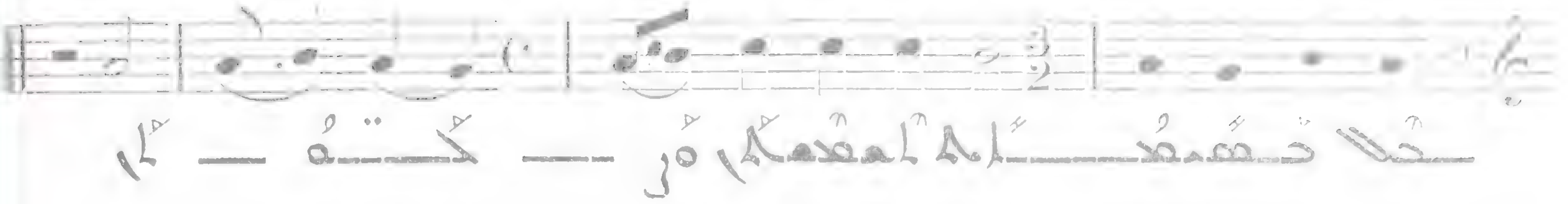
Andantino

II 

64

Presto

III 



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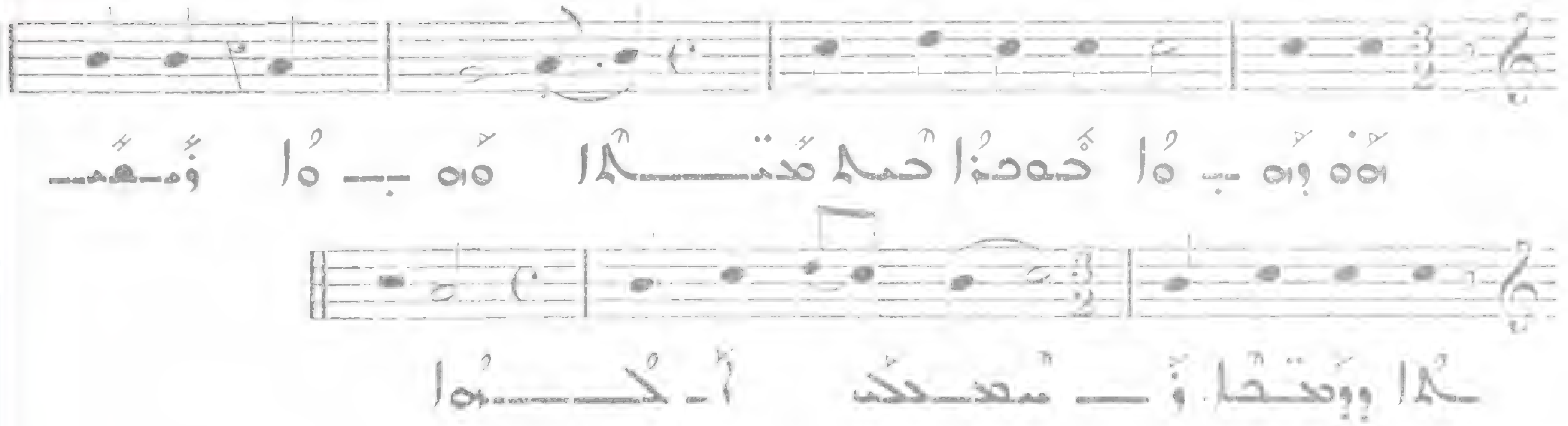
Allegro

III



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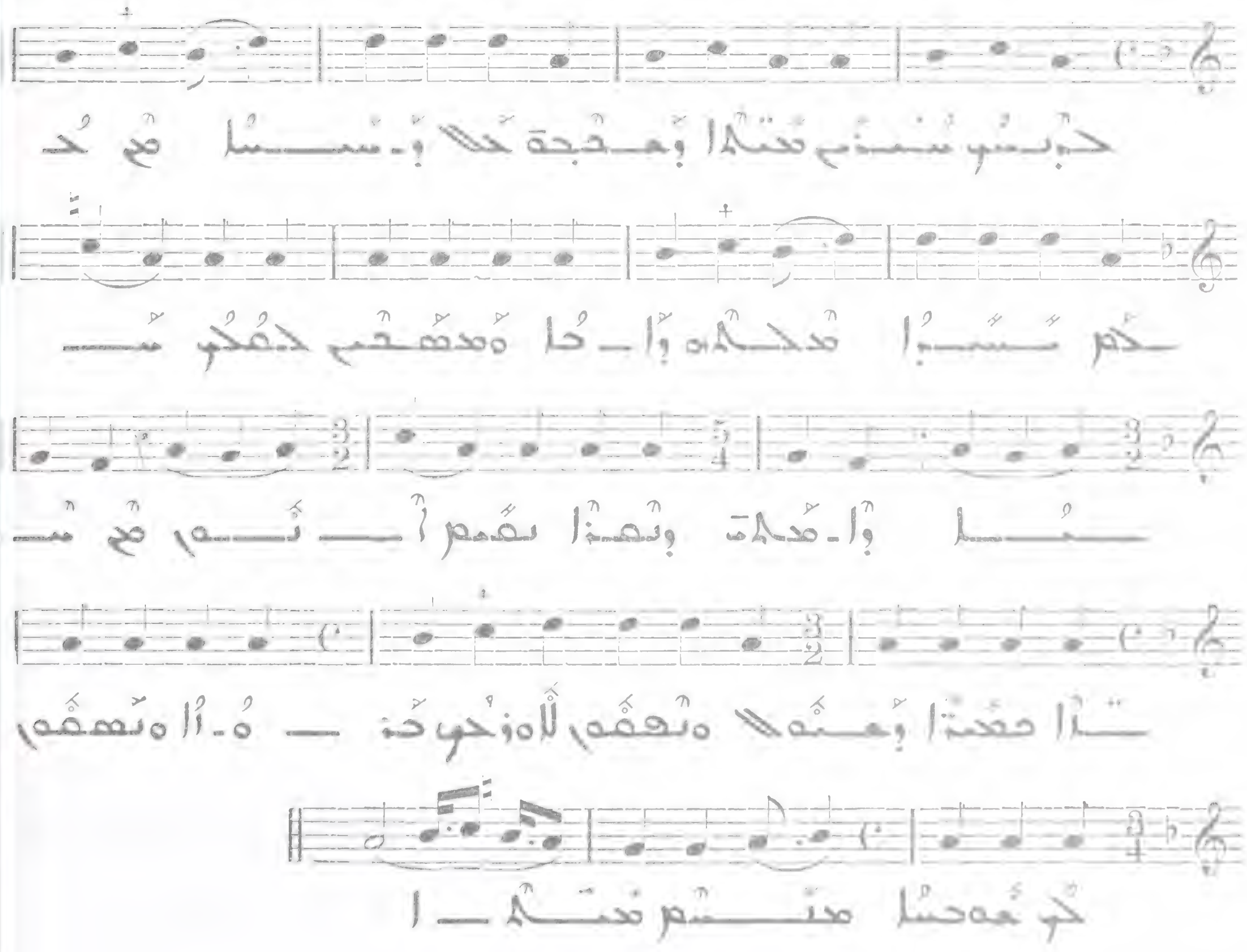
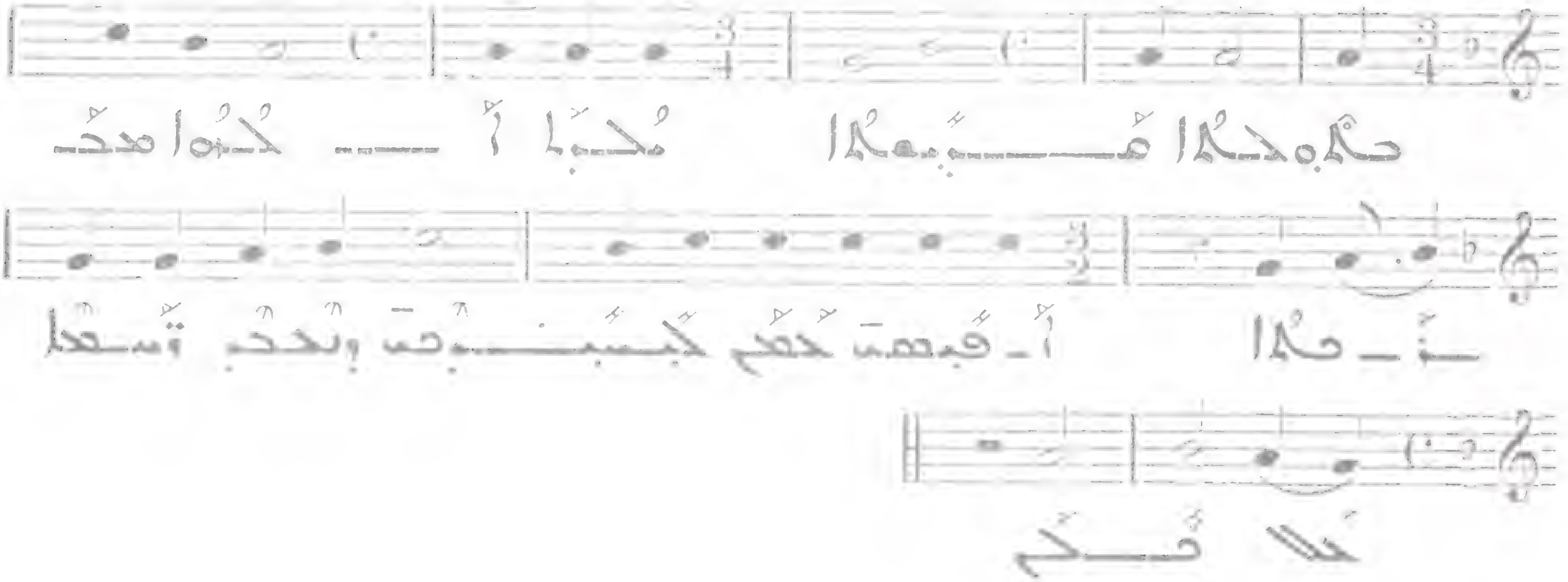
Allegro

III



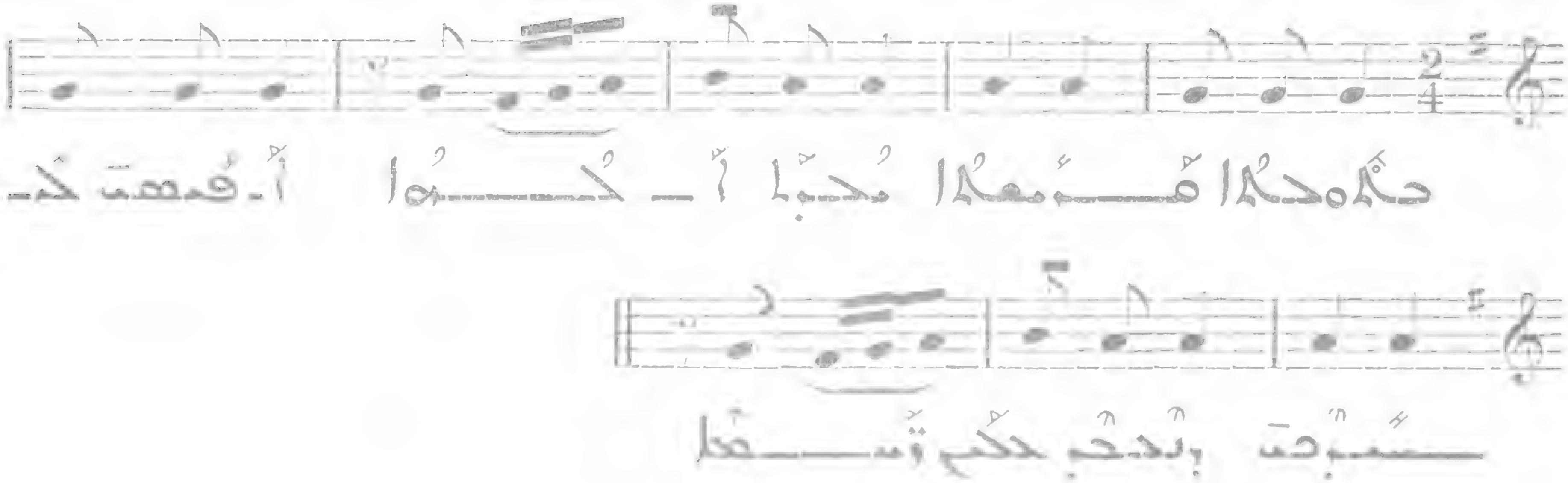
644

All. molto



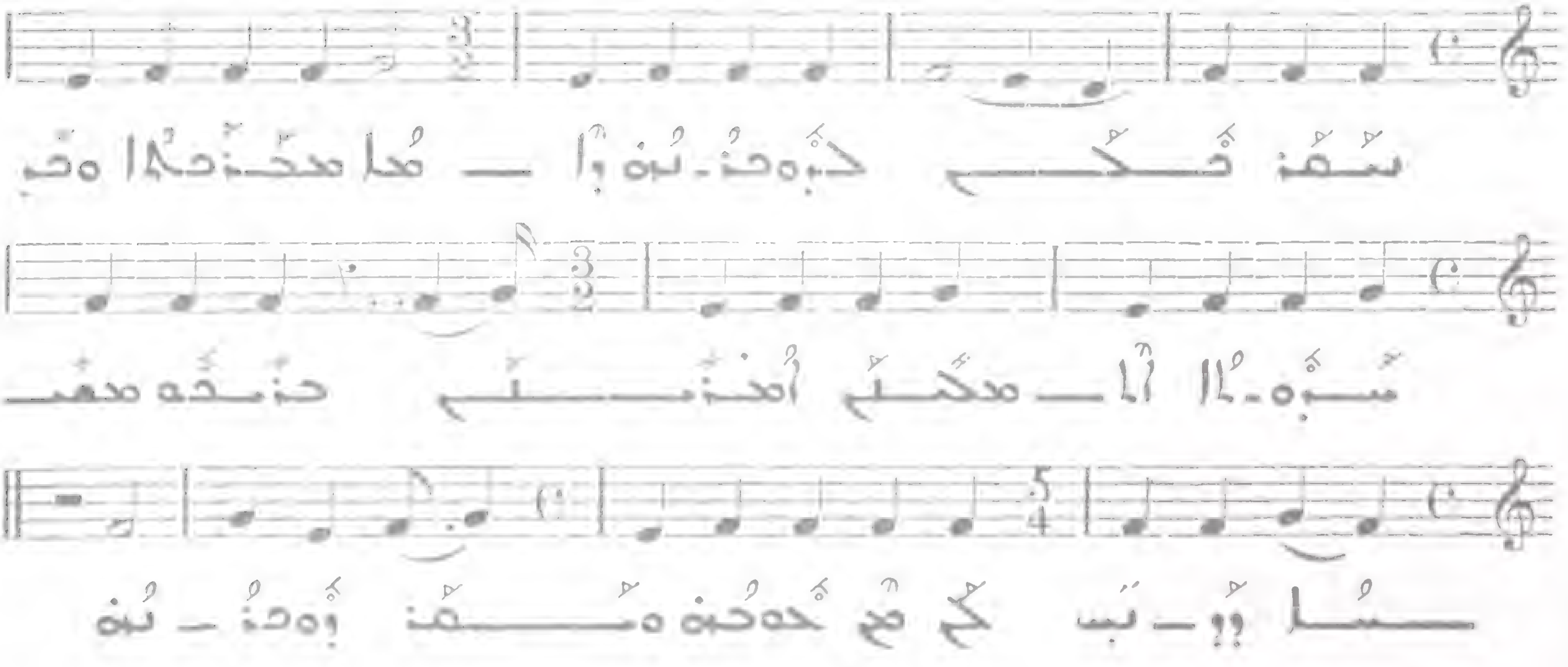
645

Allegro moderato



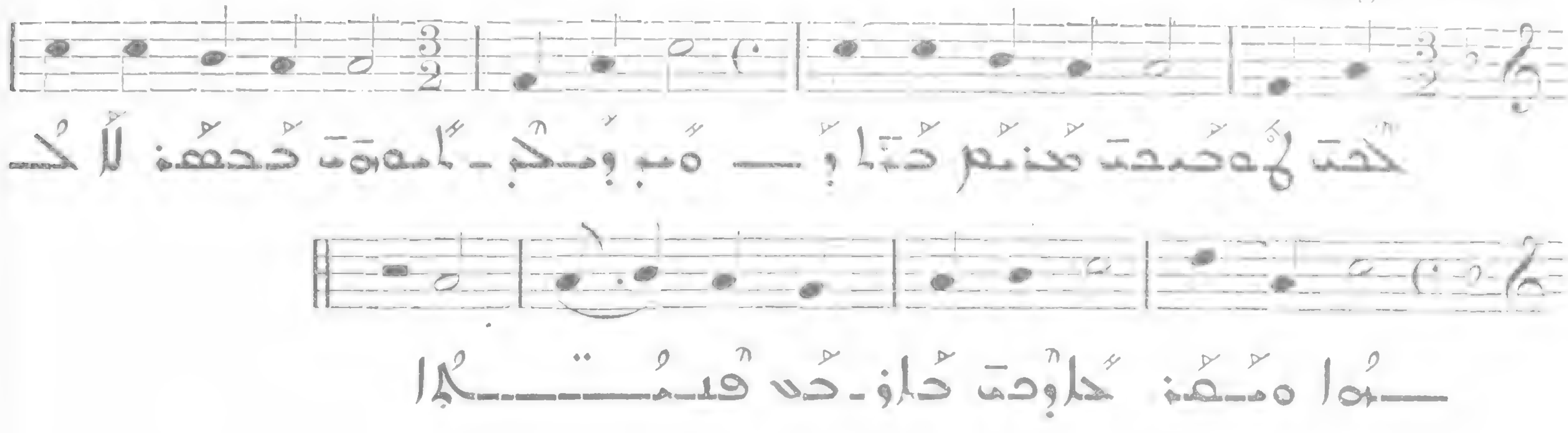
646

Allegro molto



647

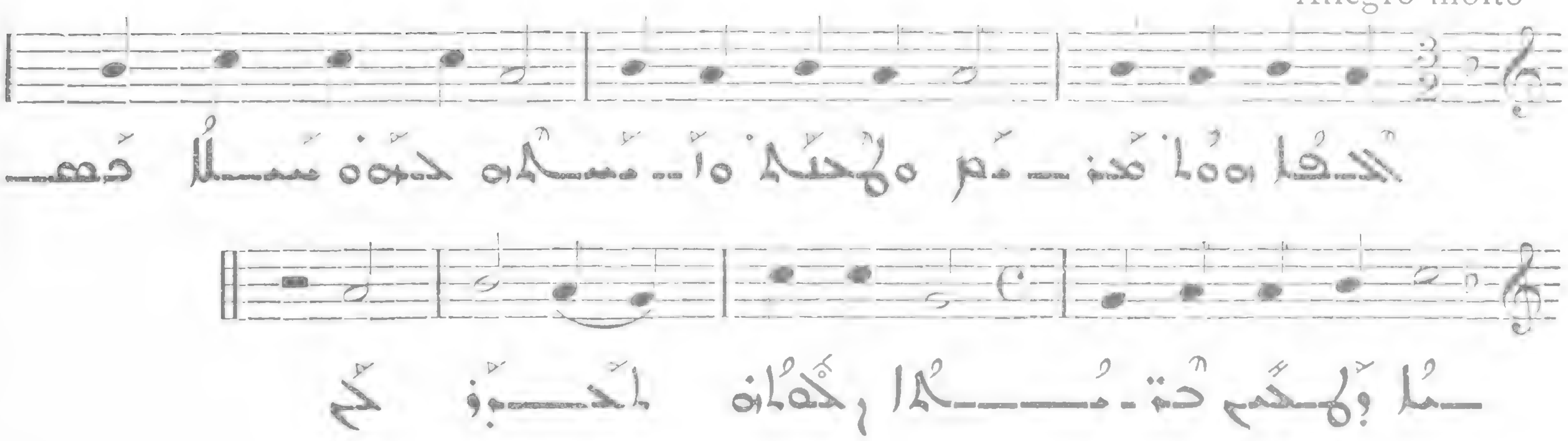
Allegro molto



III

648

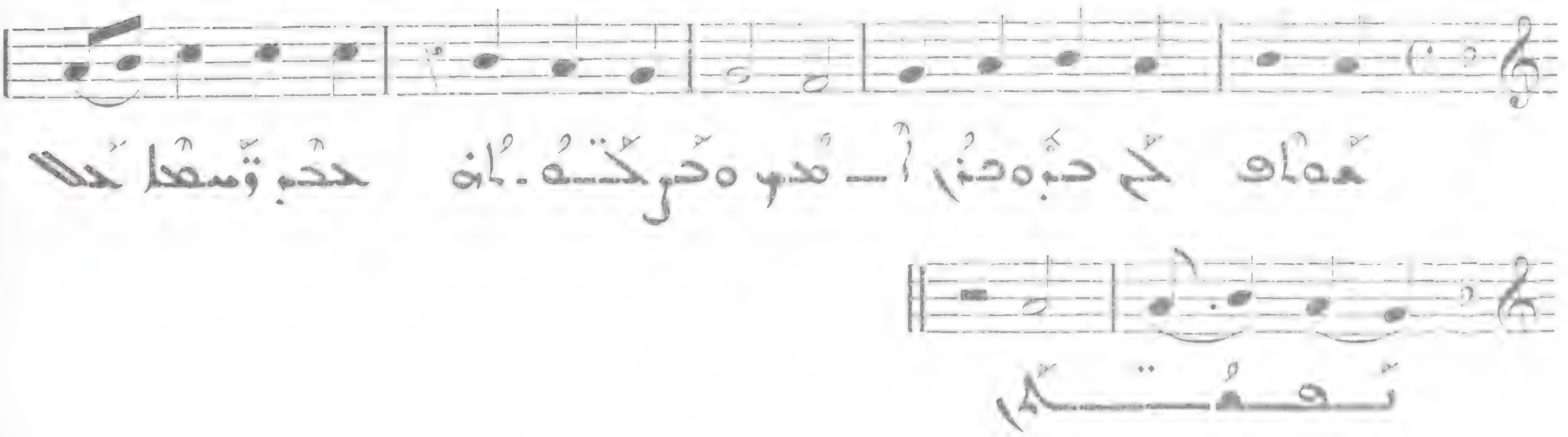
Allegro molto



III

649

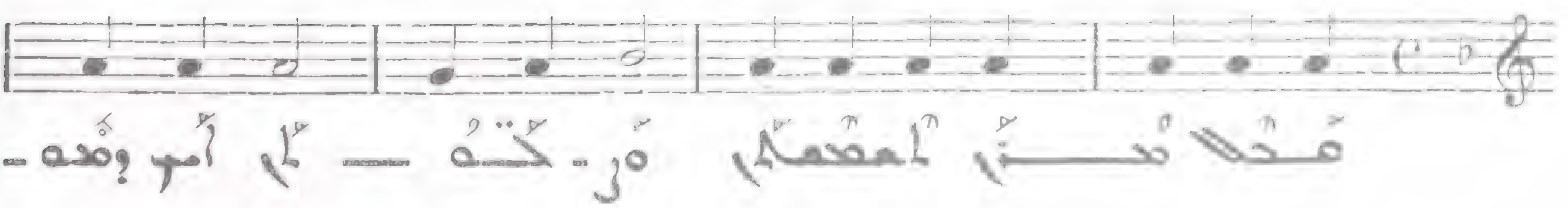
All. molto



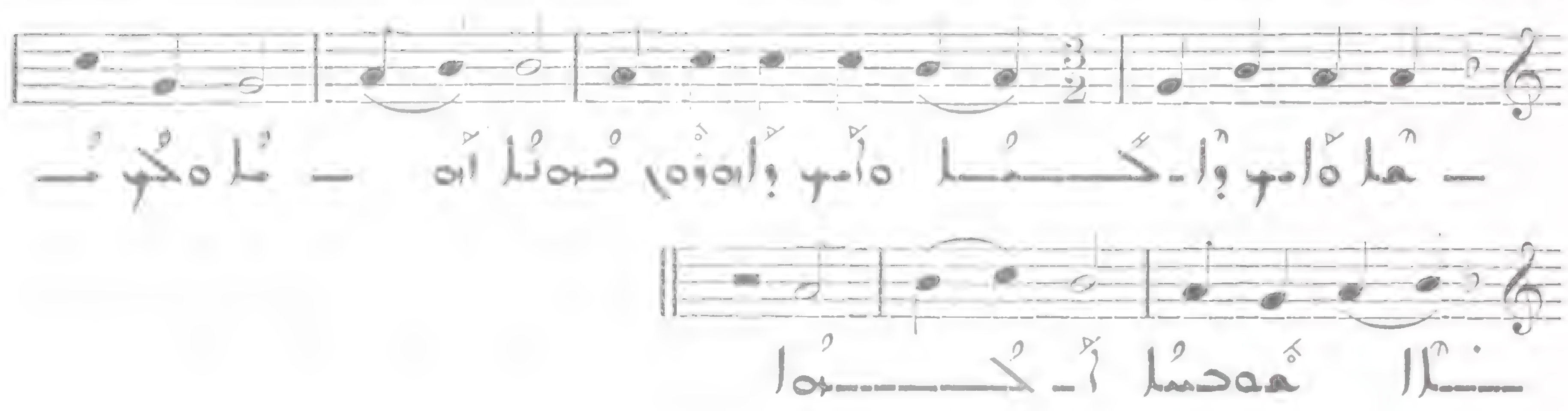
III

650

Allegro molto



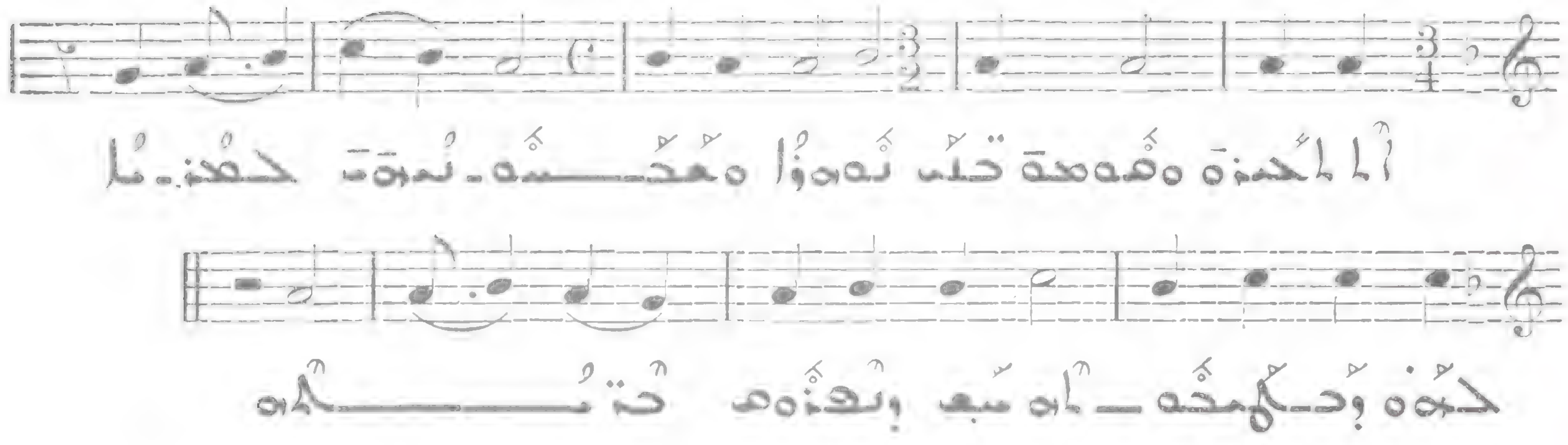
III



651 ܩܝܢܬܐ : [illegible]

Allegro molto

III



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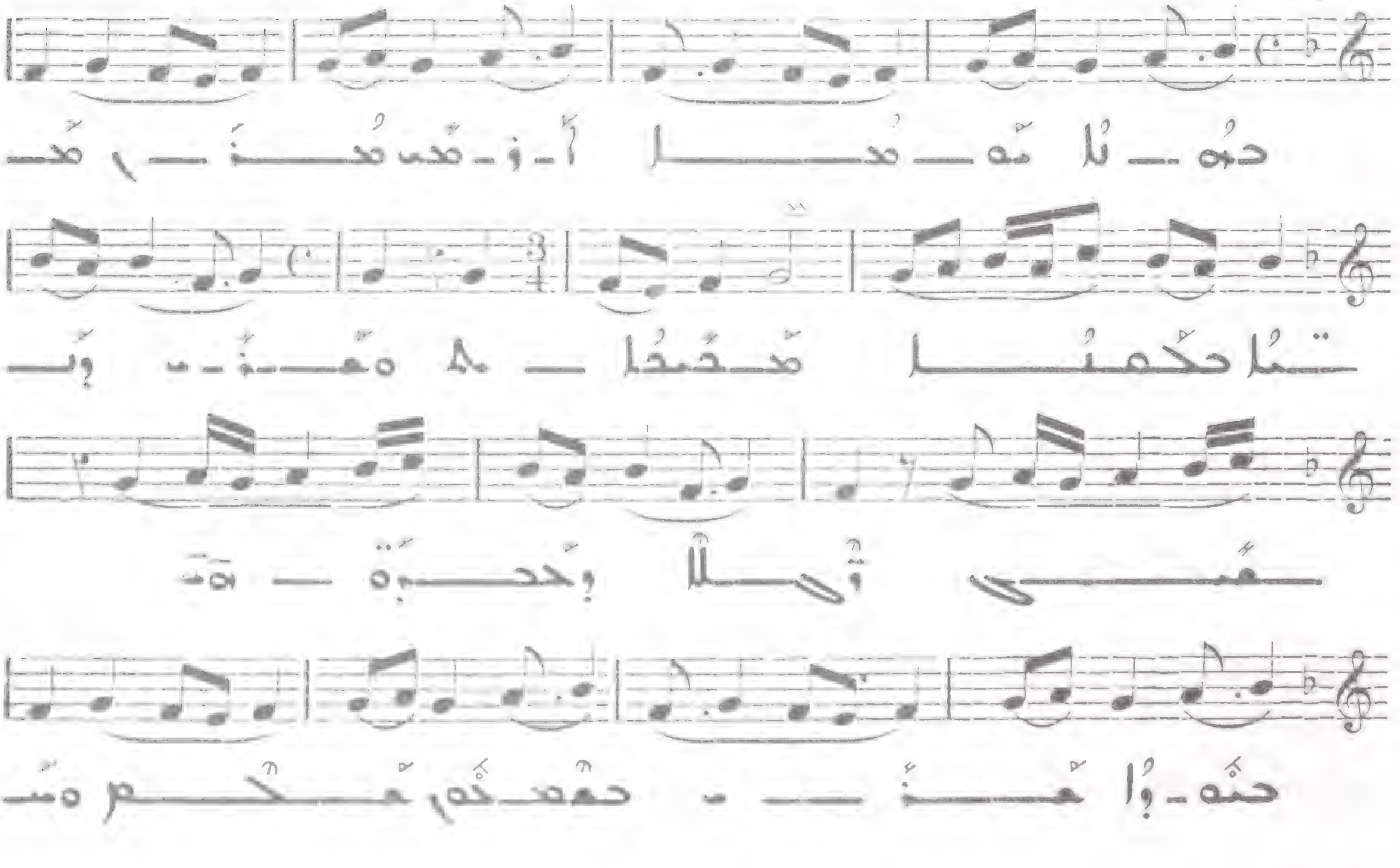
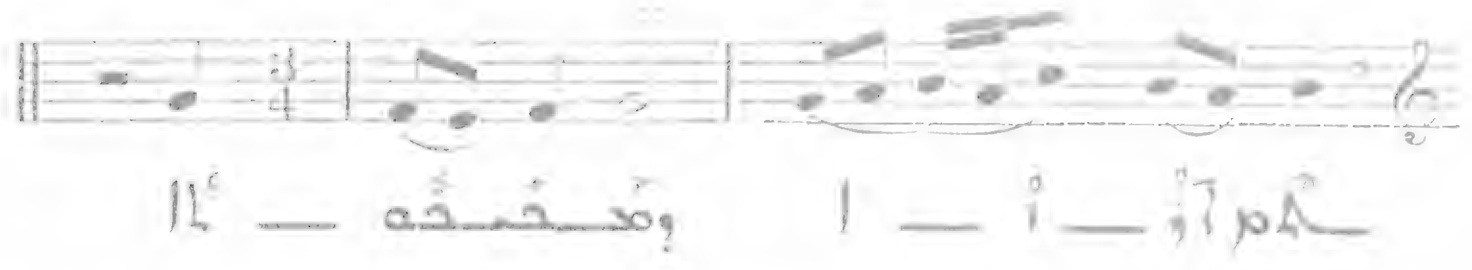
652 [illegible]

Allegro

II

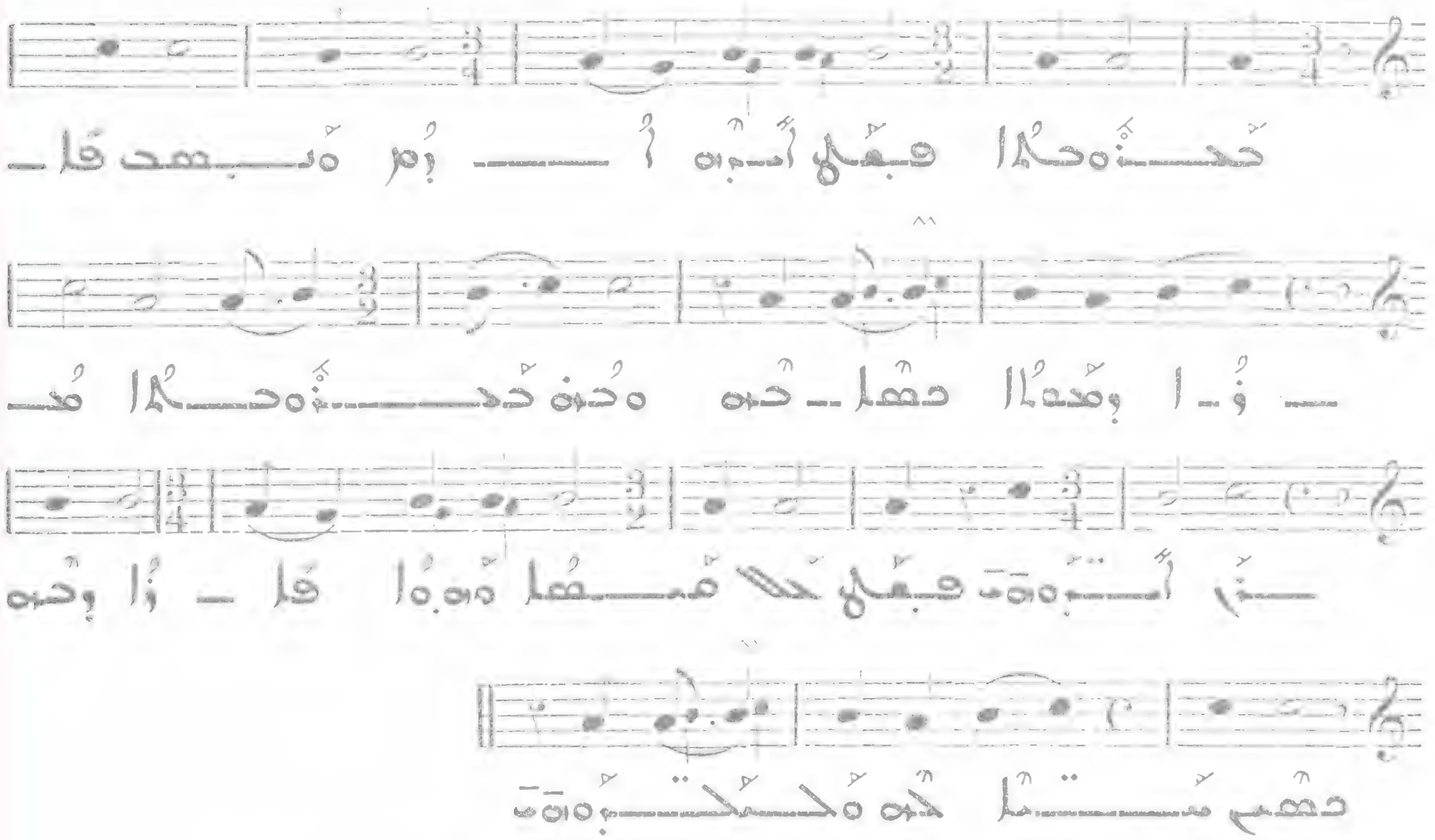




653

Presto

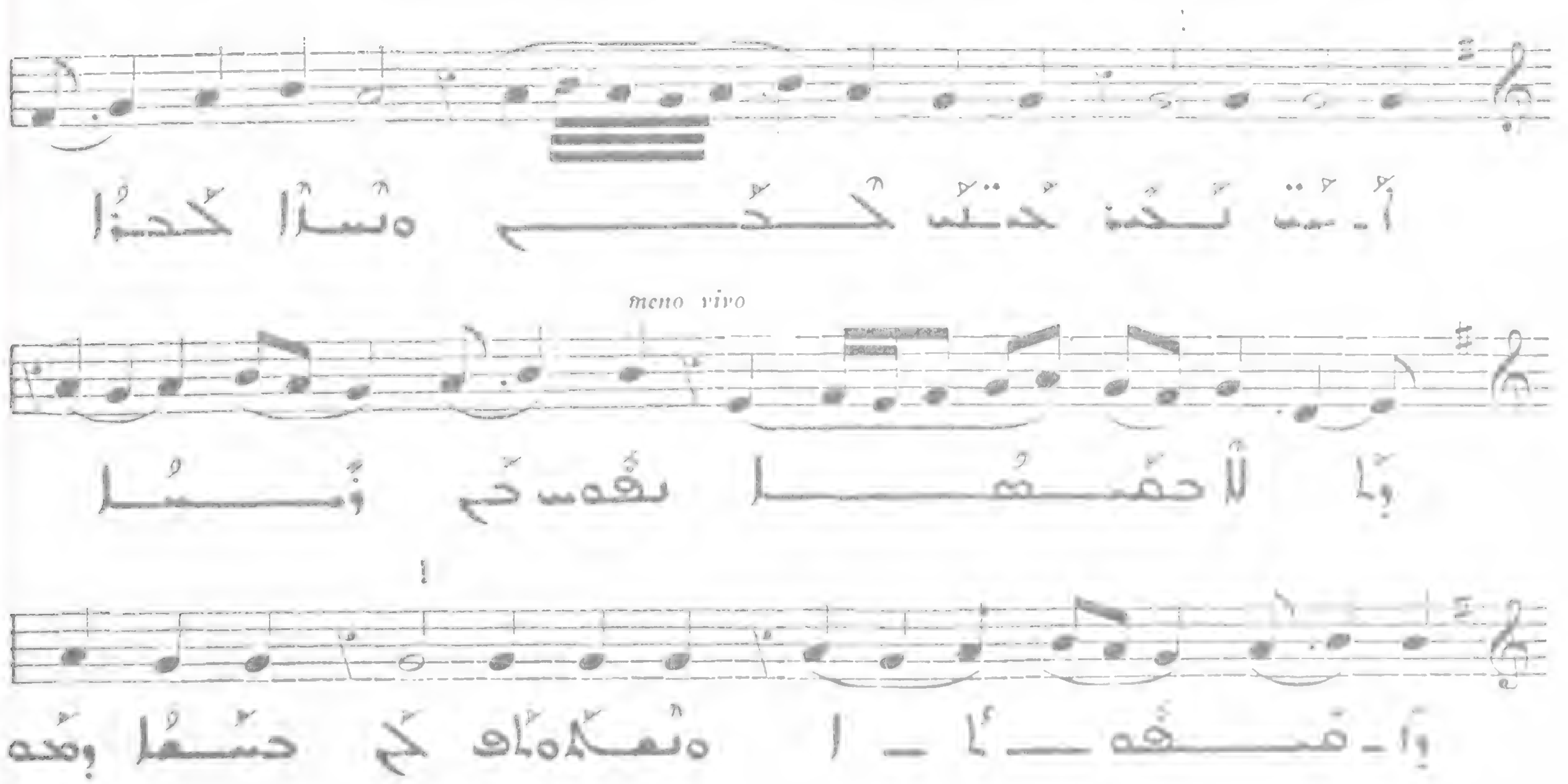
III

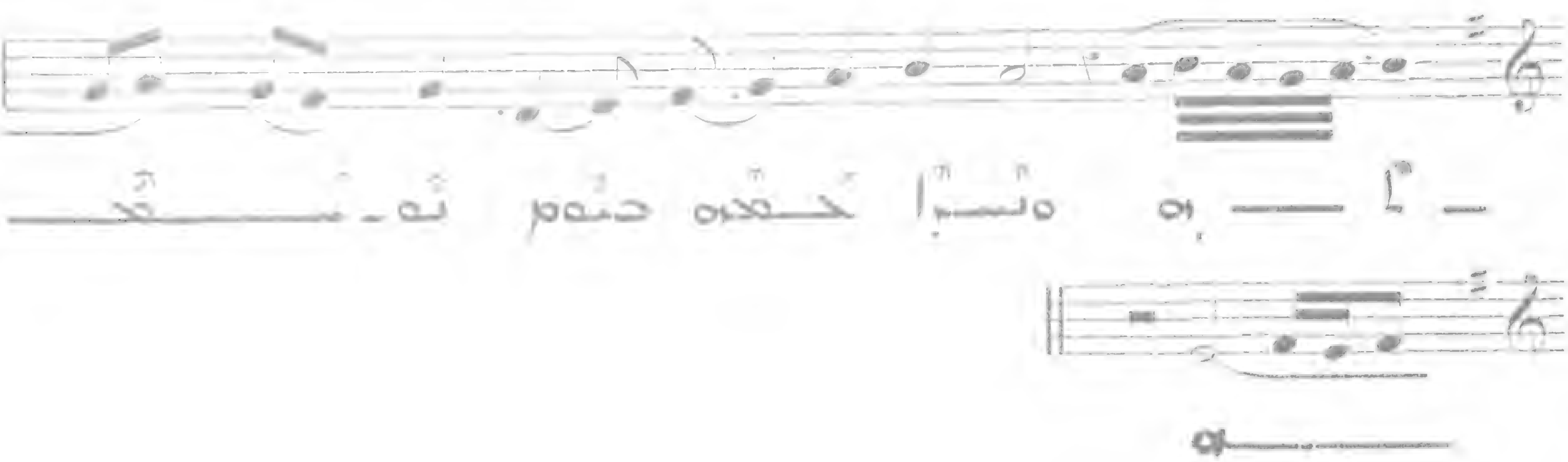


654

Allegro

I





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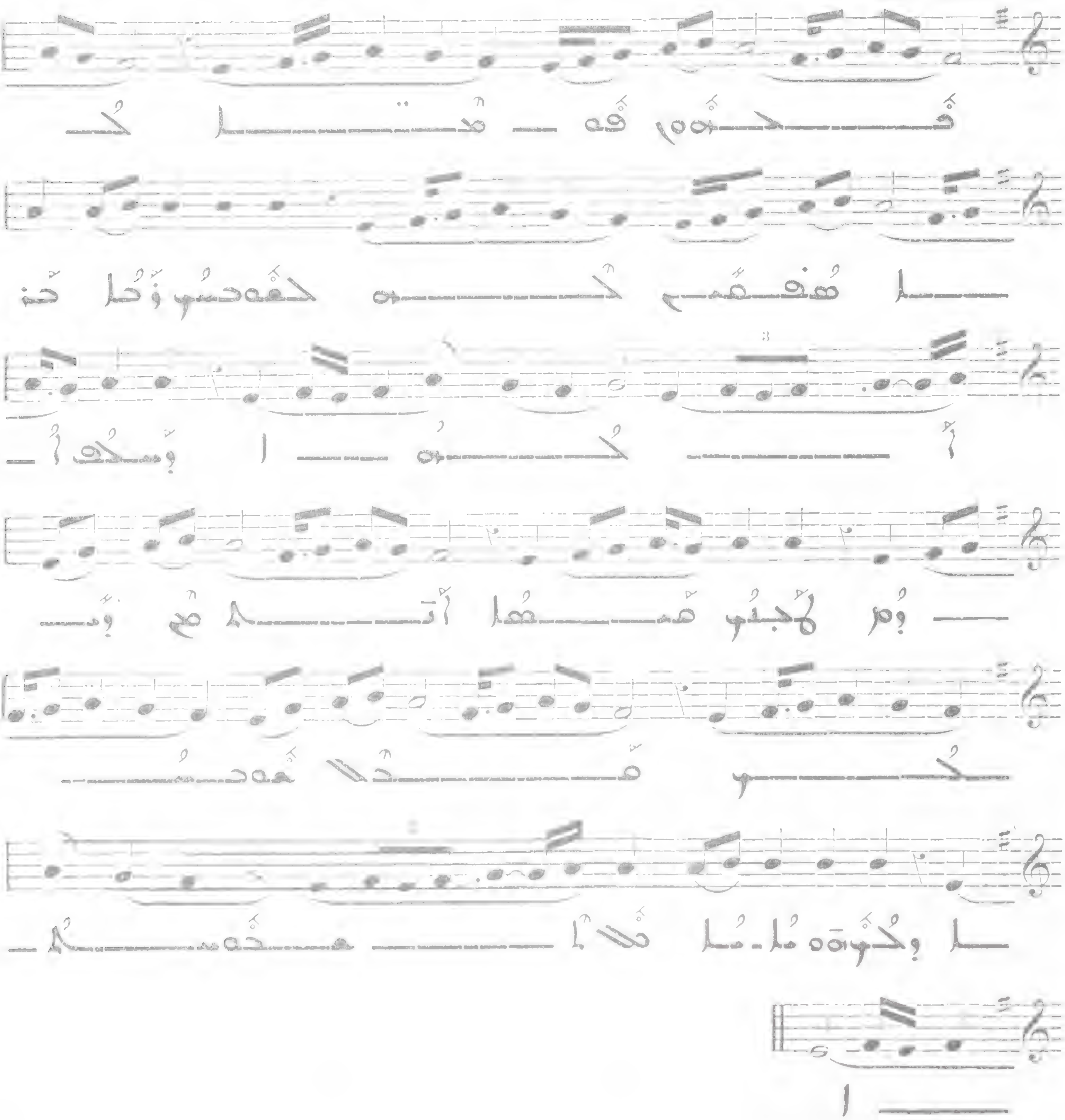
All. moderato

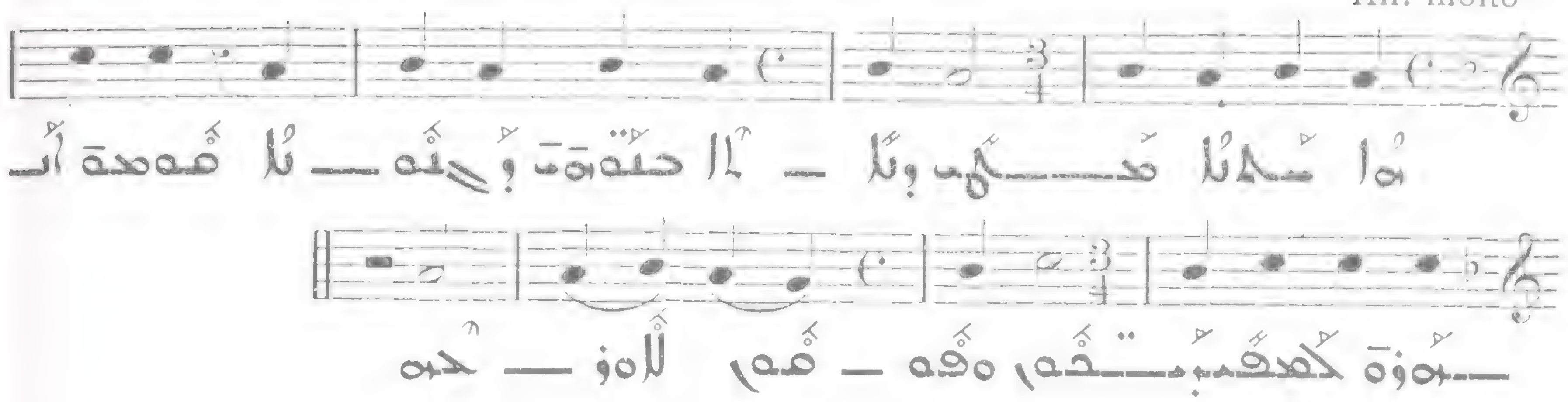
II



656 ܡܥܗܕܢܘܬܐ ܠܒܝܬ ܥܢܝܕܐ : ܗܐ ܡܚܝܠܐ ܡܟܝܟ

All. molto

III



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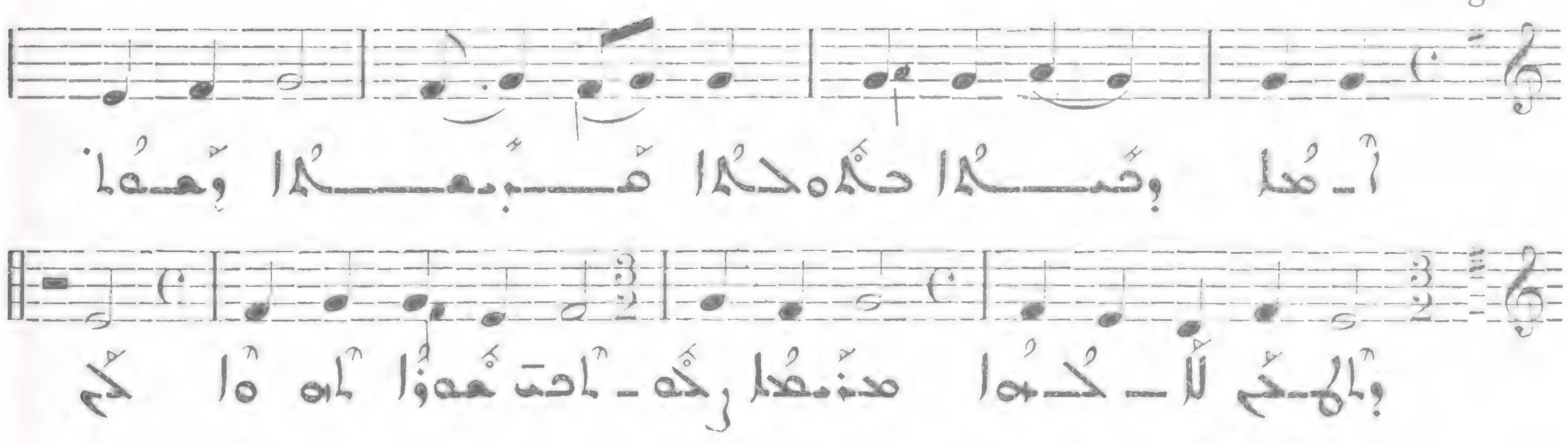
657 ܐܒܐ ܕܥܢܝܕܐ

Allegro

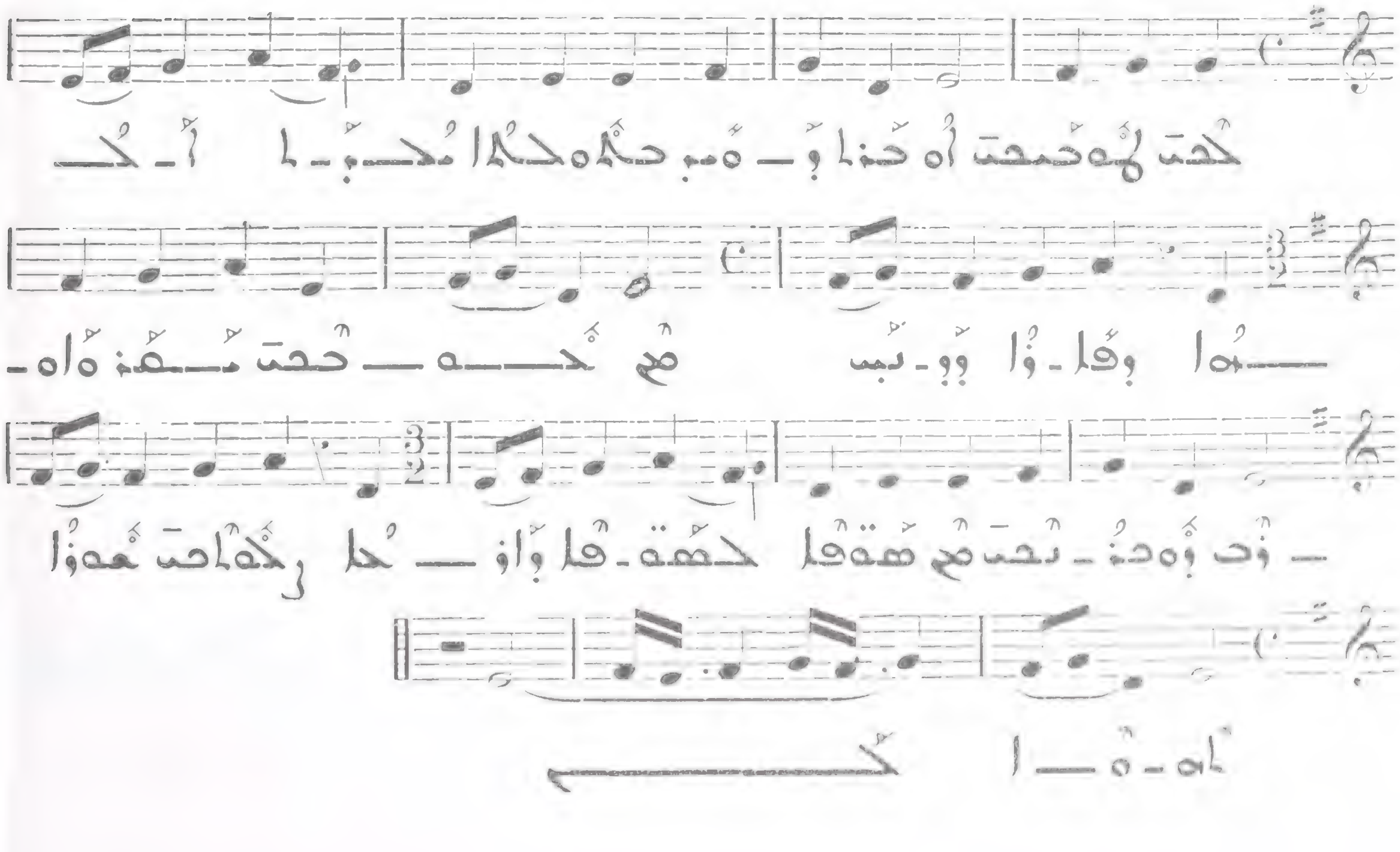
IV



658 ܐܡܡܠܐ ܘܡܫܝܚܐ : ܠܒܢܝ ܛܘܒܢܐ

Allegro moderato

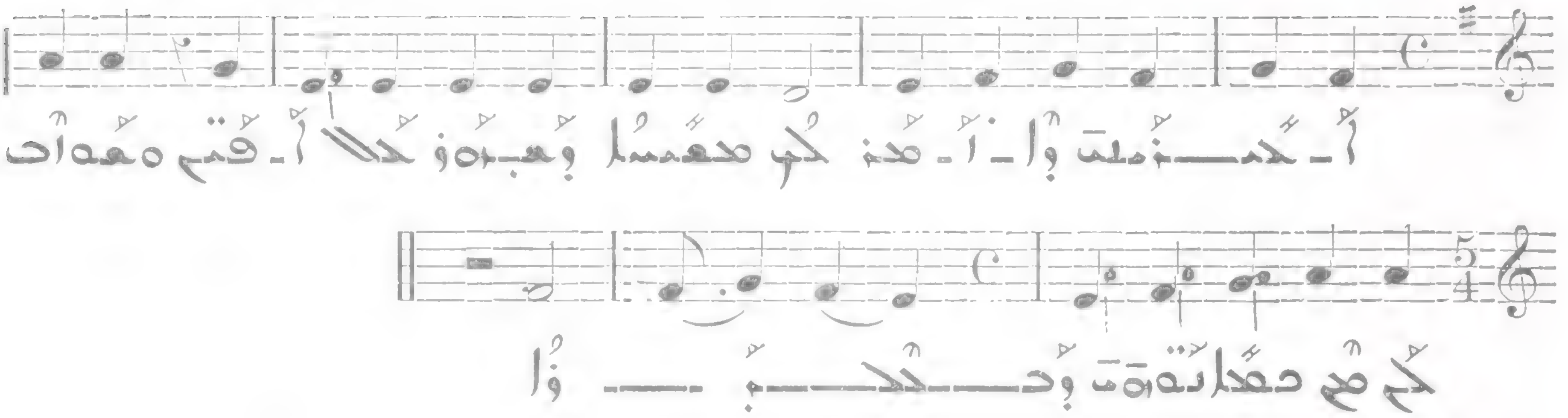
IV



ܡܥܢܝܬܐ : ܒܪܫܝܬ ܕܐܬܒܪܝ ܒܗ ܥܠܡܐ 6

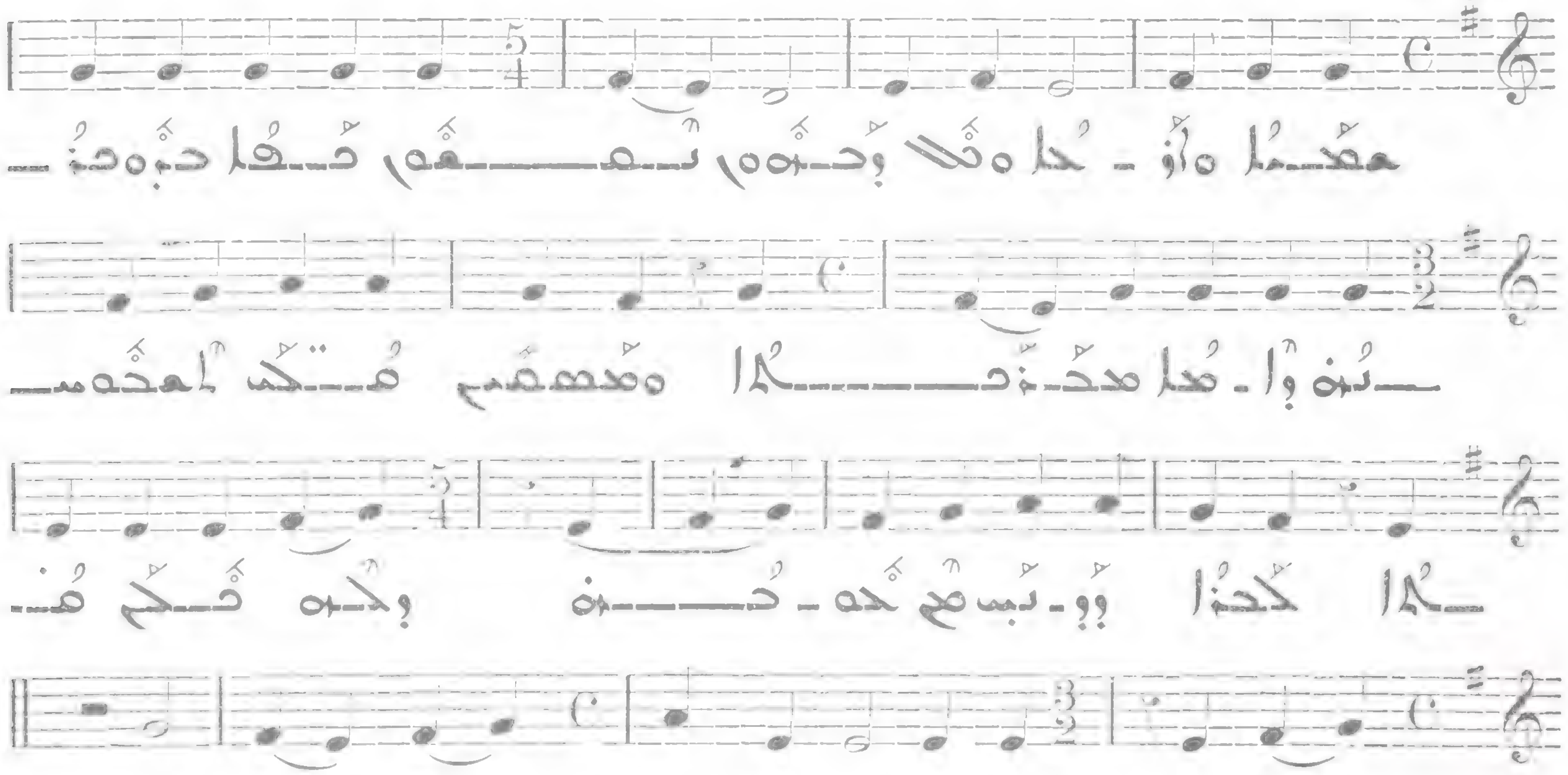
All. molto

I



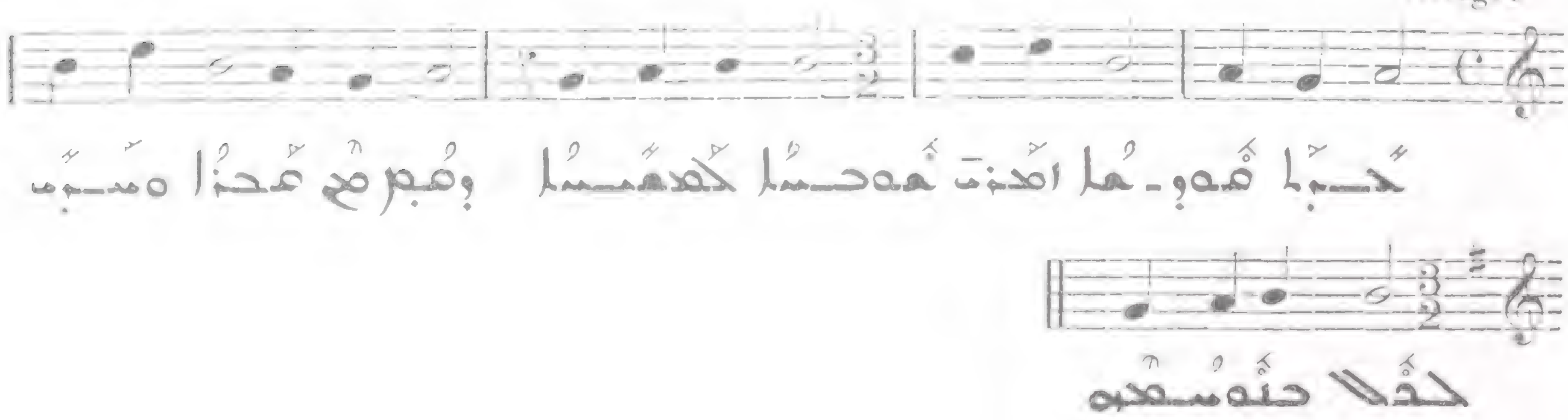
ܒܫܘܠܡܐ ܕܡܥܒܕܐ ܥܠܡܐ : ܫܡܝܐ ܘܐܪܥܐ ܘܟܠ ܕܒܗܘܢ 66

Allegro

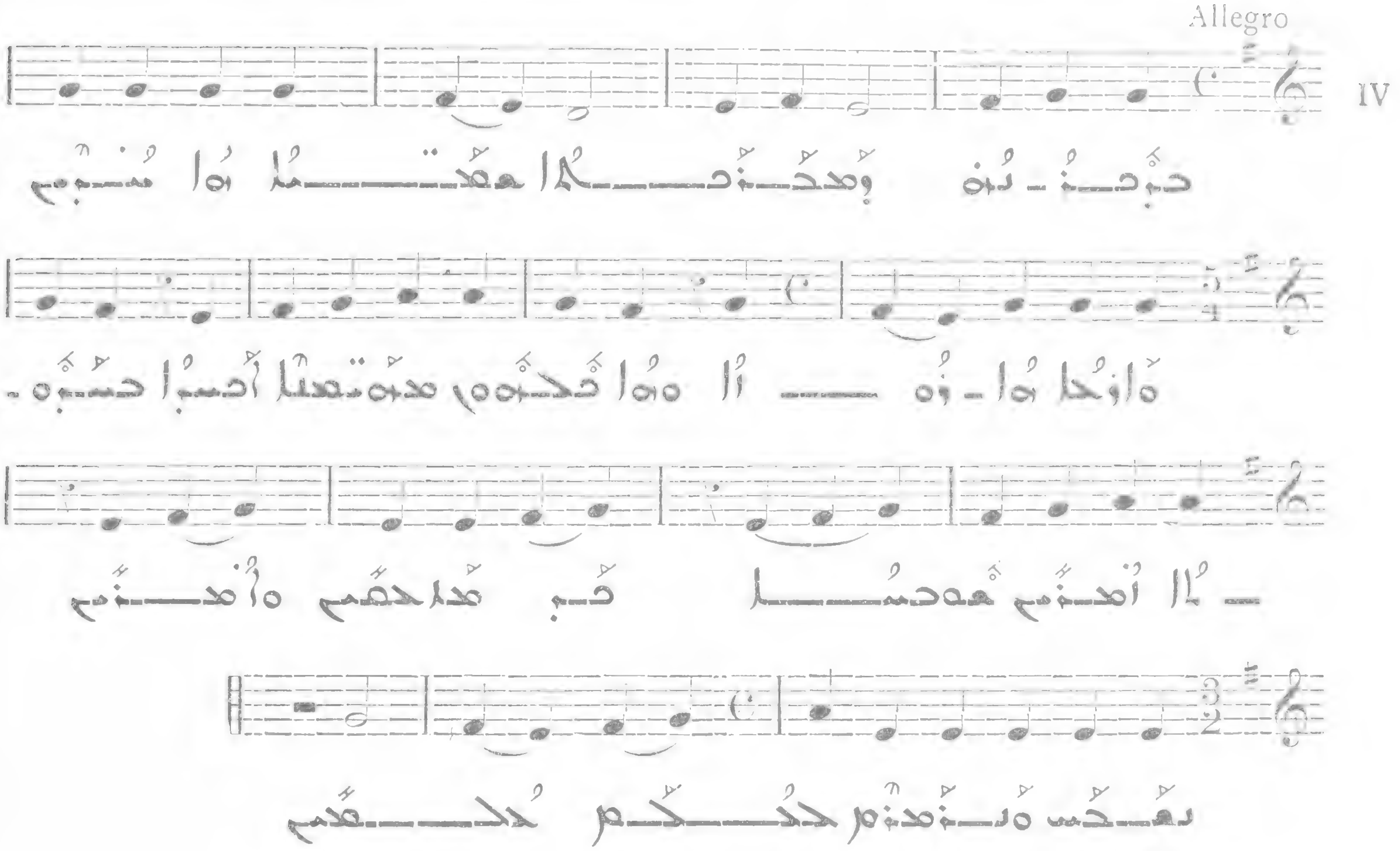


ܐܘ ܠܐܟܐ : ܒܪܐ ܩܕܡܐ 6

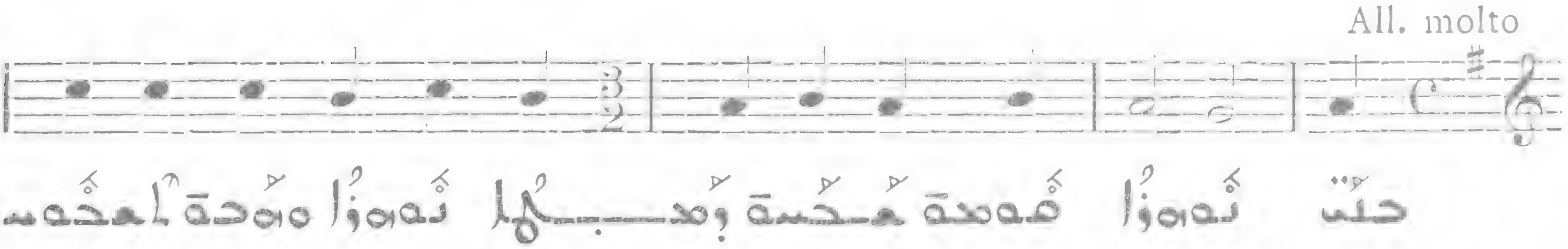
Allegro

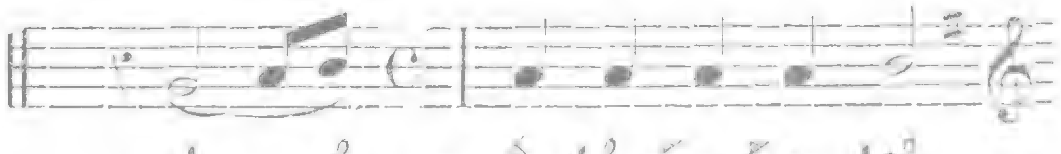


662

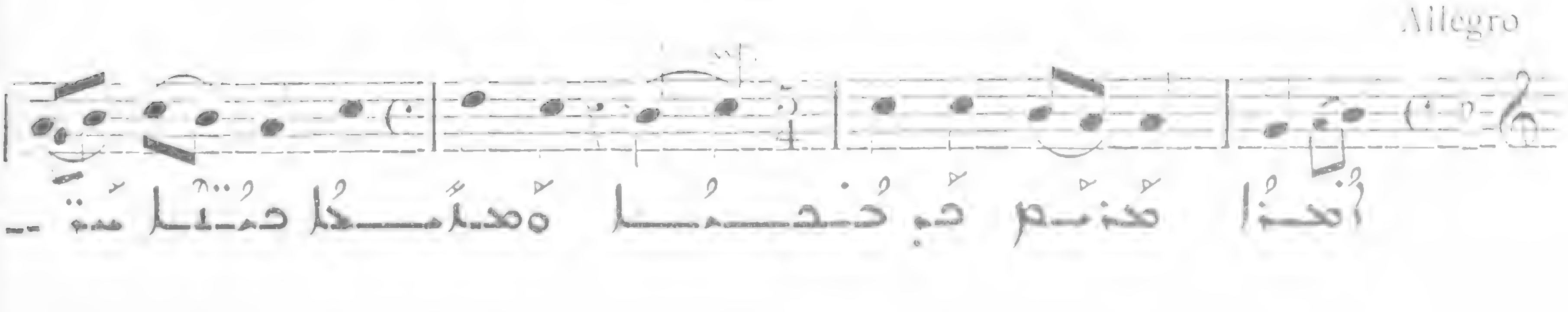


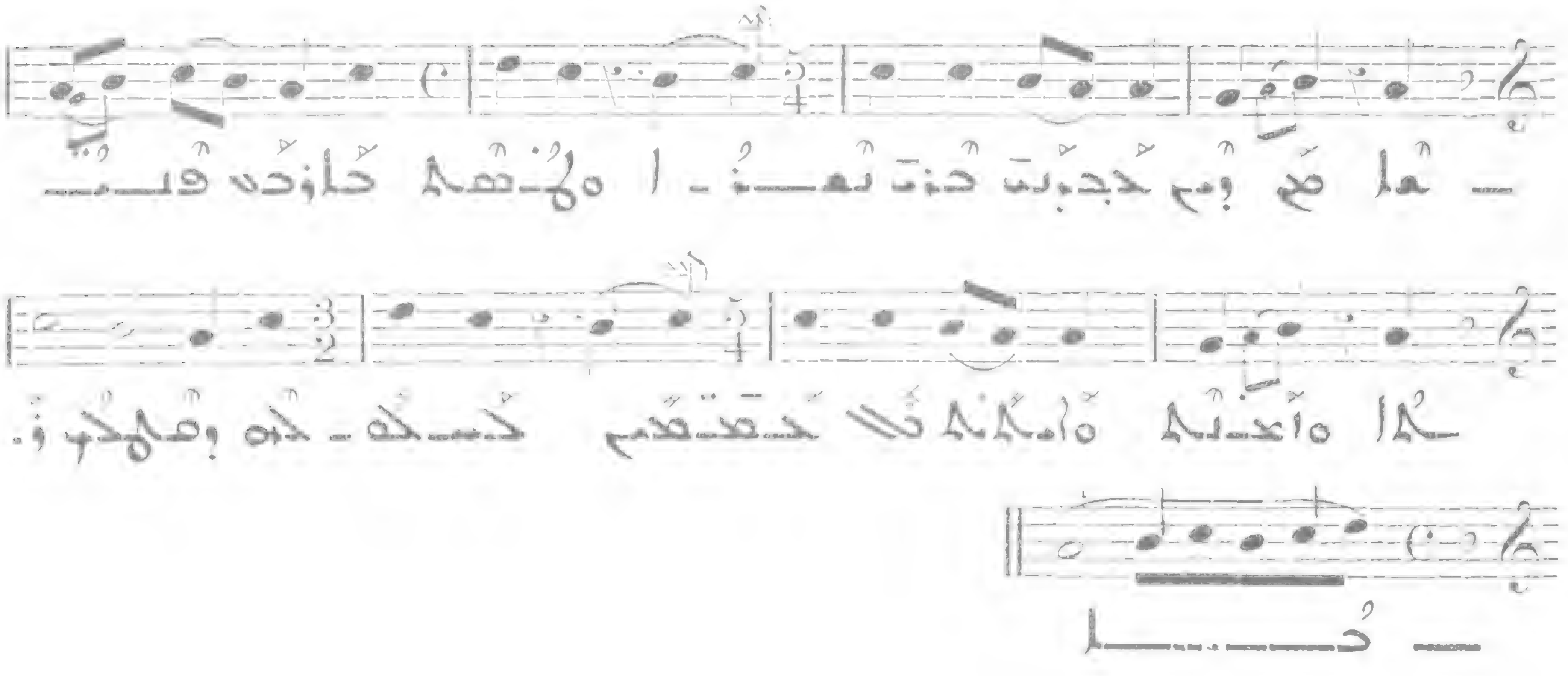
663





664

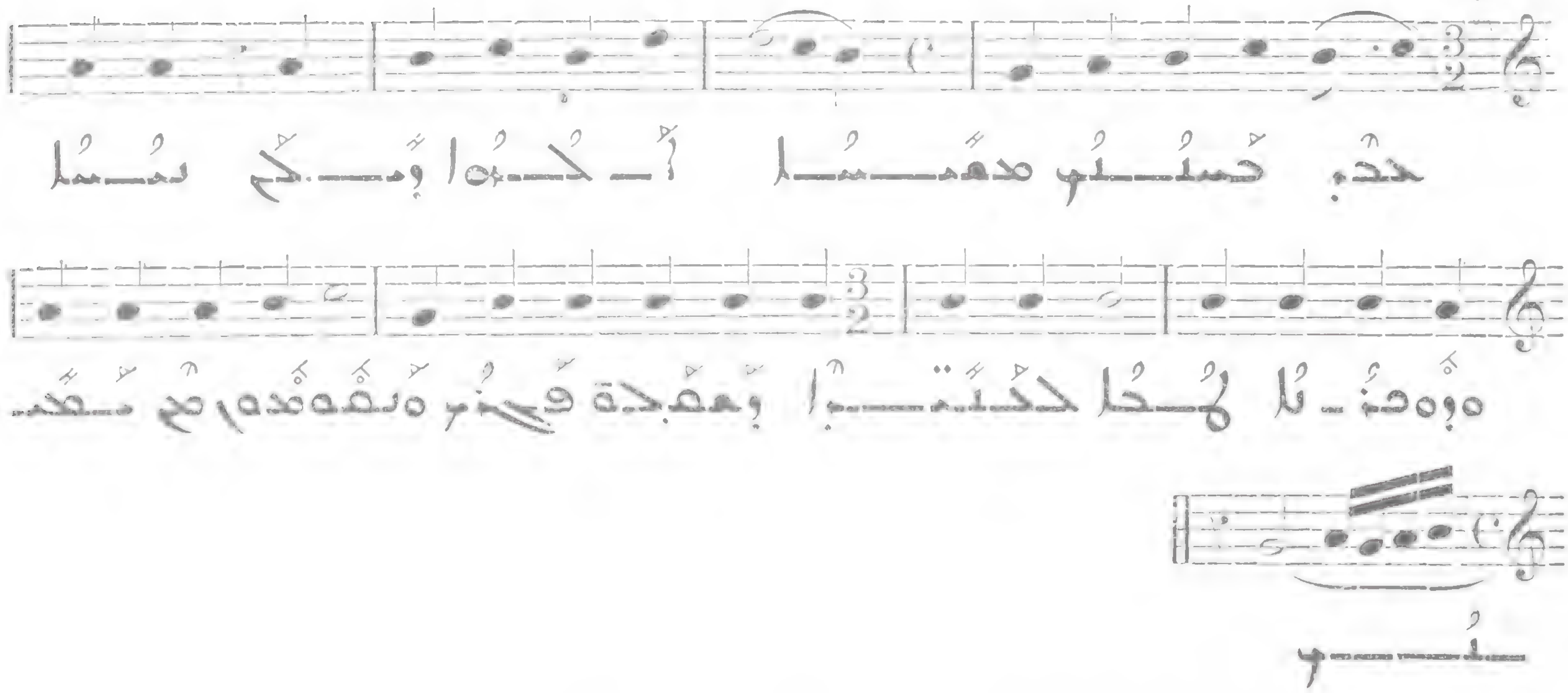




665 ܣܓܝܬܐ ܕܩܝܡܬܐ : ܥܠܡ ܥܠܡܝܢ

Allegro

IV



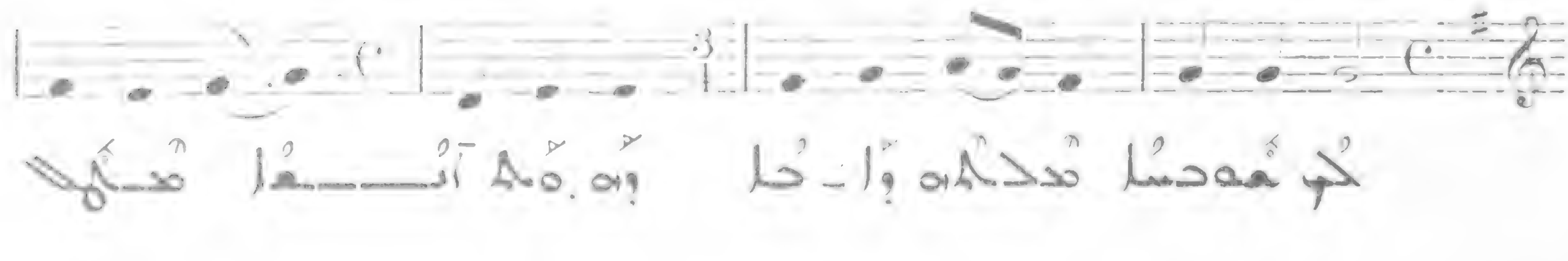
666 ܠܟܘܢ ܕܒܪܐ ܡܫܒܚܝܢ ܕܒܗ : ܫܠܘܐ ܘܠܐ ܫܠܝܬܐ

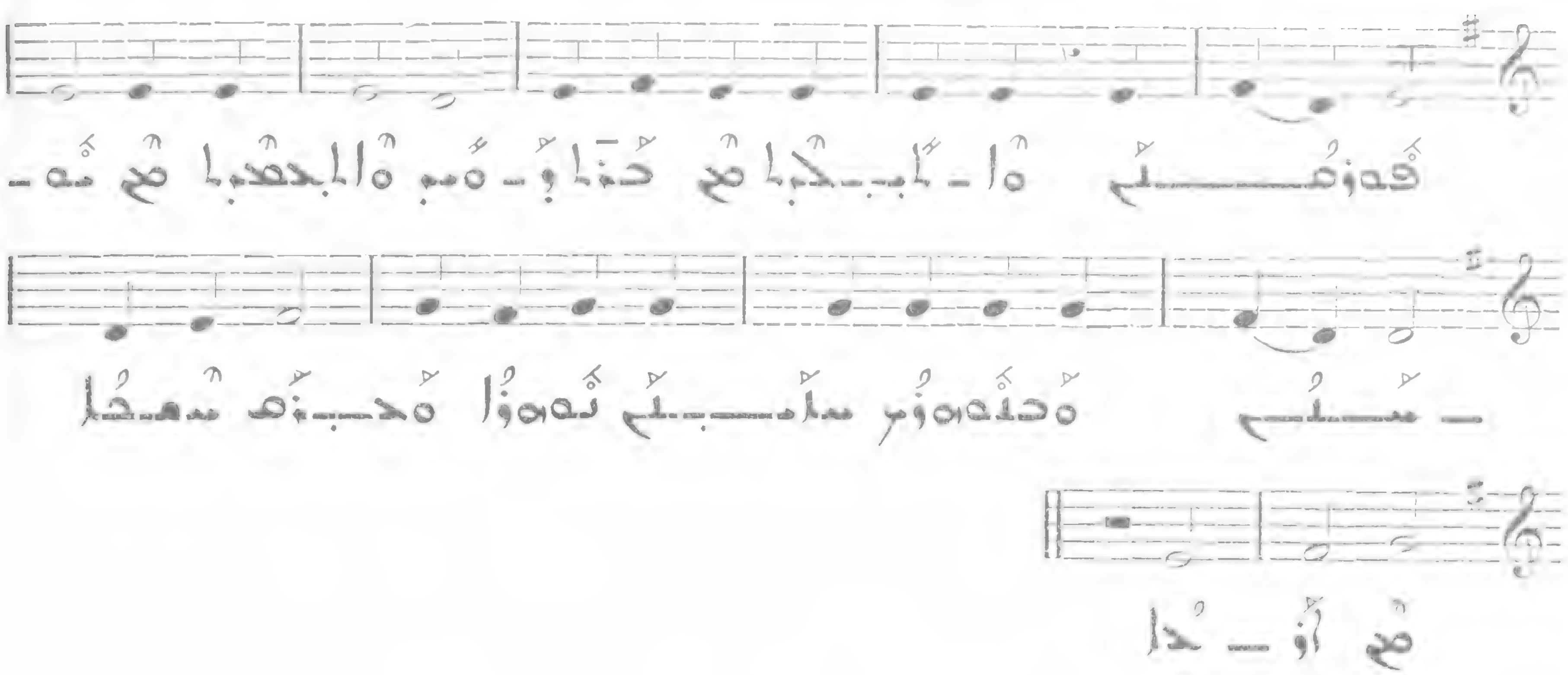
ܐܝܟ : ܠܟ ܕܐܪܡܣܗ Cf. N° 779

667 ܩܡ ܡܪܢ ܡܢ ܩܒܪܐ : ܠܟ ܫܘܒܚܐ ܡܫܝܚܐ ܘܐܠܗܐ

Allegro molto

VI

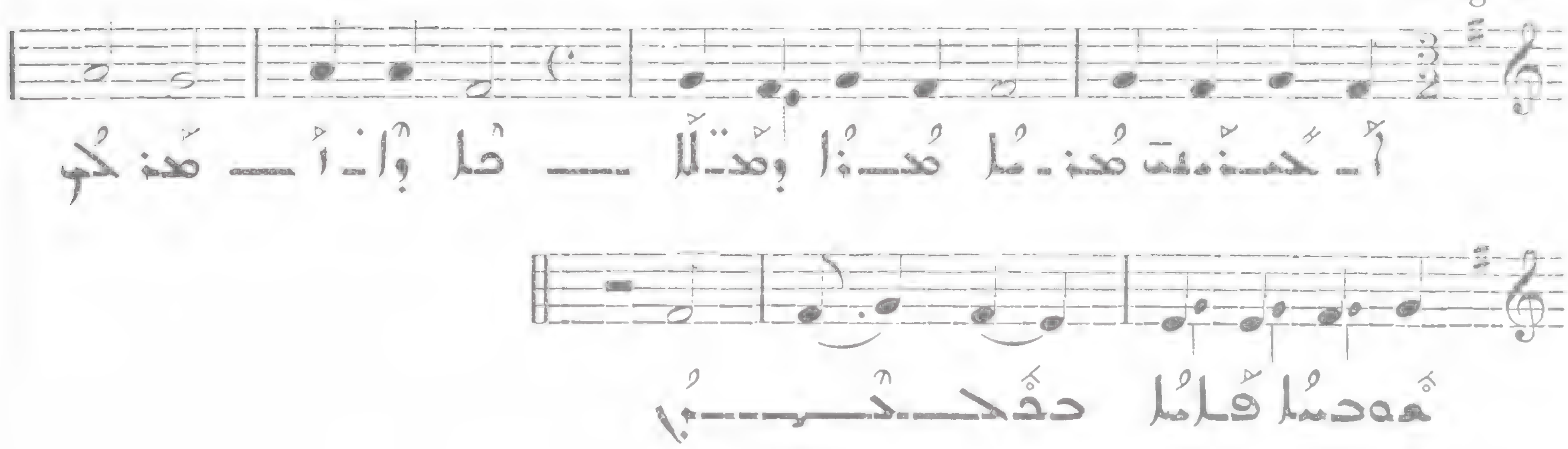




ܡܥܢܝܢ ܠܗ ܩܘܠܐ : ܐܬܒܪܟܝ ܡܪܝܐ 668

Allegro

V



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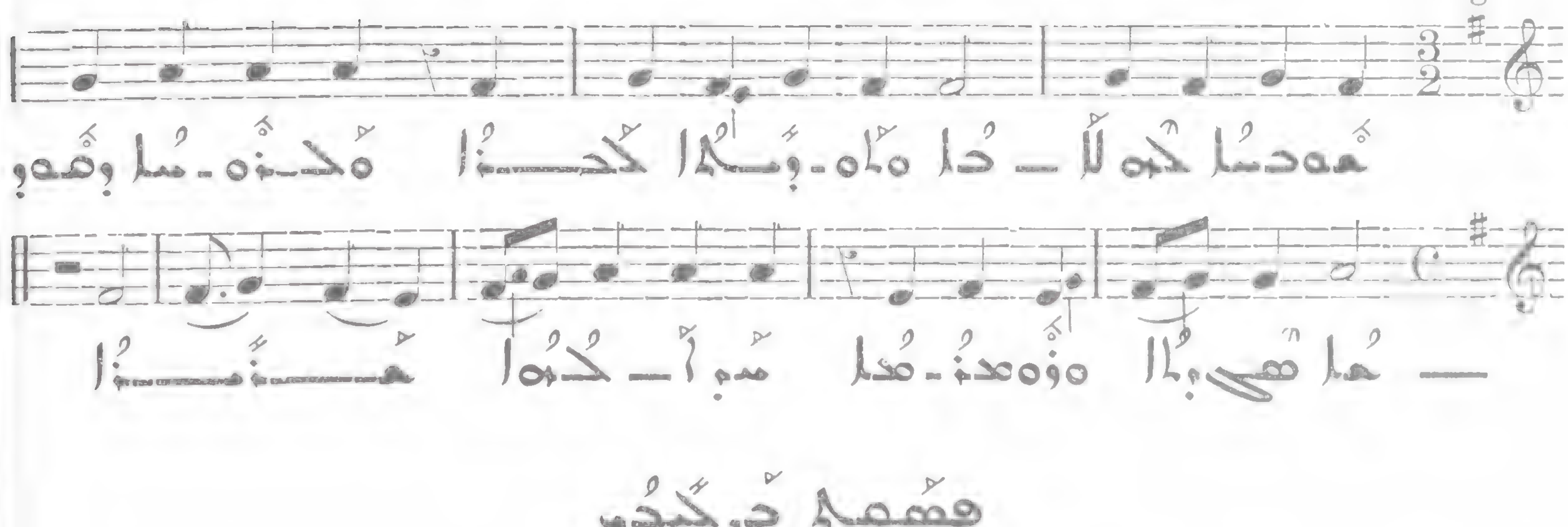
Allegro

V



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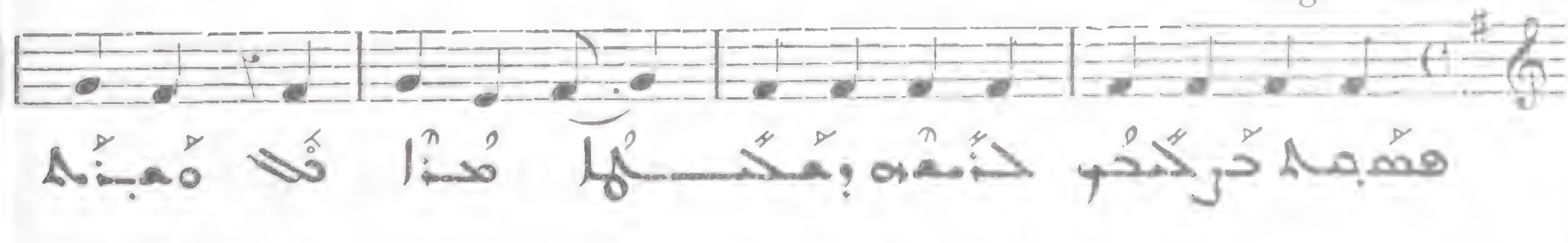
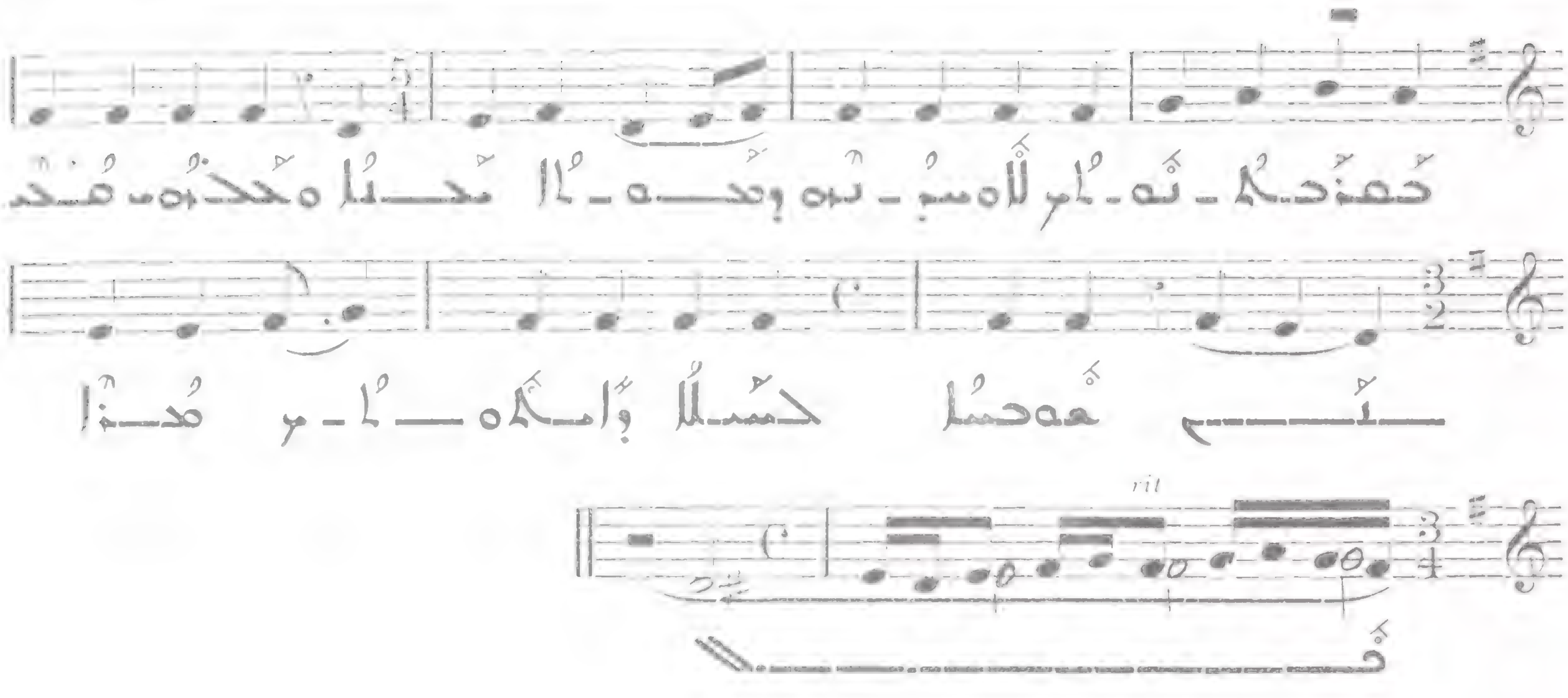
670

Allegro moderato

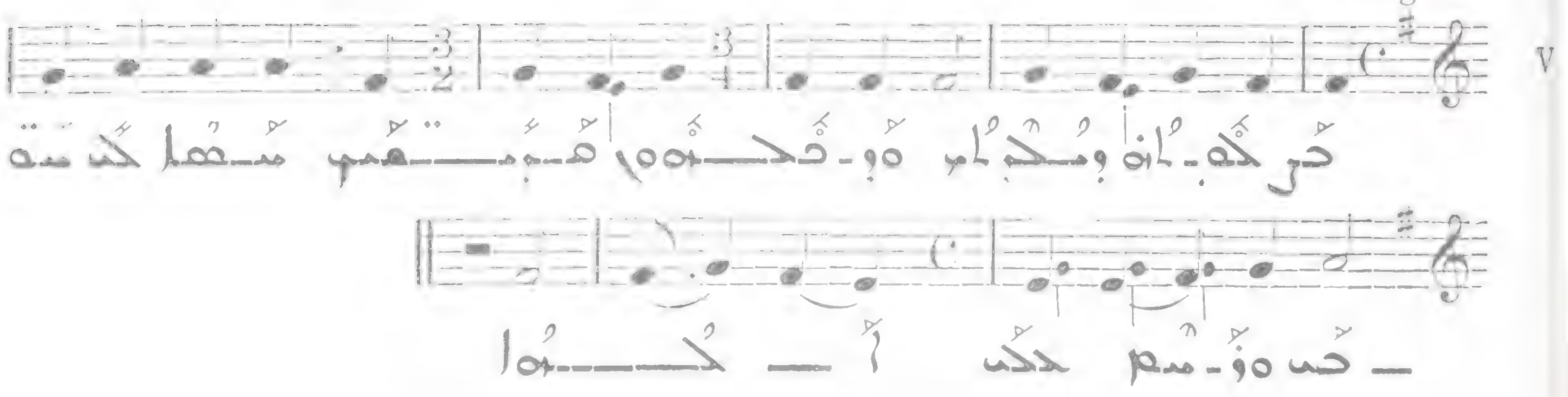
V



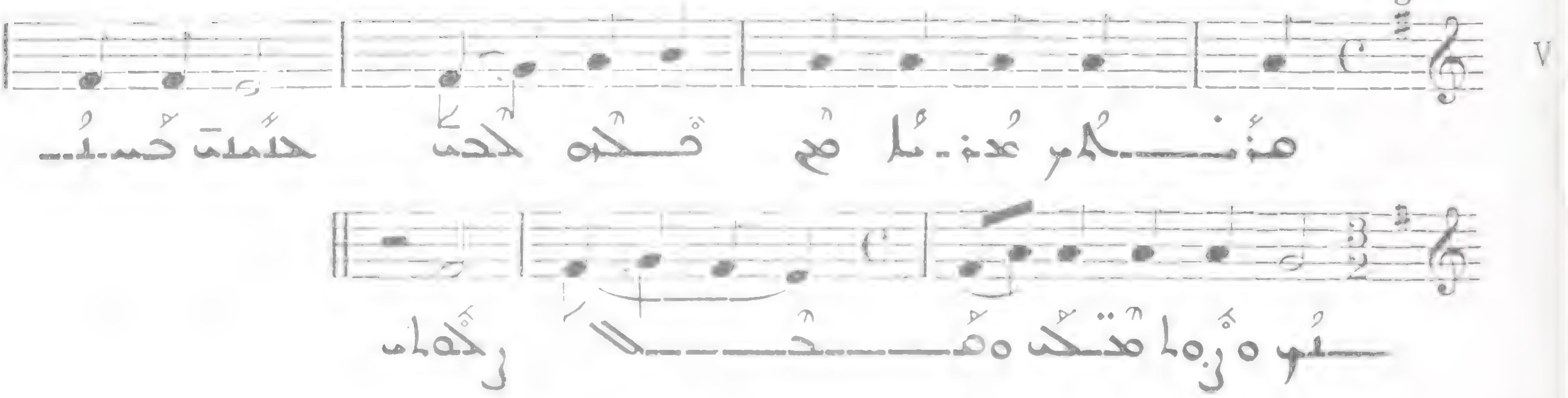


671 ܬܘܒ ܒܥܘܬܐ ܣܓܝ̈ܐܬܐ

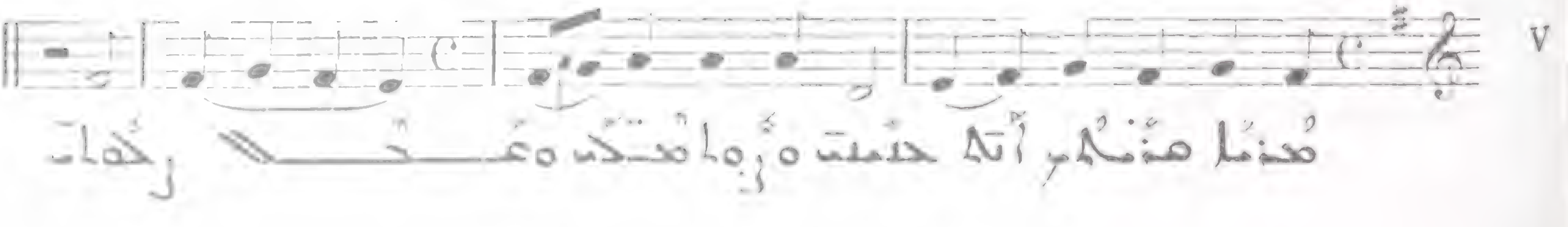
ܕܡܫܝܚܐ : ܒܪ ܐܠܗܐ ܕܐܬܐ



672 ܡܪܝܡ ܥܕܬܐ : ܡܪܝܡ ܥܕܬܐ ܥܡ ܒܢܝܗ̇ ܠܒܝܬܗ

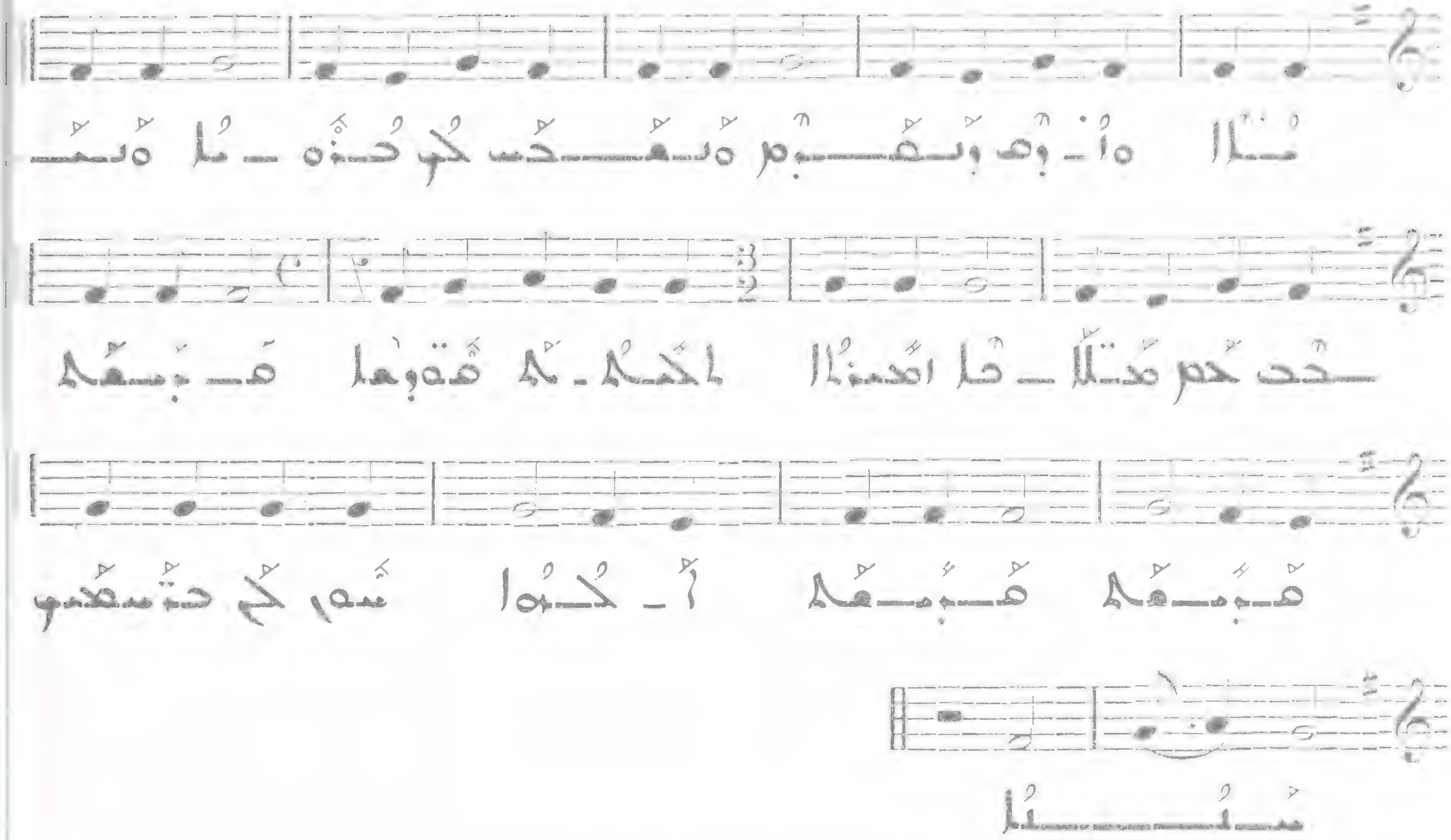


673 ܥܕܬܐ ܡܪܝܡ ܐܝܟ ܒܢܝܗ̇



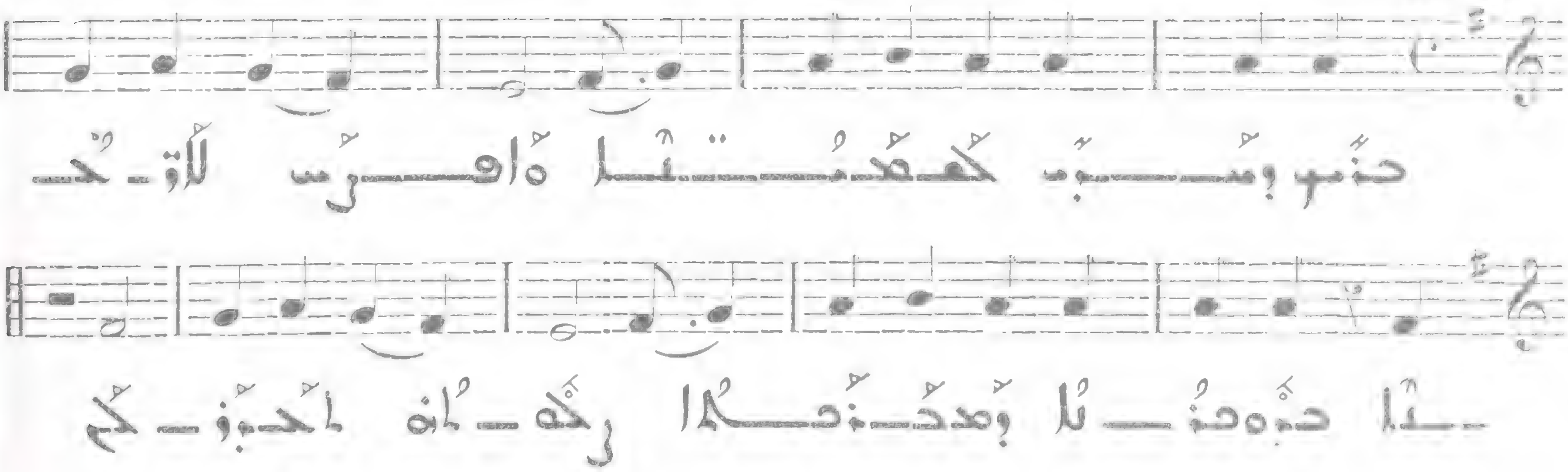
674 ܡܥܢܝܬܐ : ܫܠܡܐ ܐܘܪܫܠܡ ܕܩܘܕܫ

Allegro



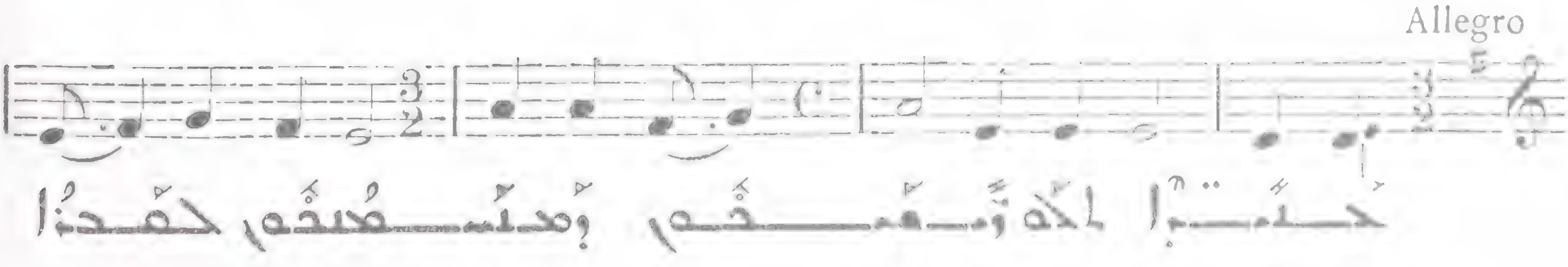
675 ܒܪܝܟ ܕܝܗܒ ܠܥܡܡܝܐ

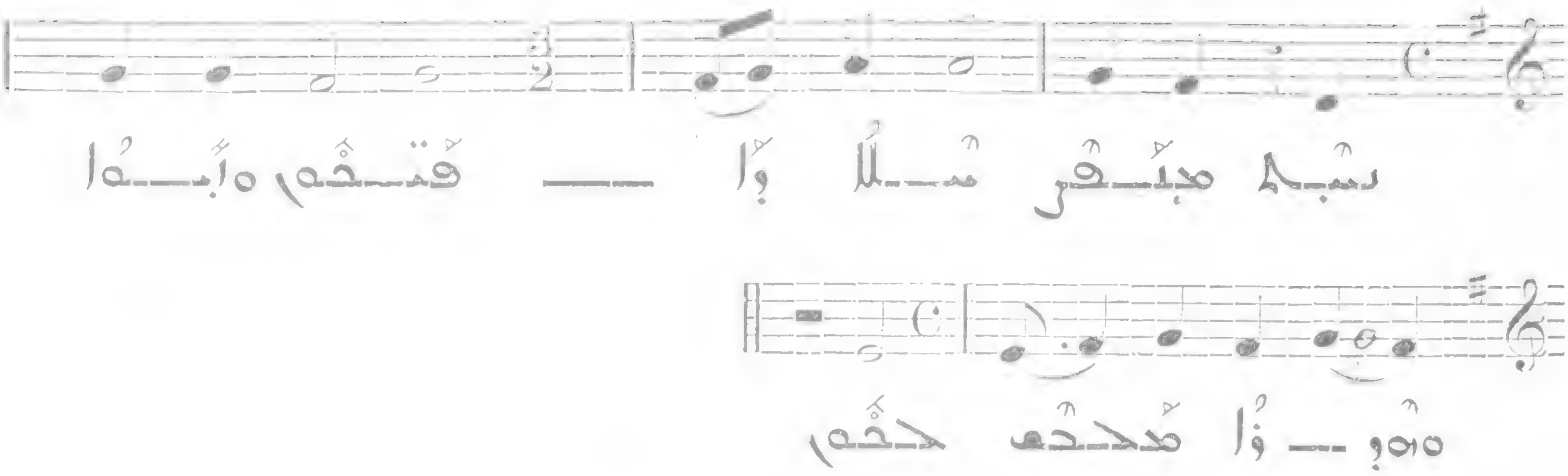
Allegro



676 ܡܥܢܝܬܐ ܩܘܡܐ ܐܚܪܝܢ : ܒܢܝ̈ܐ ܐܠܗܐ ܕܫܡܫܘܗܝ

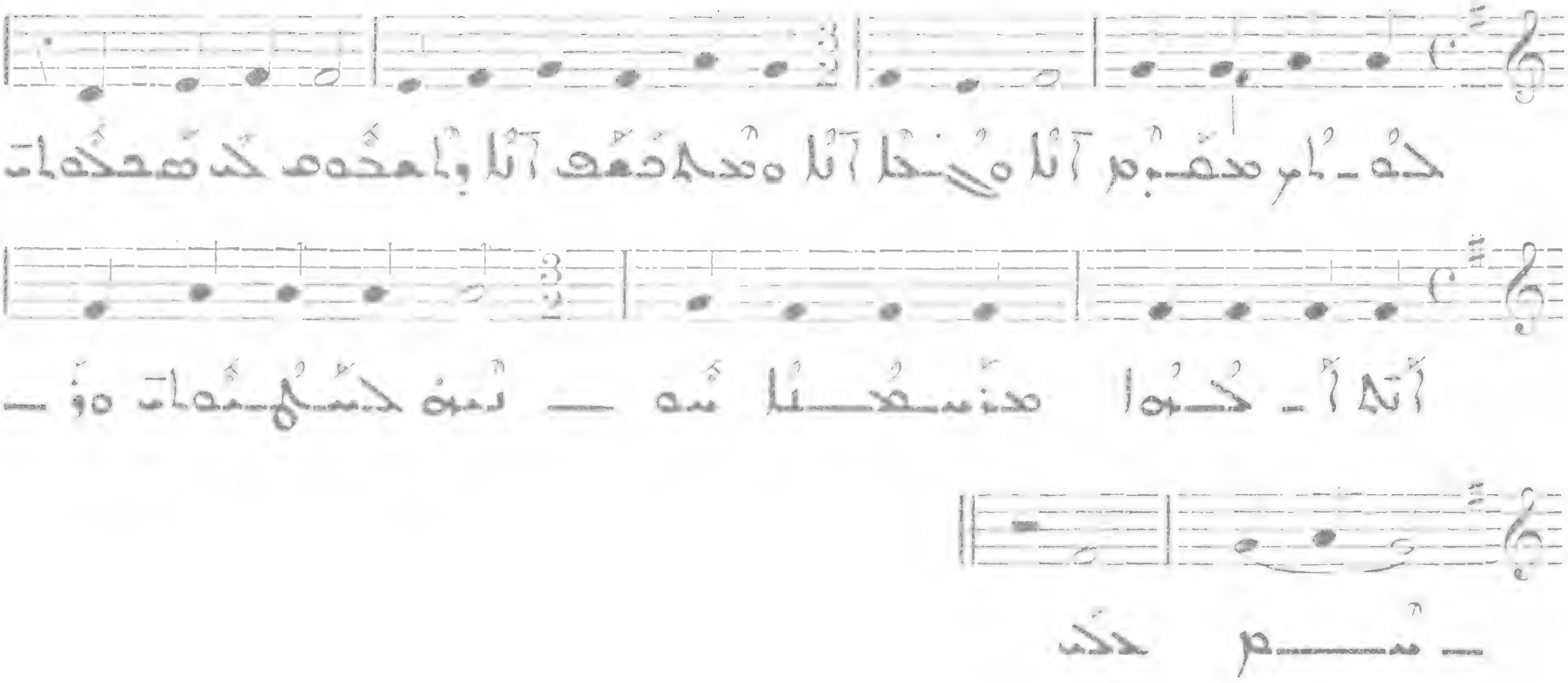
Allegro





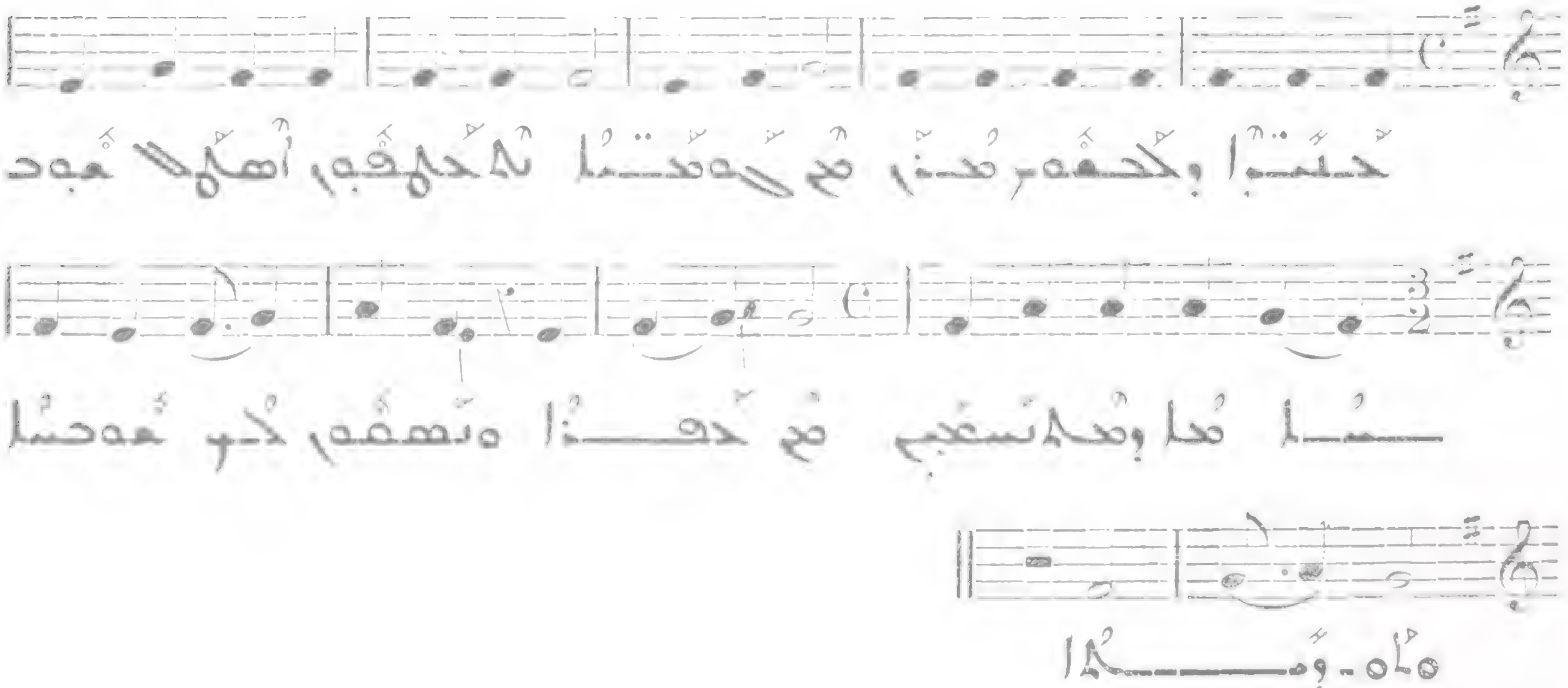
67 ܒܬܪ ܕܡܫܝܚ ܐܬܐ

Allegro



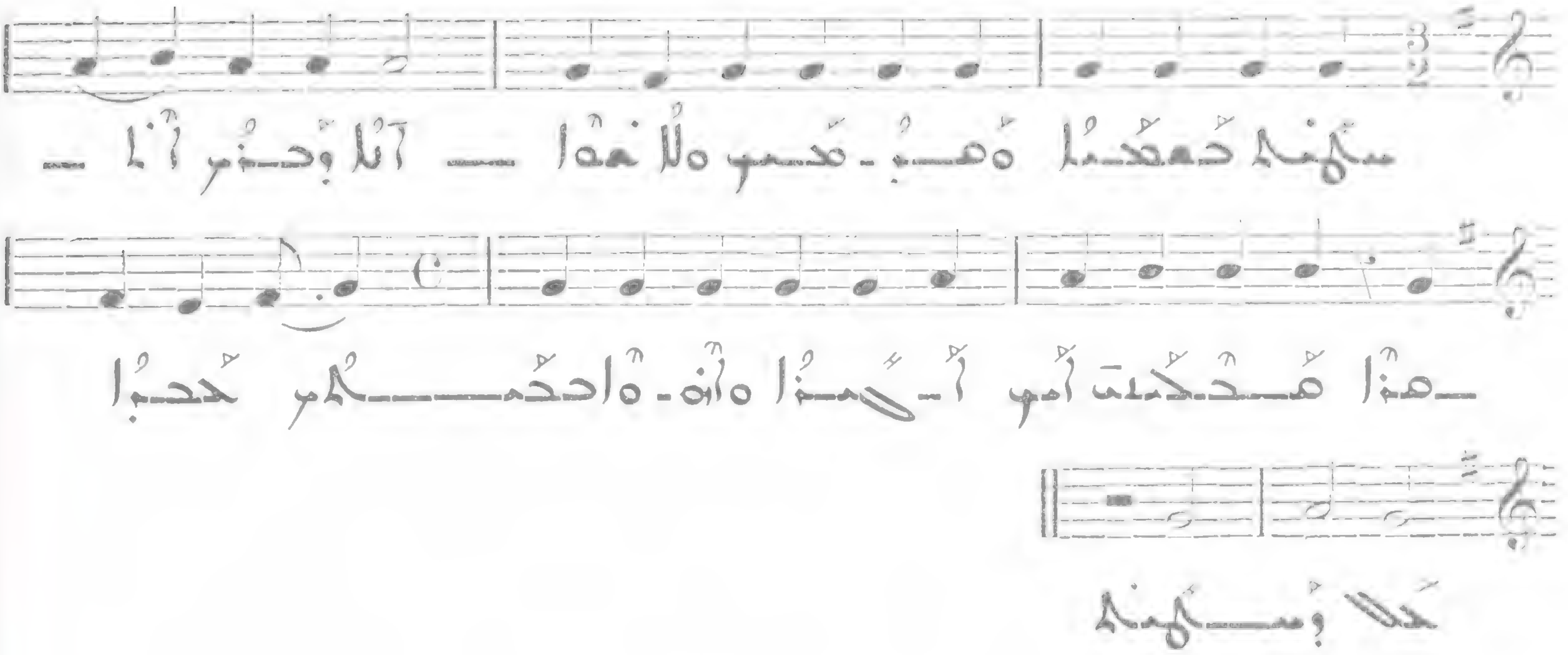
67 ܐܚܪܢܐ ܕܡܢ ܒܬܪܗ : ܒܥܘ̈ܬܐ ܕܒܥܕܢ ܨܦܪܐ

Allegro



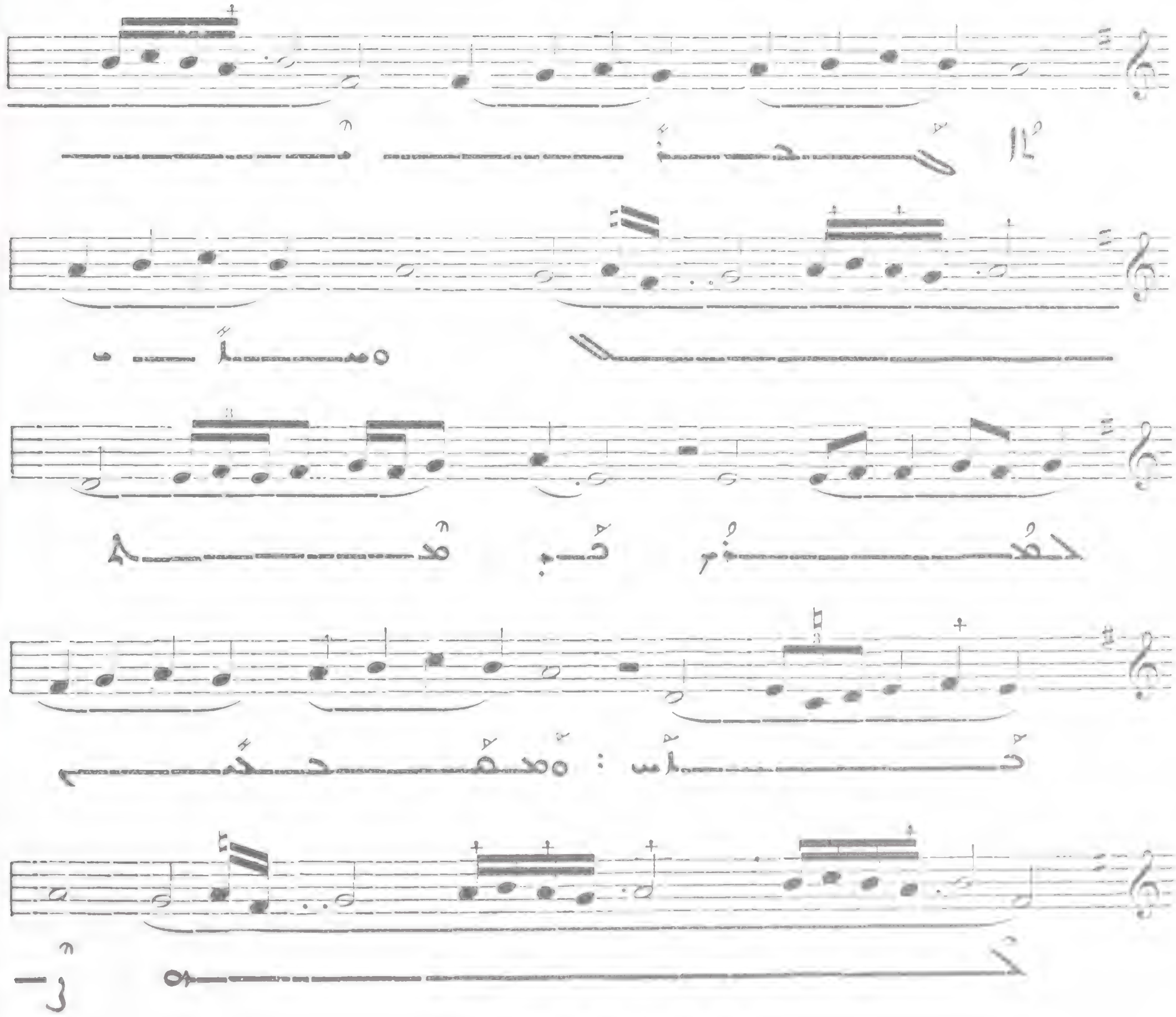
679

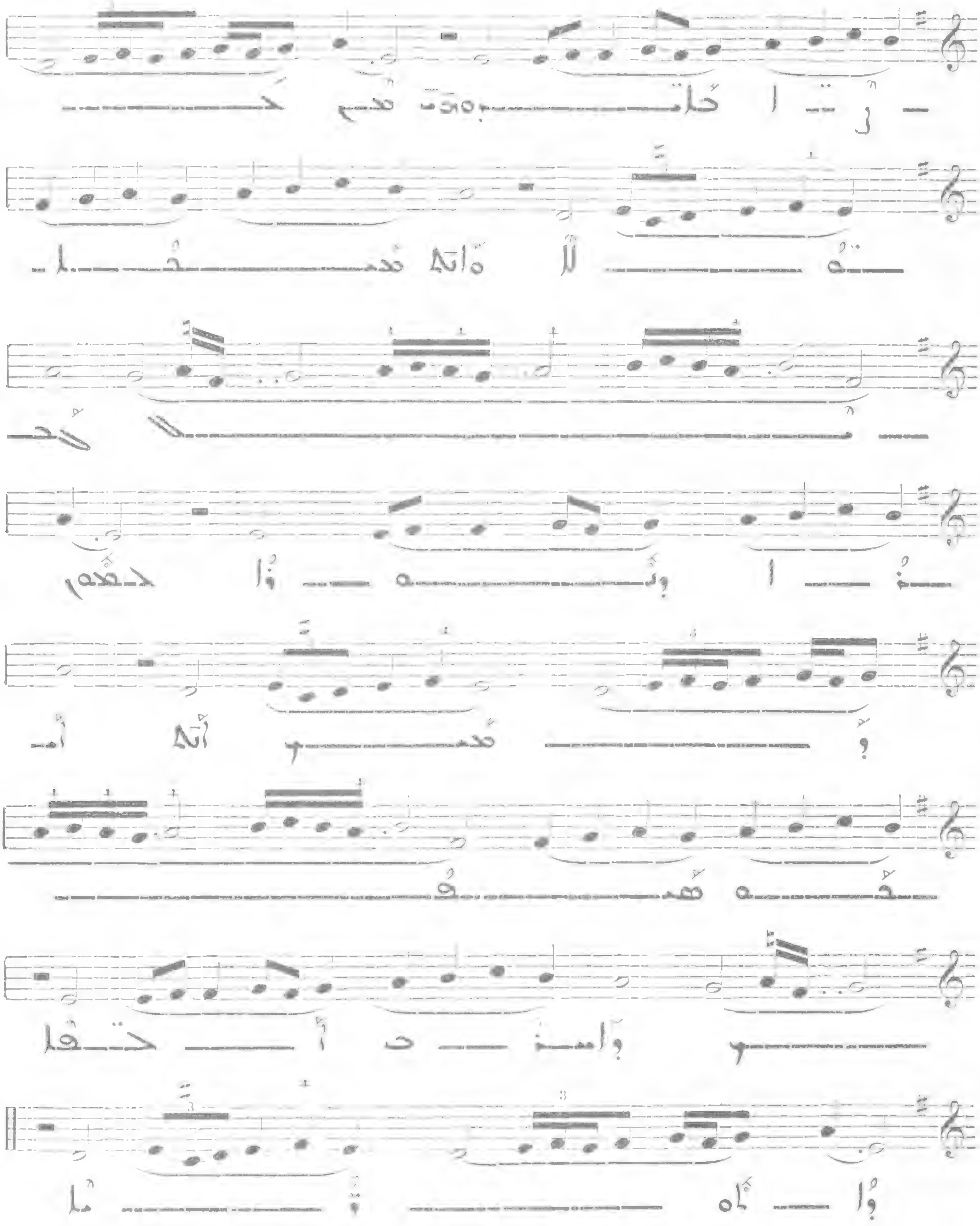
Allegro molto



680

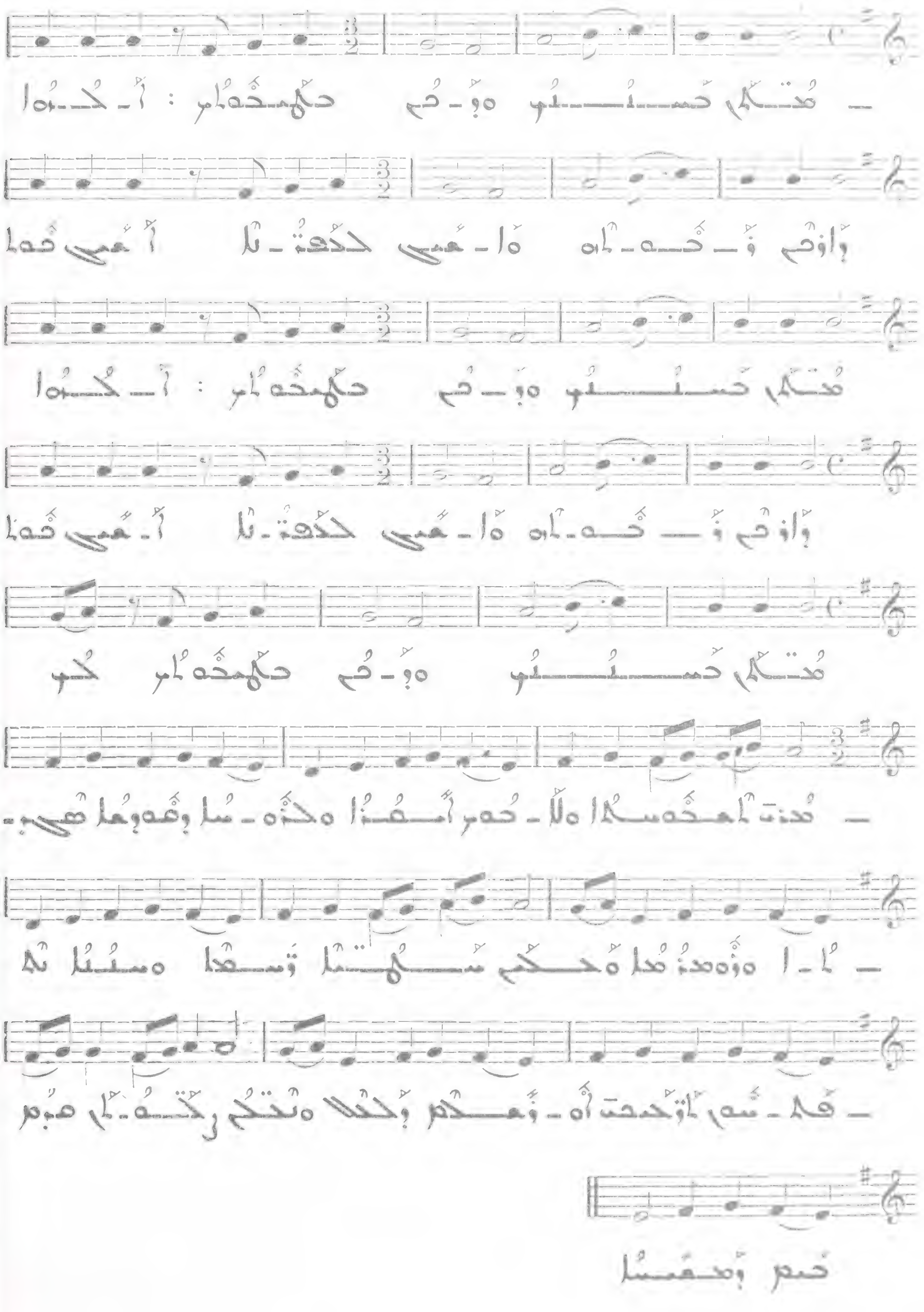
Allegro moderato





ܕܡܥܝܠܐ : ܐܠܗܐ ܕܐܘܪܚ ܕܡܘܬܗ 68

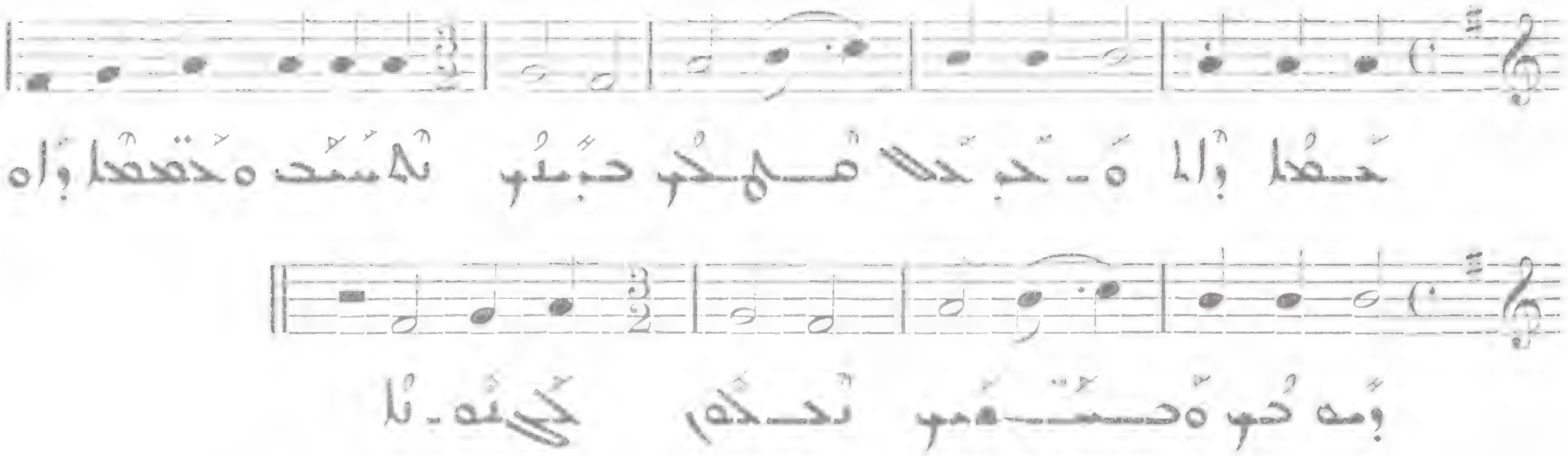
Allegro molto



682

All. molto

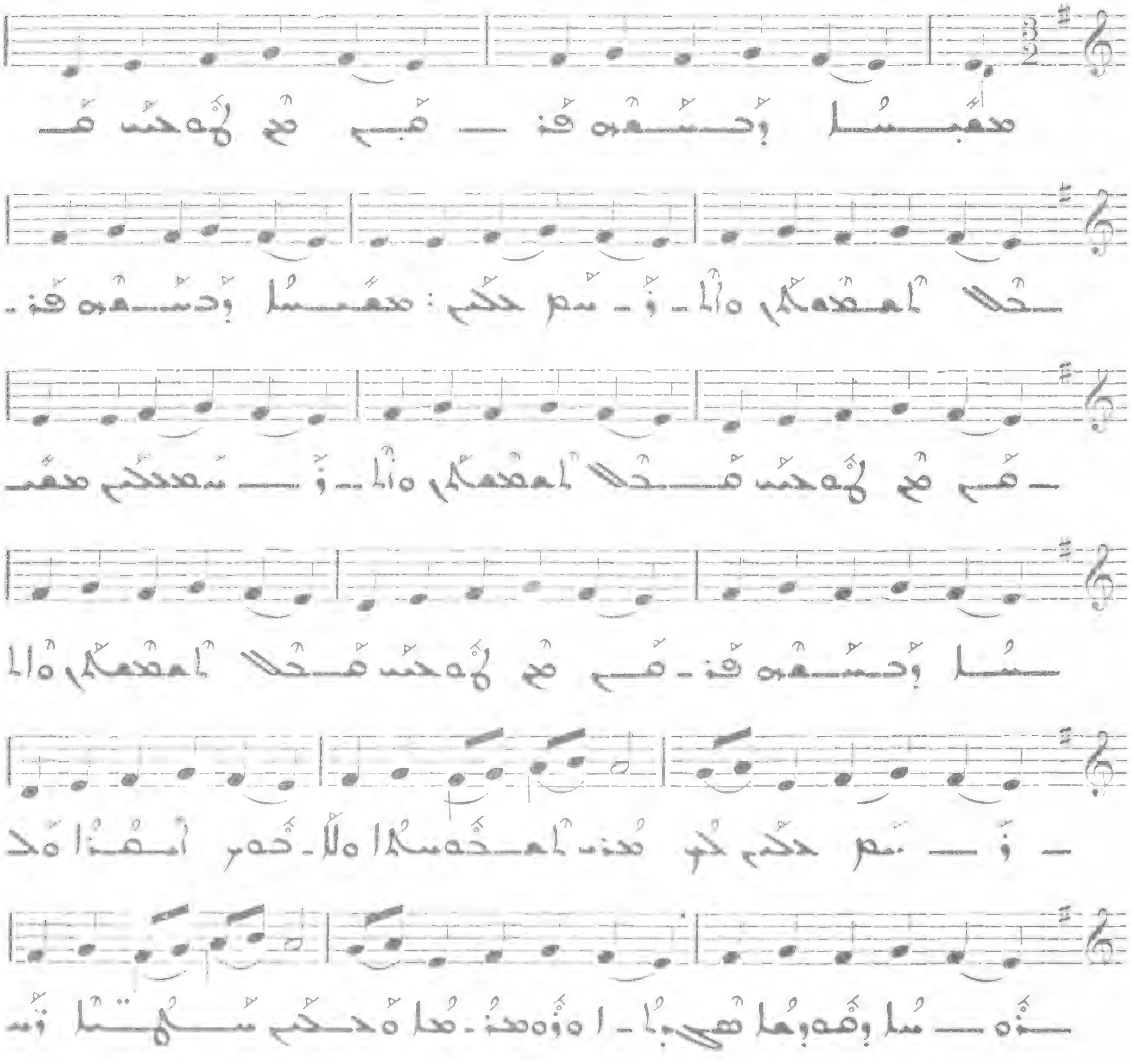
V

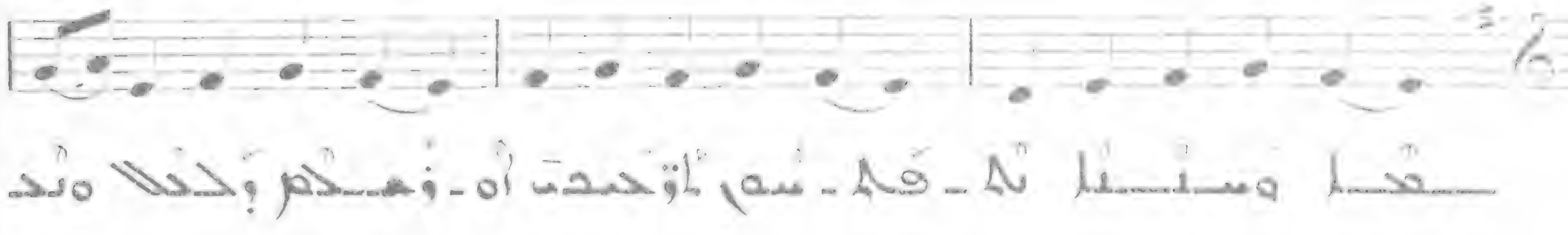


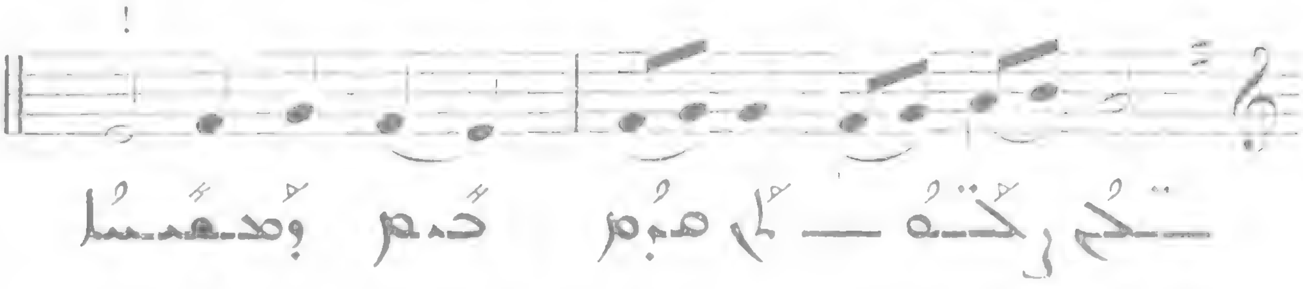
683

Allegro

V





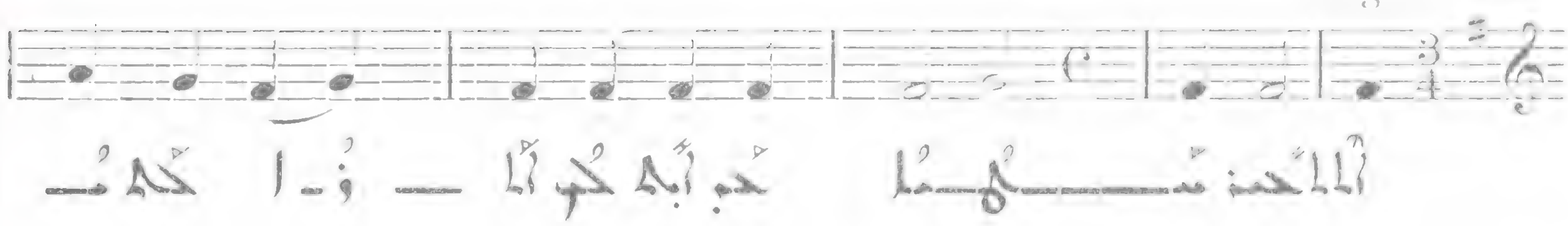


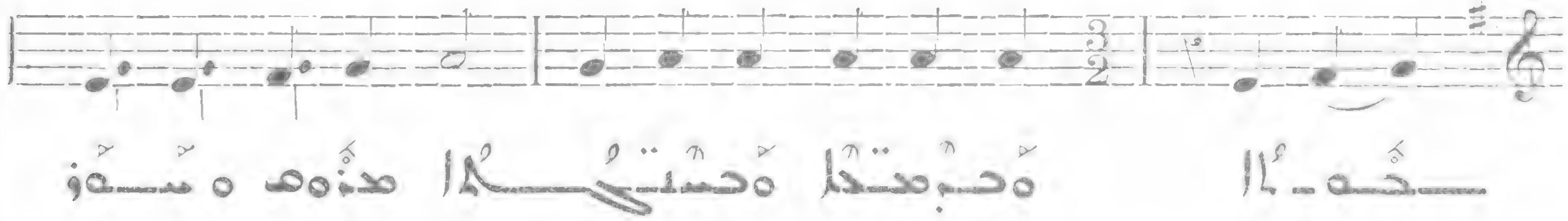
684

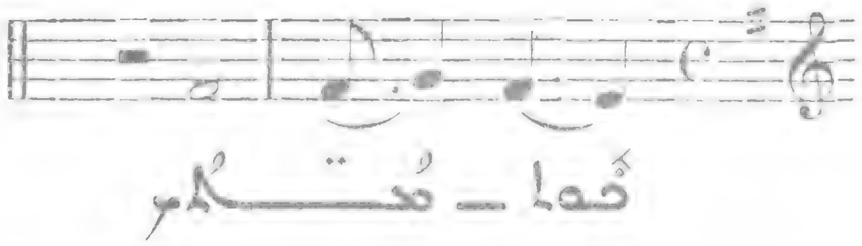
ܐܠܐܗܢ ܡܚܝܢܐ

Allegro molto

V







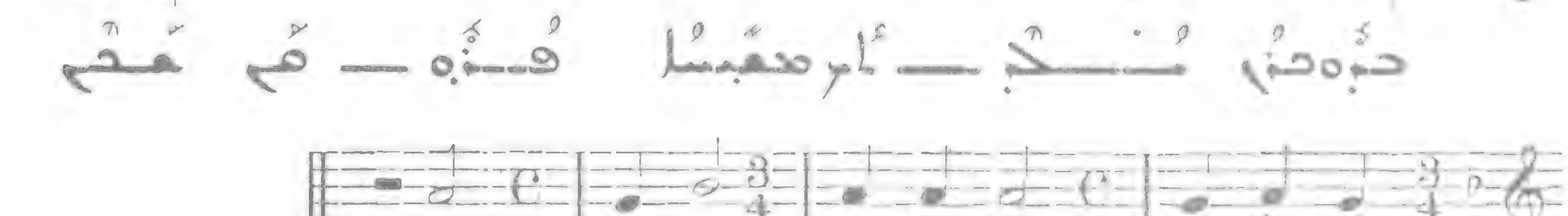
685

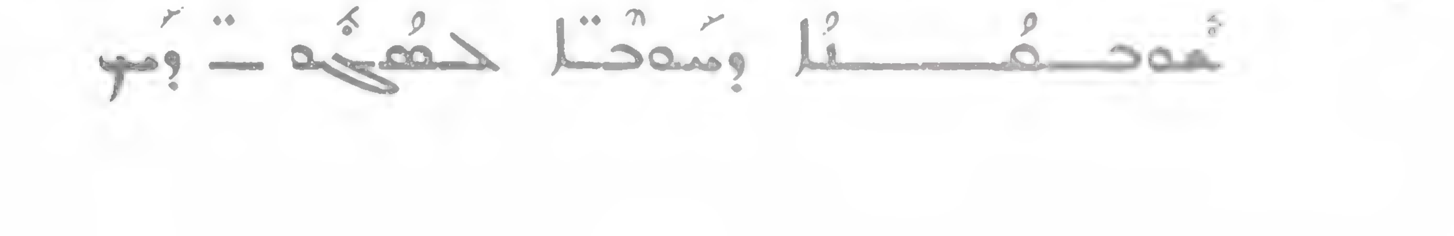
ܬܫܡܫܬܐ ܕܫܠܡܐ

ܕܬܫܡܫܬܐ: ܒܪܘܚܝ ܡܥܒܕ. (ܐܘ: ܒܫܘܒܚܐ ܘܫܘܒܚܐ)

Presto

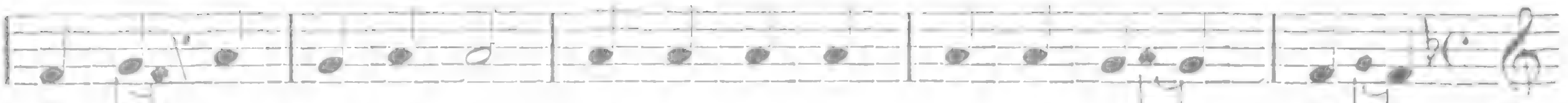
VI





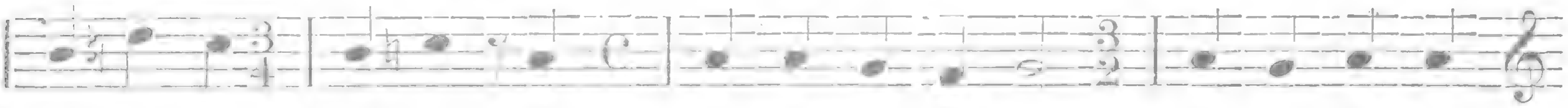
686 ܒܬܪ ܕܬܫܥܐ ܝܪ̈ܚܝܢ ܗܘܐ. ܐܘ ܒܬܘܠܬܐ ܐܠܗܘܬܐ ܕܗܘܐ ܡܒܘܥܐ.
ܐܘ ܗܘ ܕܠܒܫ ܟܠ ܒܪܢܫܐ. ܐܘ ܡܒܪܟܬ ܒܢܫ̈ܐ ܩܕܝܫܬܐ

Presto


VI

ܡܒܪܟܬ ܒܢܫ̈ܐ ܩܕܝܫܬܐ ܕܝܠܕܬ ܠܒܪܐ ܠܐ ܒܥܠܐ ܗܘ ܕܡ—

—ܫܒܚ ܐܠܗܘܬܗ ܒܗ ܘܡܫܬܒܚ ܡܫܒܚܬܐ ܡܢܟܝ ܕܢܚ ܡܠܟ ܒܪ̈ܘܚܢܐ

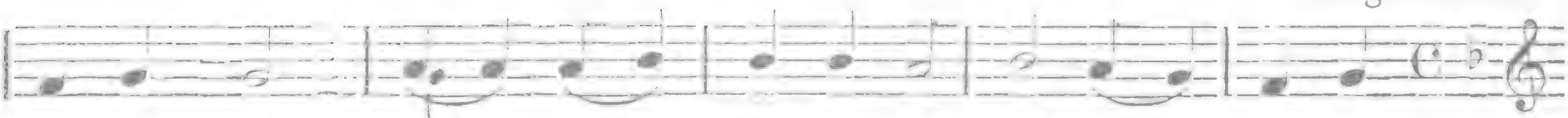


ܕܢܦܩ ܡܢ ܟܠ ܒܪ̈ܢܫܐ ܡܫܒ̈ܚܬܐ ܫܡܝ: ܦܠ ܘܡܣ—ܟܐ ܘܗܒ

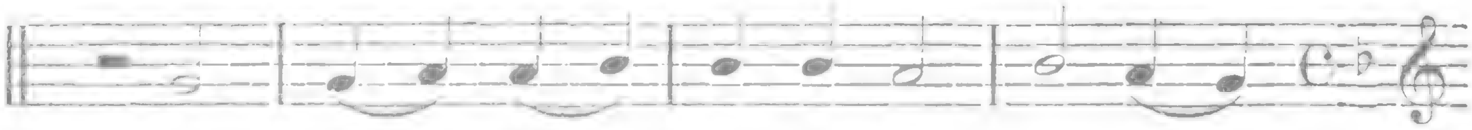
— ܡܢܟܝ ܐ— ܒܬܘܠܬܐ ܕܠܐ ܡܫܟܚ — ܚܝ

687 ܠܐ ܐܬܟܠ ܒܥܠܡܐ

Allegro molto


VI

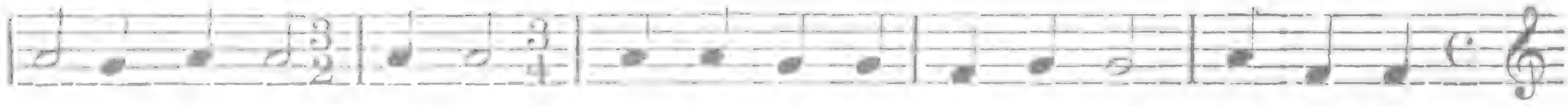
ܡܘܗܒܬܐ ܒܗ ܠܐ ܒܥܠ ܘܐܝܬܝܗ ܒܬܘܠܬܐ ܘܒܬܪܗ



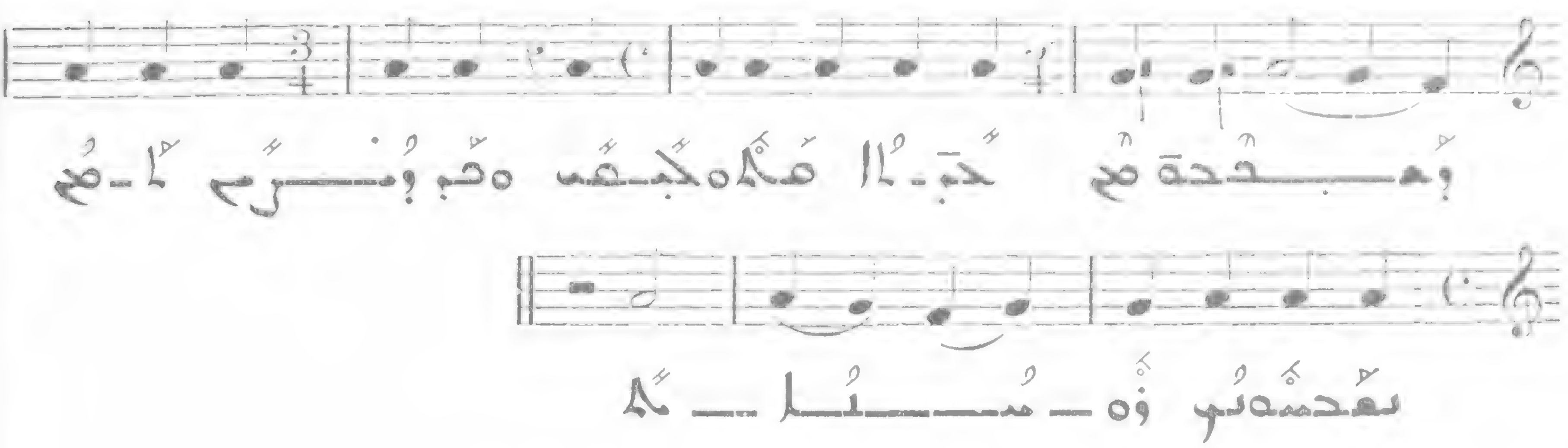
— ܚܠ ܕܚܘܒܠܐ ܦܓܪܐ ܘܙܘܥܐ — ܚܠ

688 ܡܒܪܟܬ ܒܢܫ̈ܐ: ܐܝܟܐ ܐܙܠܬ ܒܬܘ̈ܠܬܐ

All. molto


VI

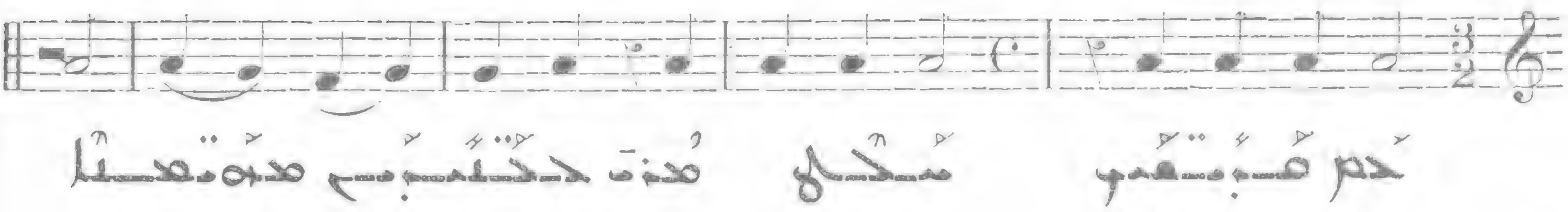
ܐܝܟܐ ܐܙܠ—ܬ ܒܬܘ—ܠܬܐ ܡܟܬܒ ܗܘ—ܐ ܒܫܡܝܐ ܕܬܫܒܚ



689

ܩܠܐ ܫܚܝܡܐ: ܒܗ ܩܘܪ̈ܒܢܝܟܘܢ

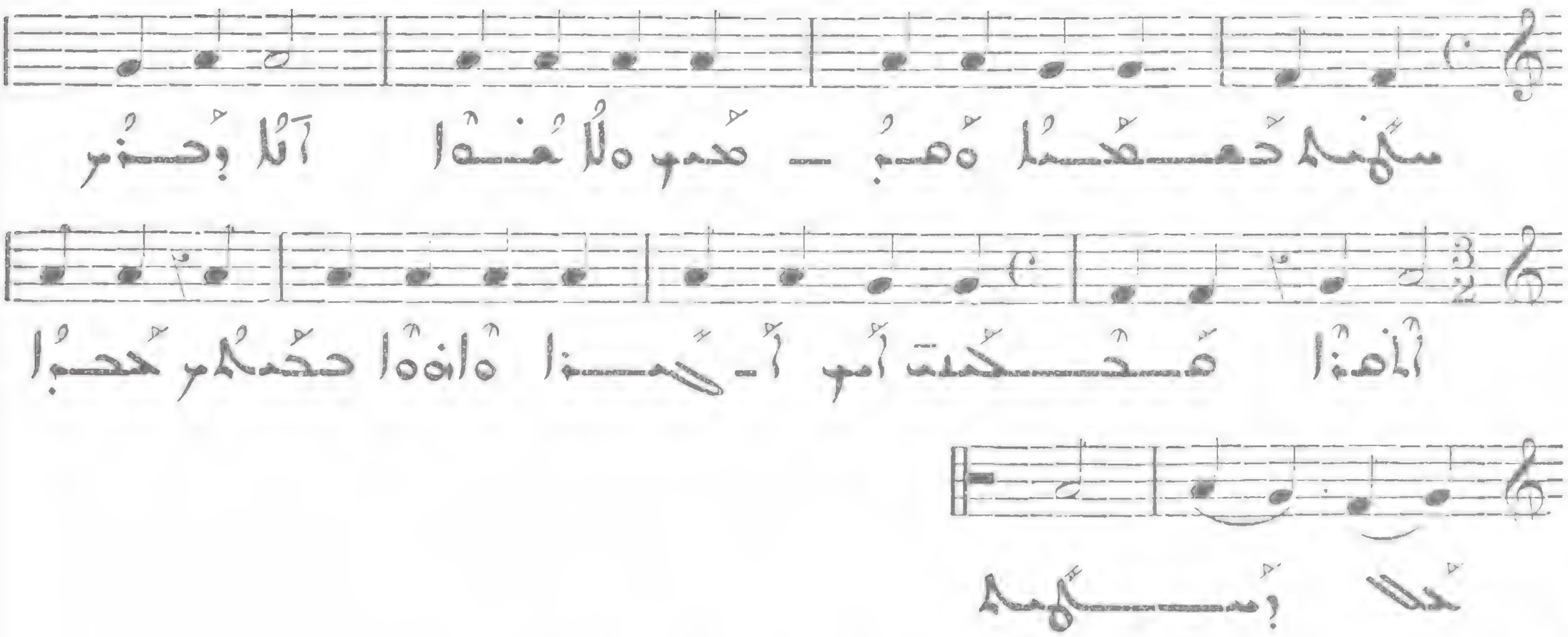
Allegro molto VI



690

ܣܠܩ ܒܫܘܒܚܐ

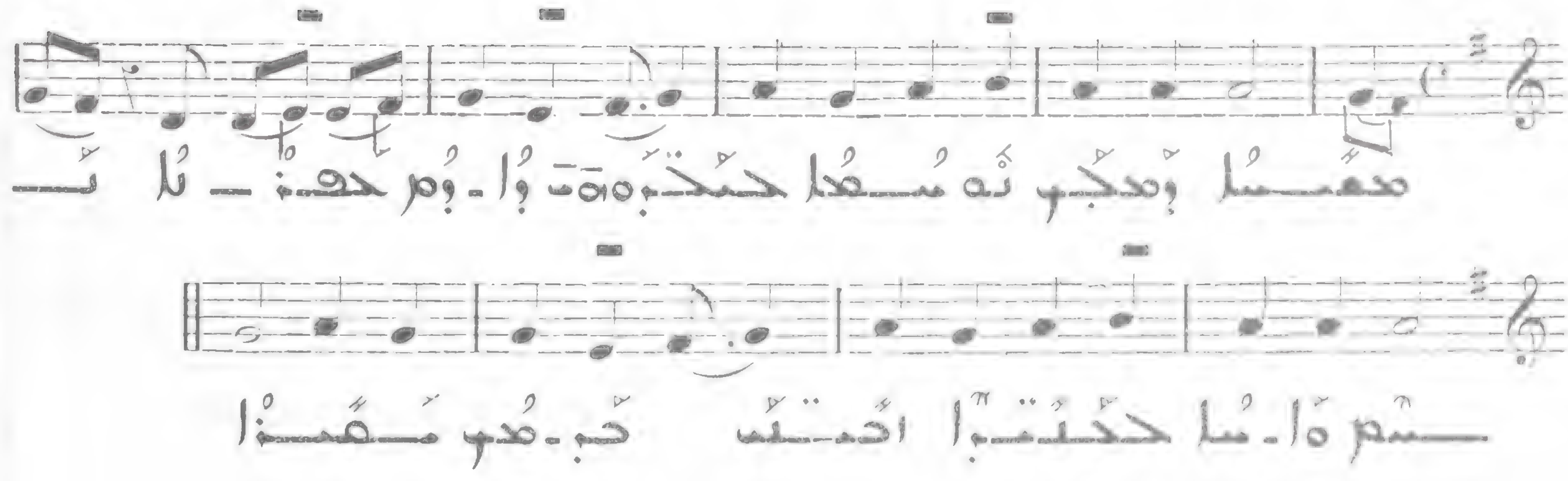
Allegro VI



691

ܡܫܝܚܐ ܕܩܪܒܢ ܢܘܟܪ̈ܝܐ

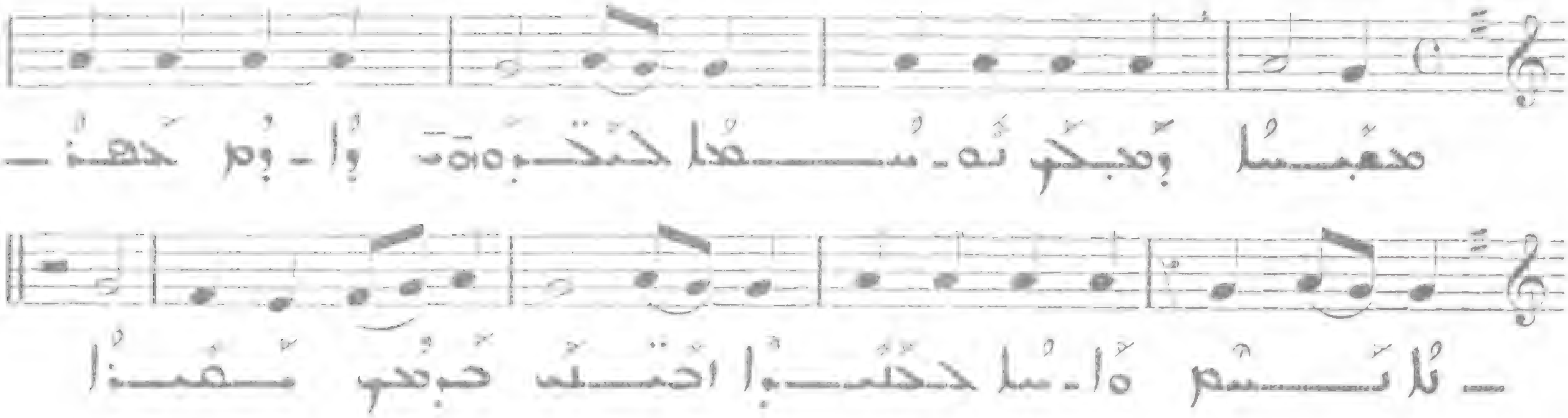
Allegro V VIII



ܐܚܪܢܐ : ܡܫܝܚܐ ܕܡܢܟܝ ܒܬܘܠܬܐ 692

Allegro molto

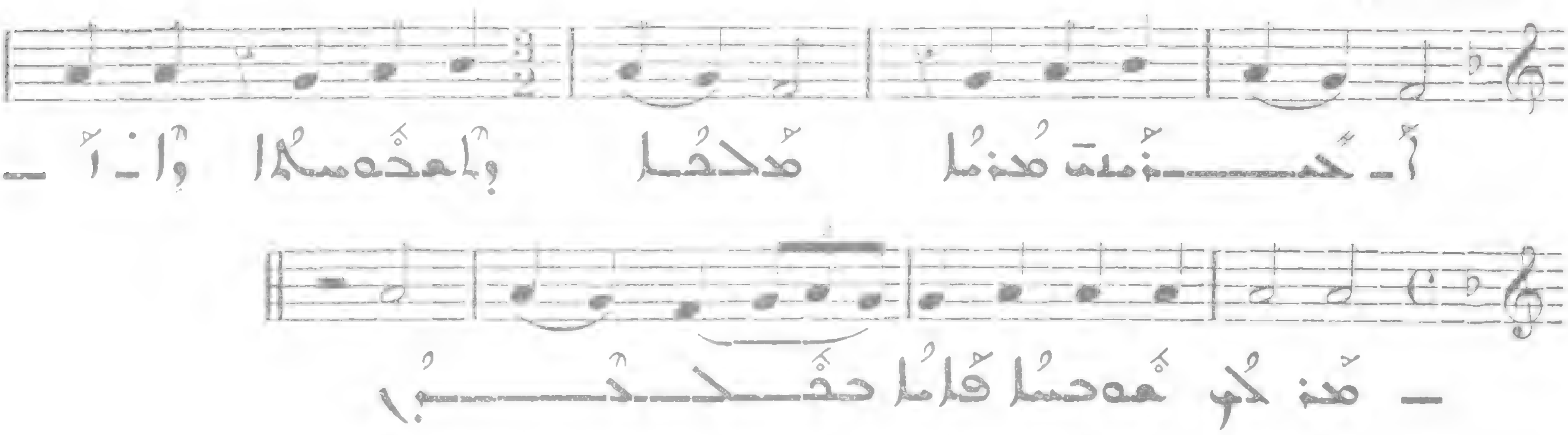
VIII



ܐܬܬܪܝܡܝ ܥܕܬܐ ܡܠܟܬܐ 693

All. molto

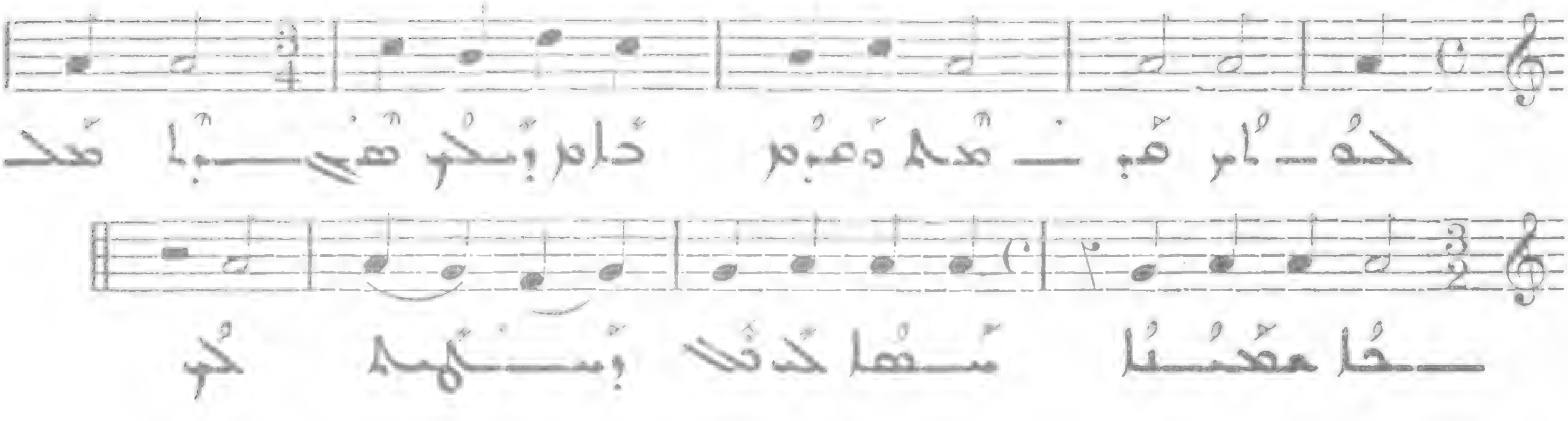
VI



ܒܫܠܡ ܩܘܡ ܡܠܟ ܘܦܬܚ ܬܪܥ ܕܟܪ ܫܡܝܐ 694

Presto

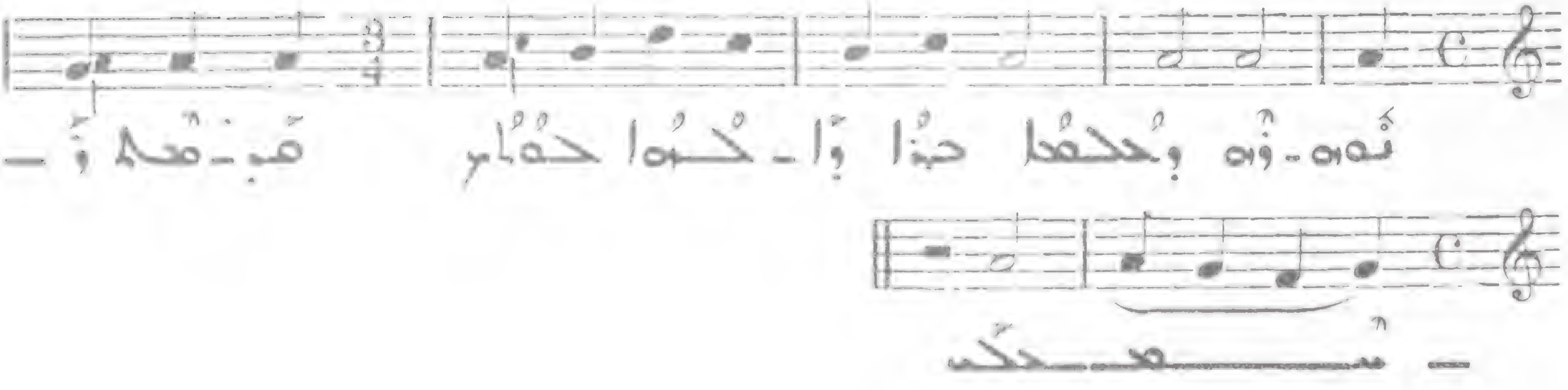
VI



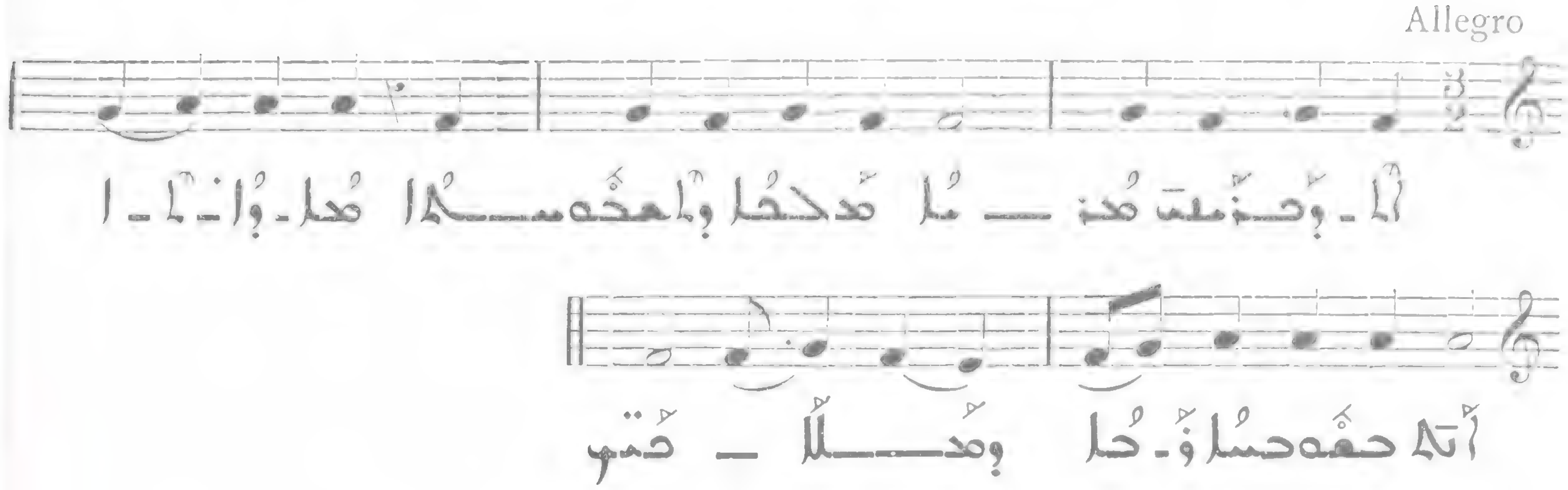
ܬܘܕܝ ܕܡܠܟܐ ܒܪܐ ܕܐܠܗܐ 695

Presto

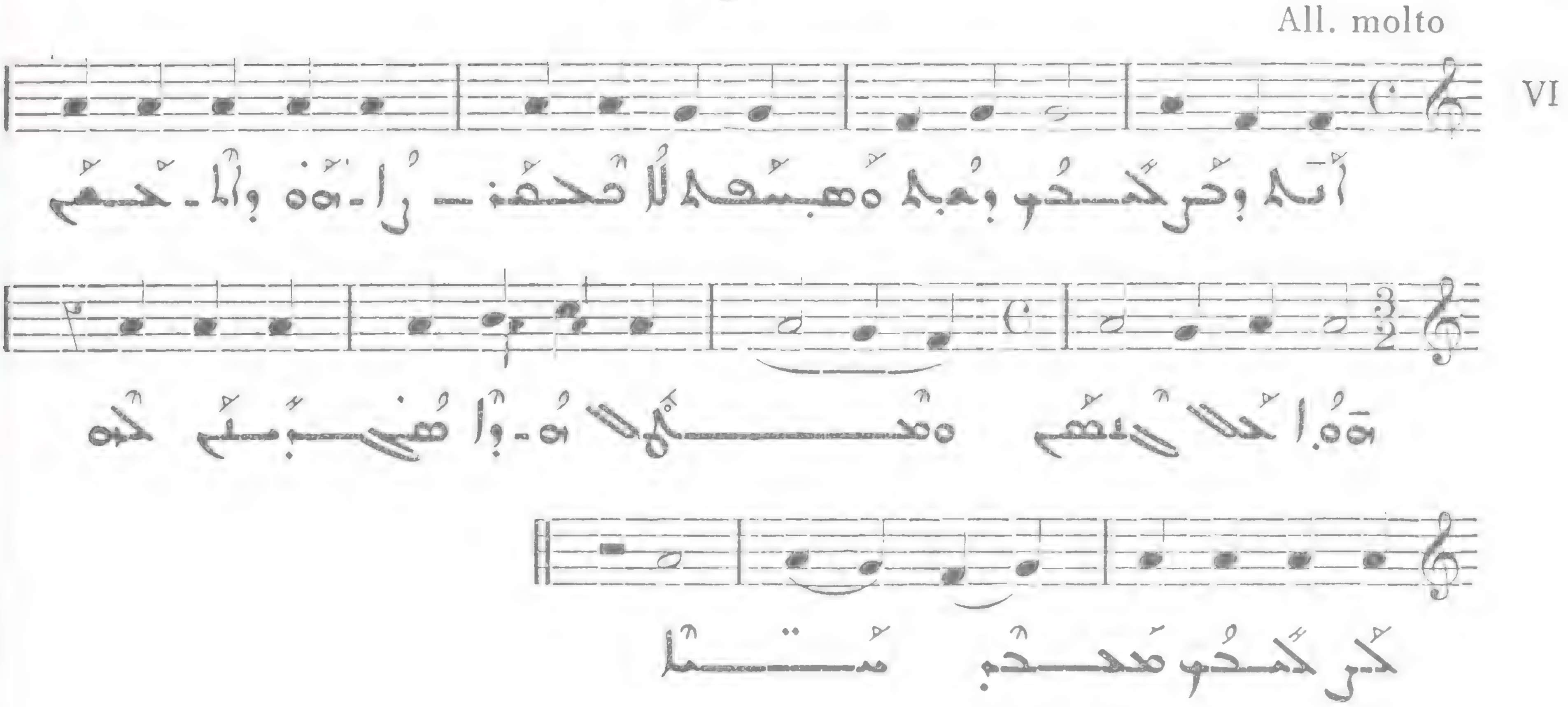
VI



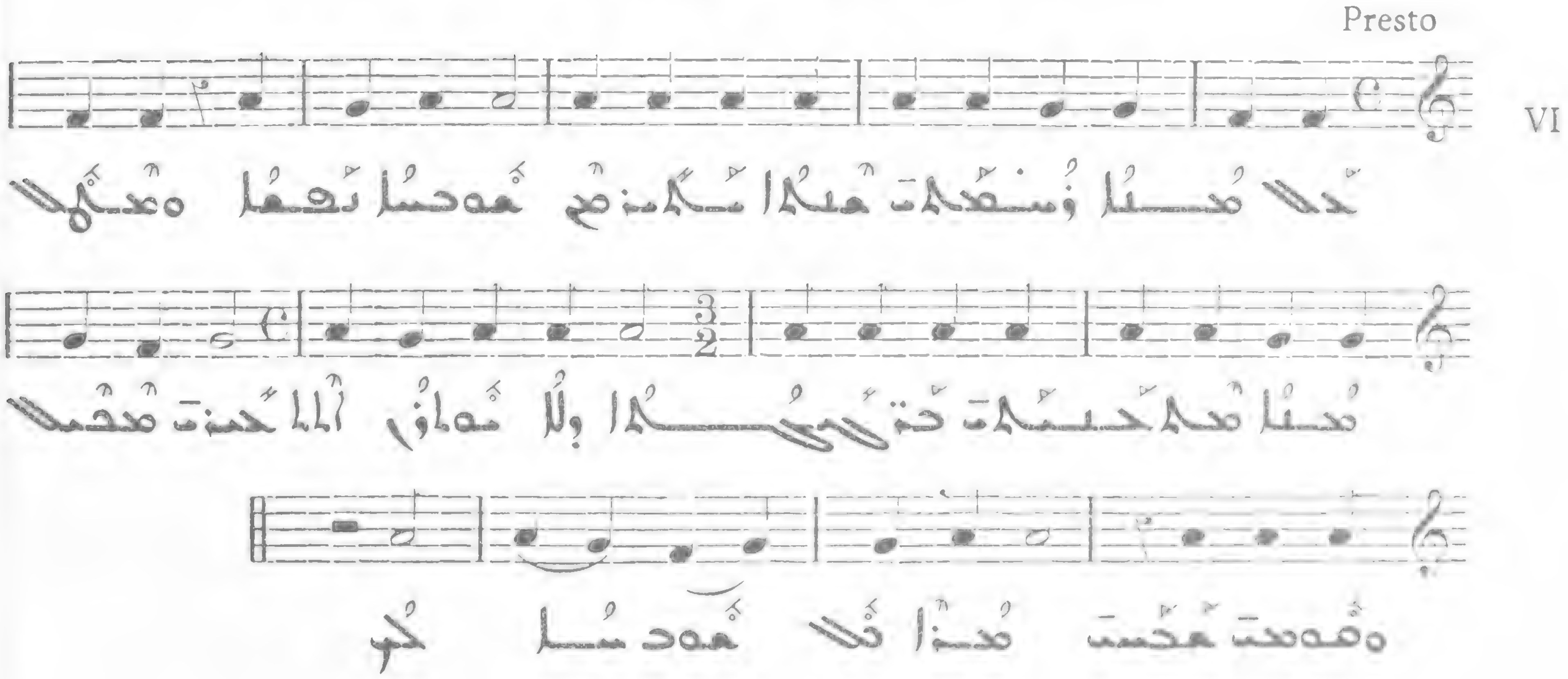
696



697

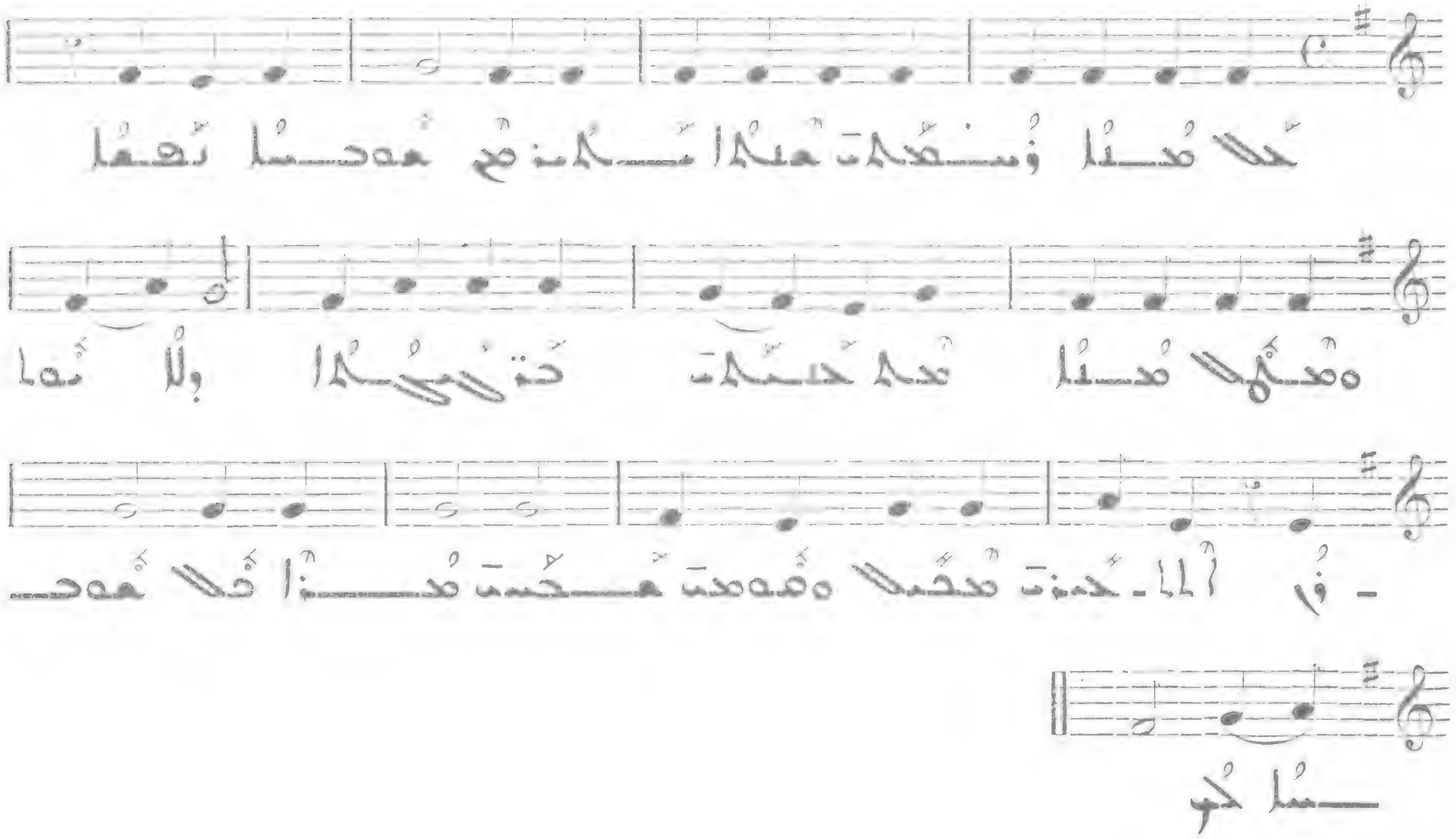


698



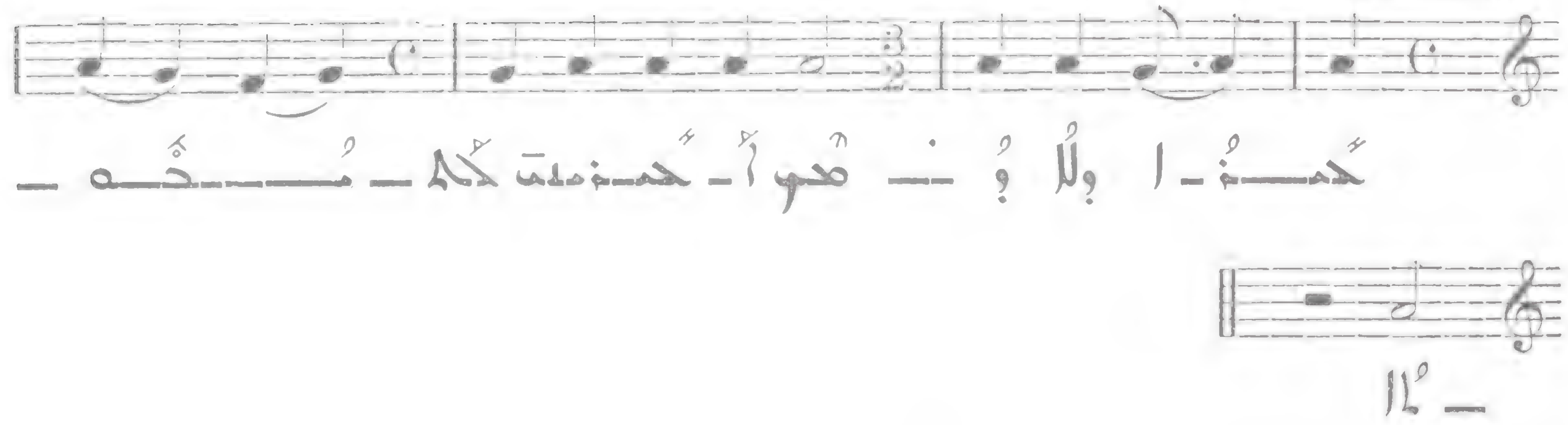
698

Presto (bis)



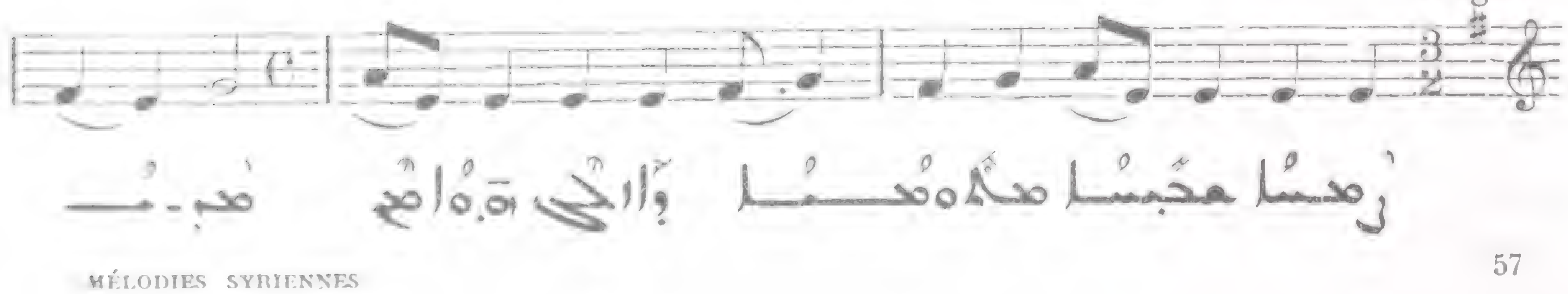
699

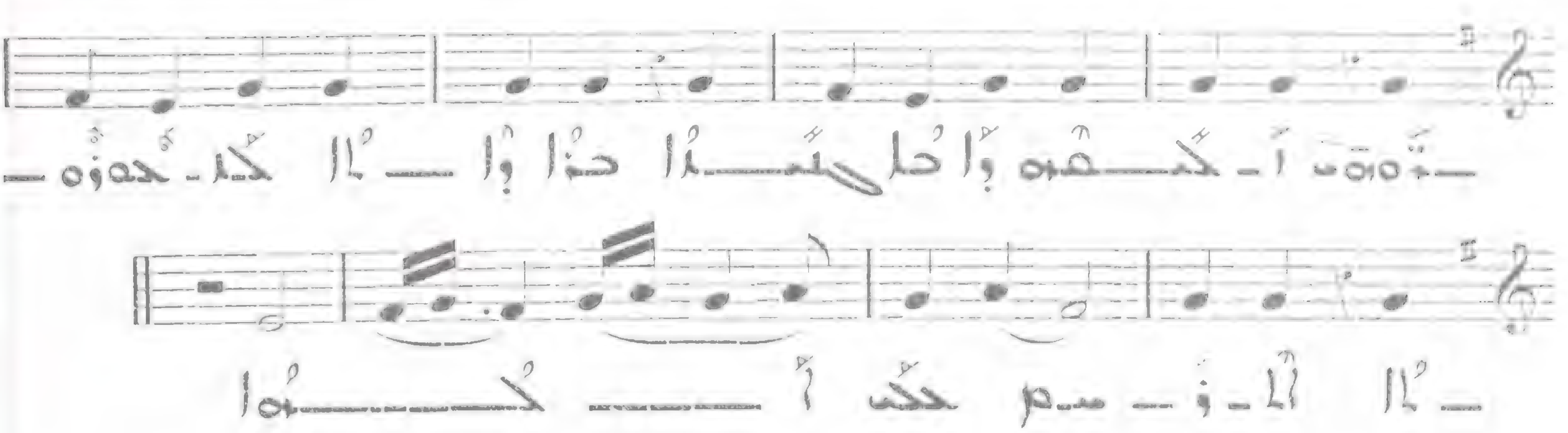
All. molto VI



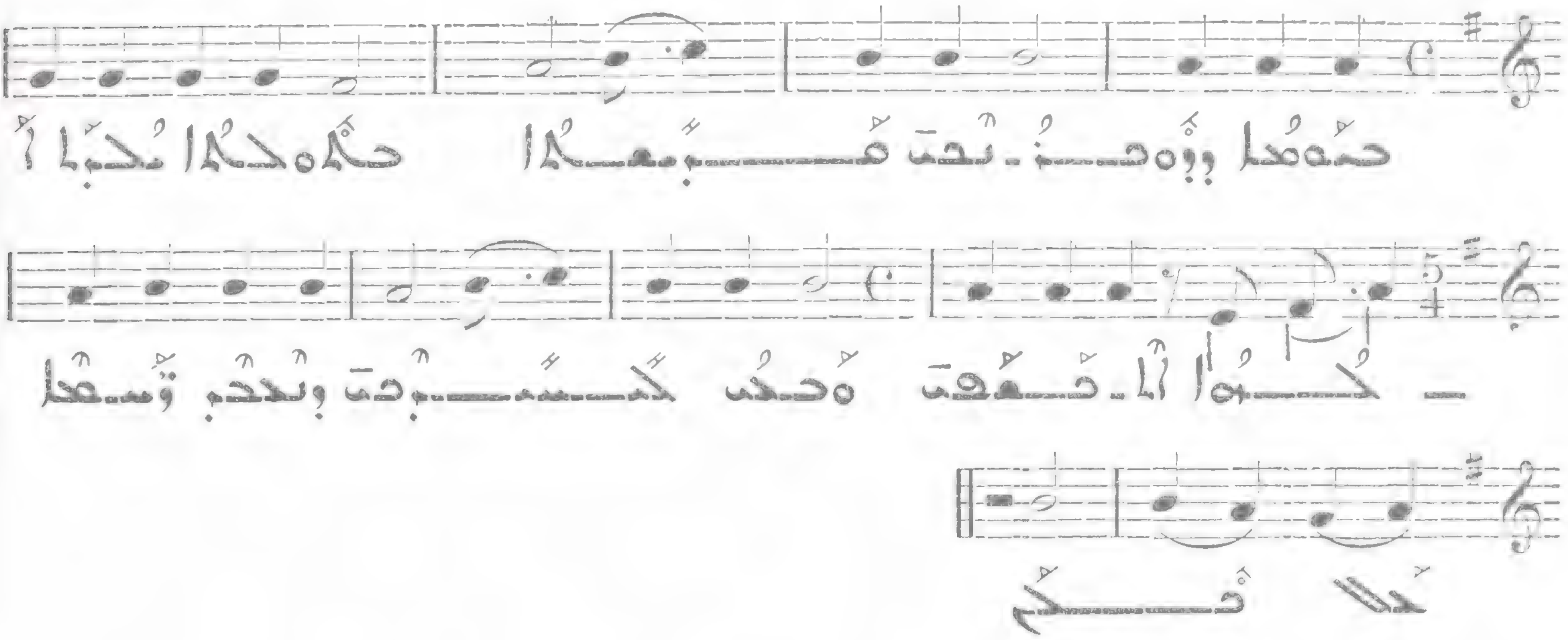
700

Allegro VII

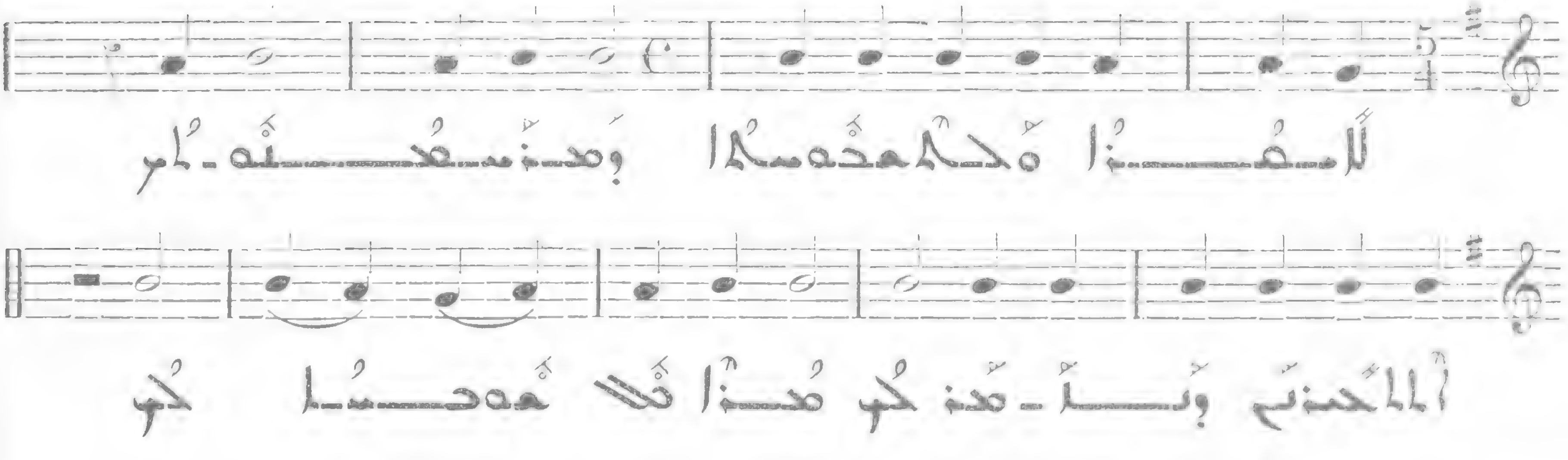




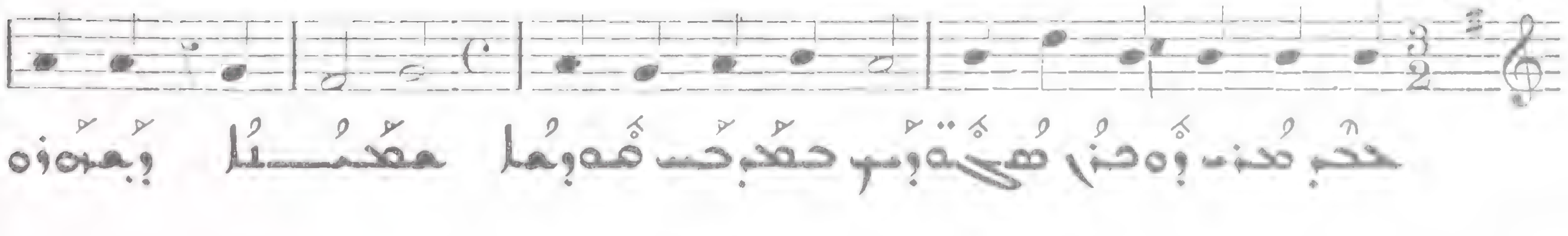
701 [illegible]

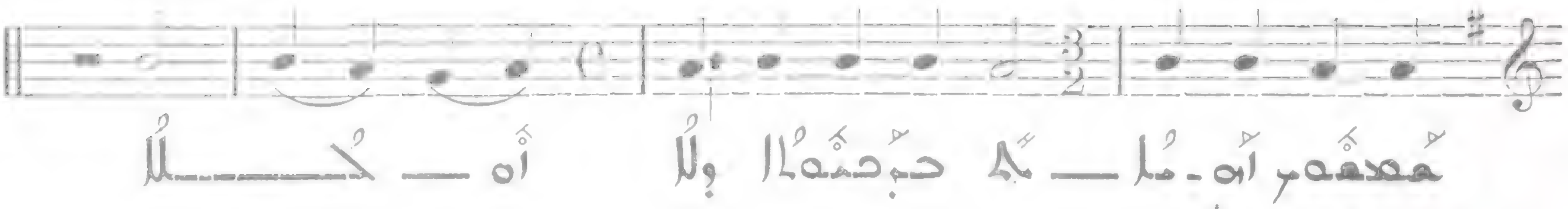


702 [illegible]



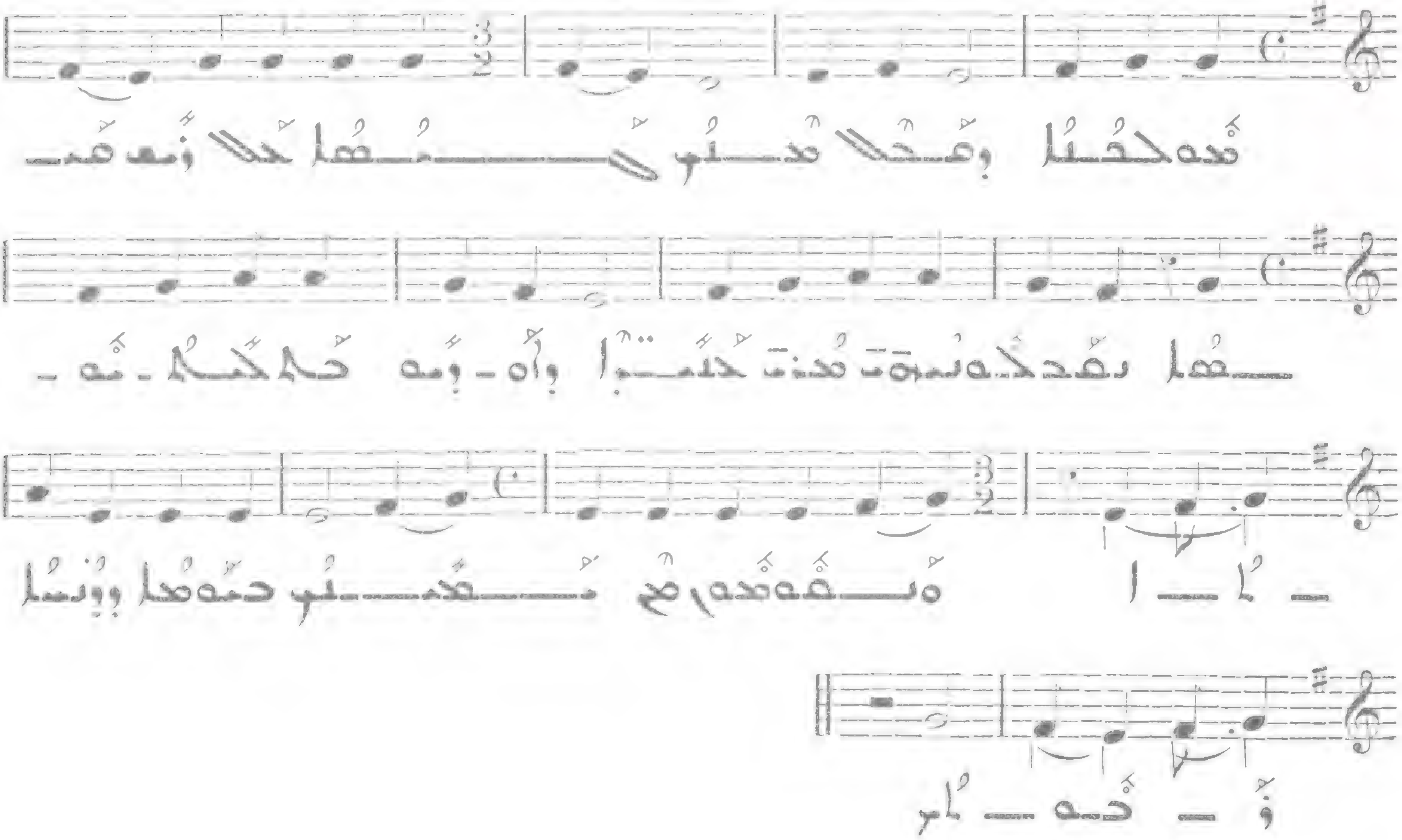
703 [illegible]





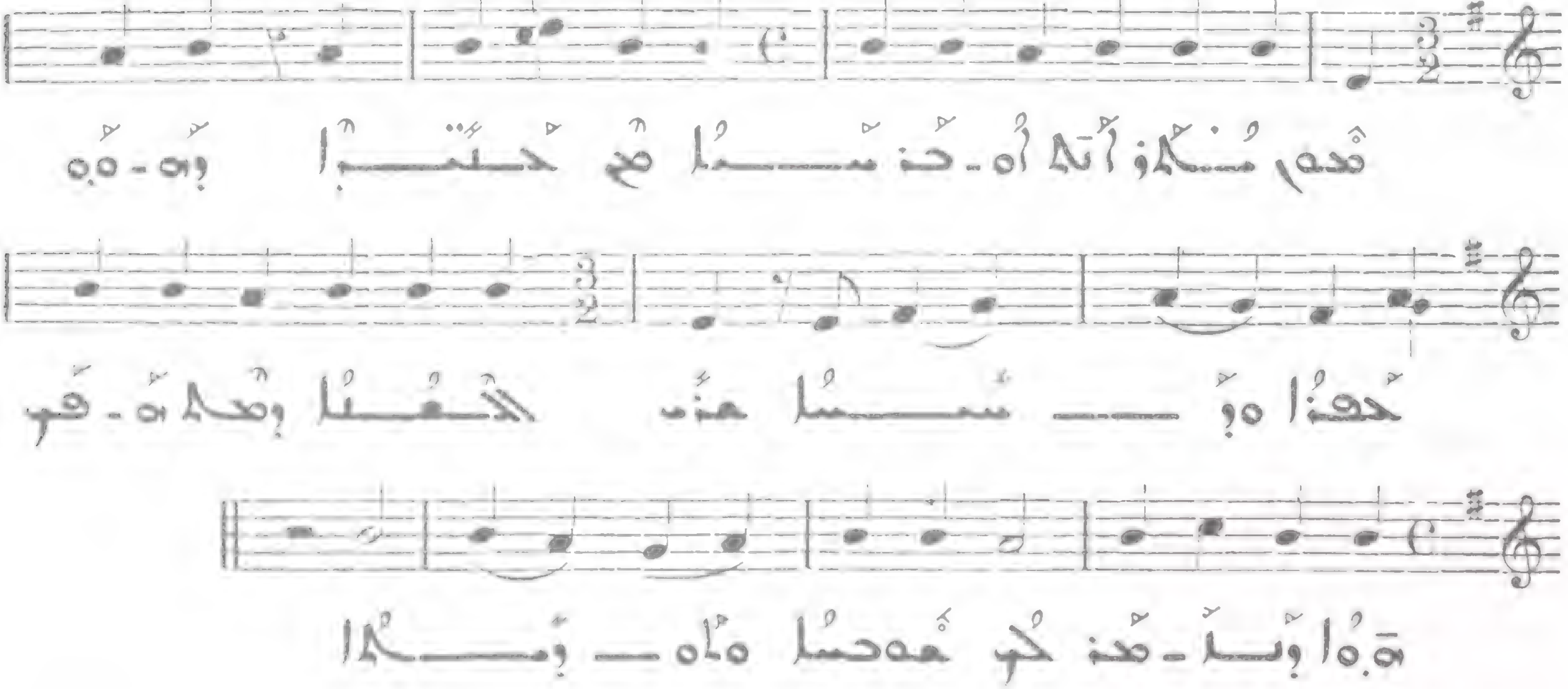
704 ܡܫܝܚܐ ܕܢܚܬ ܠܒܝܬ ܡܝ̈ܬܐ: ܠܡܠܟܘܬܐ ܕܫܡܝܐ ܣܠܩ

V



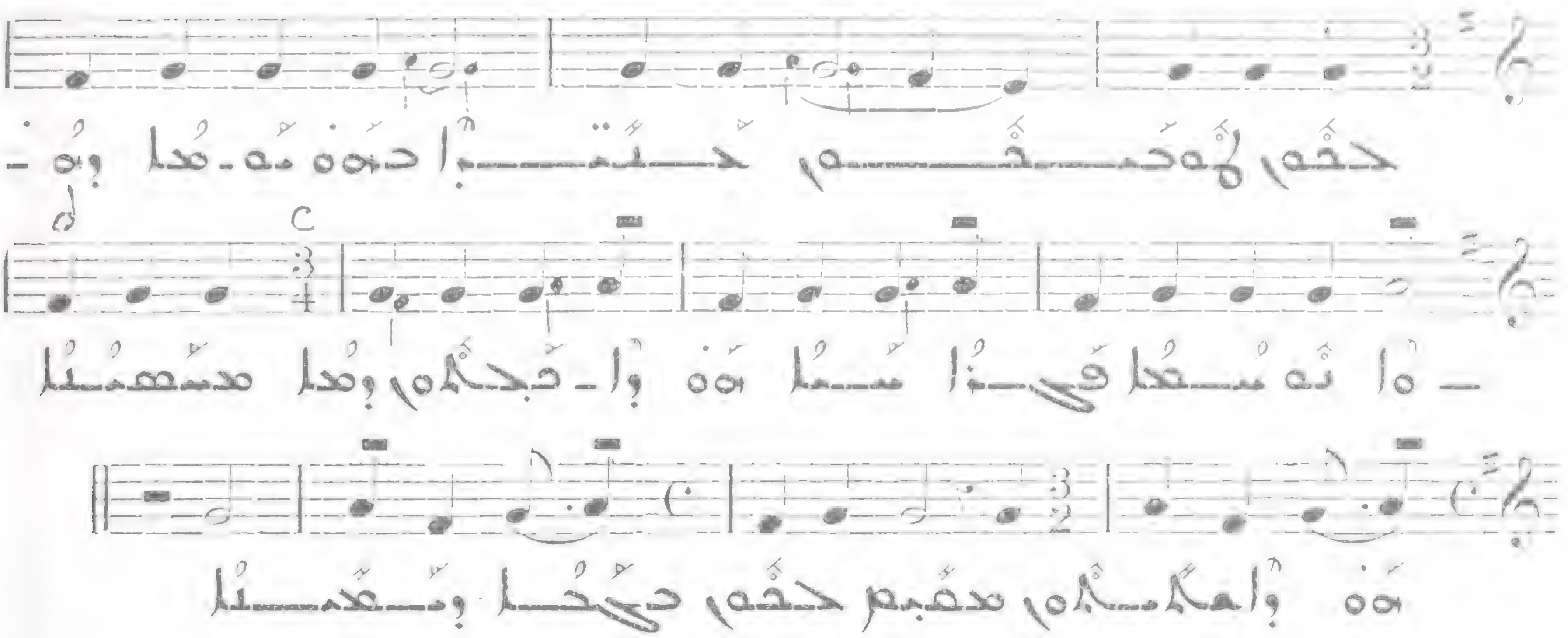
705 ܩܠܐ ܕܫܘܒܚܐ: ܢܘܗܪ ܚܝ̈ܐ ܐܢܬ ܐܘ ܒܪ ܚܝܐ

VI



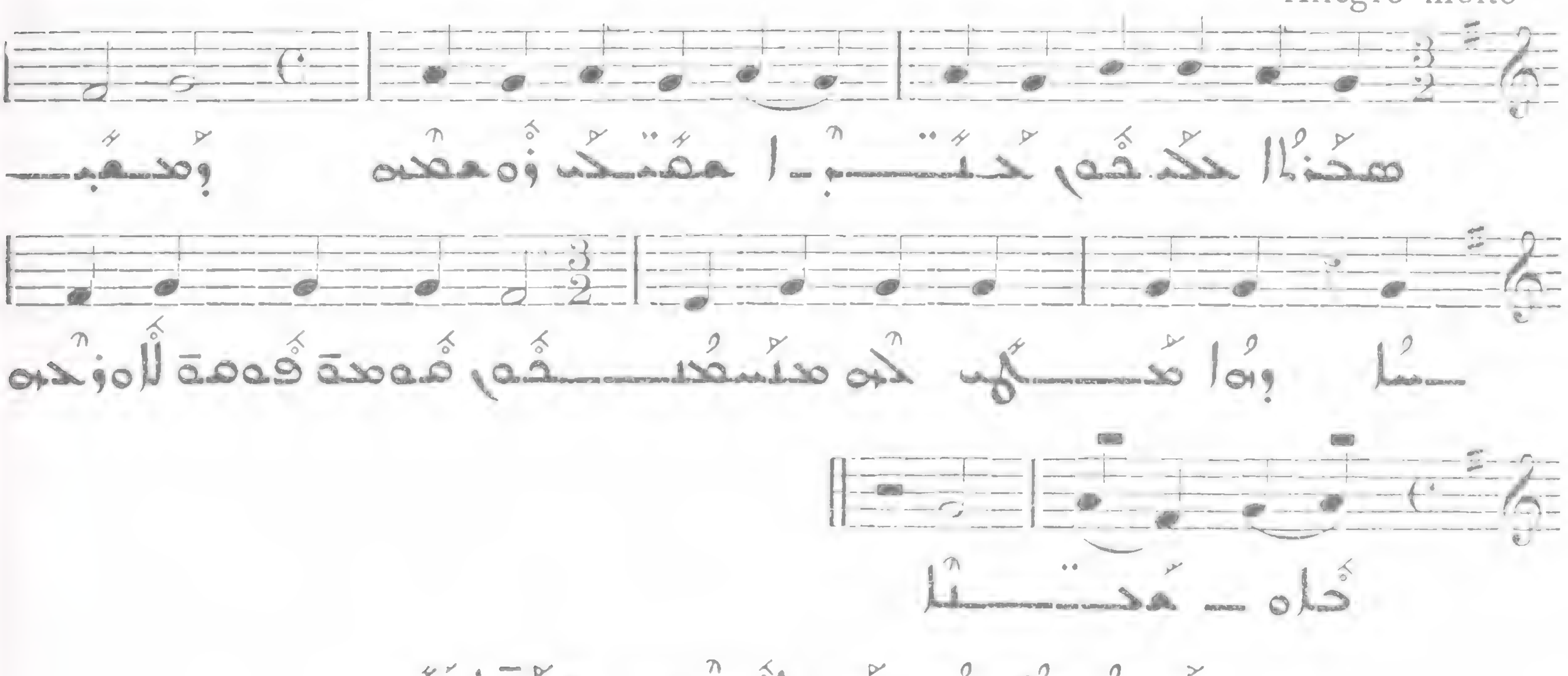
706

All. molto — VII



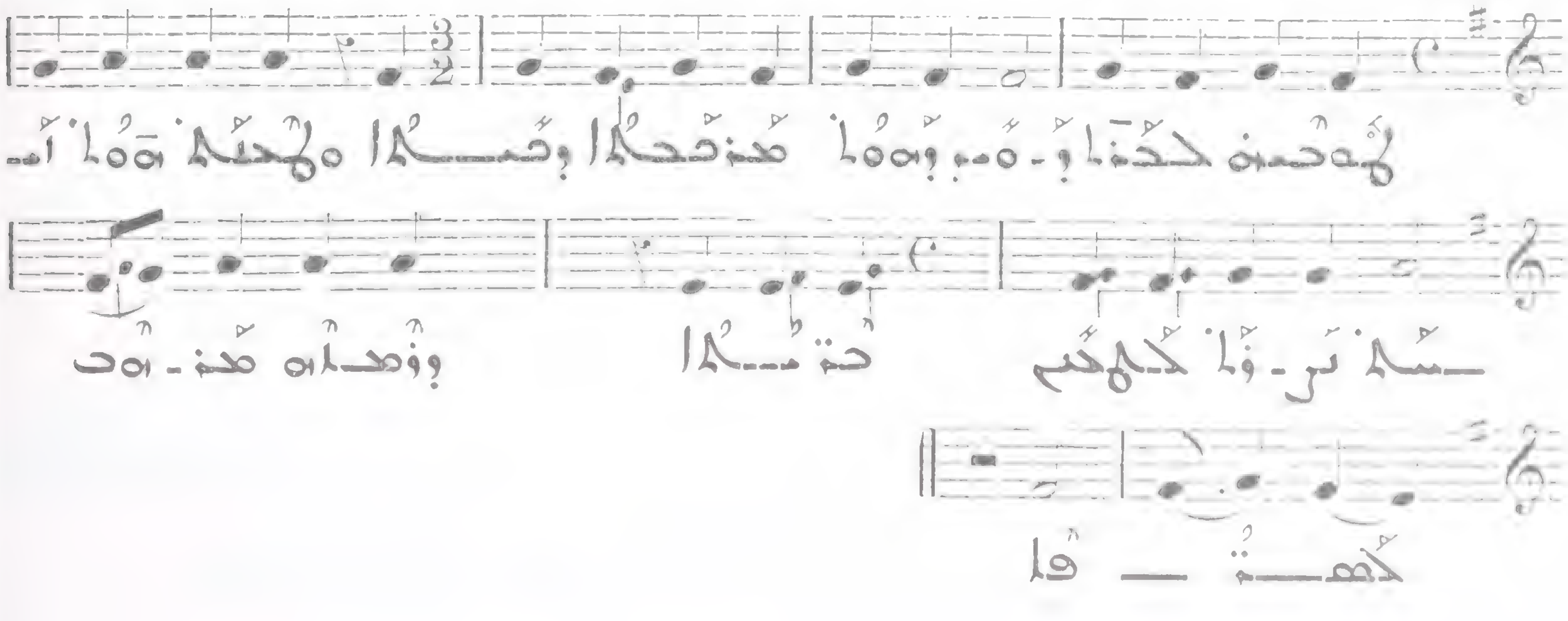
707

Allegro molto — VII



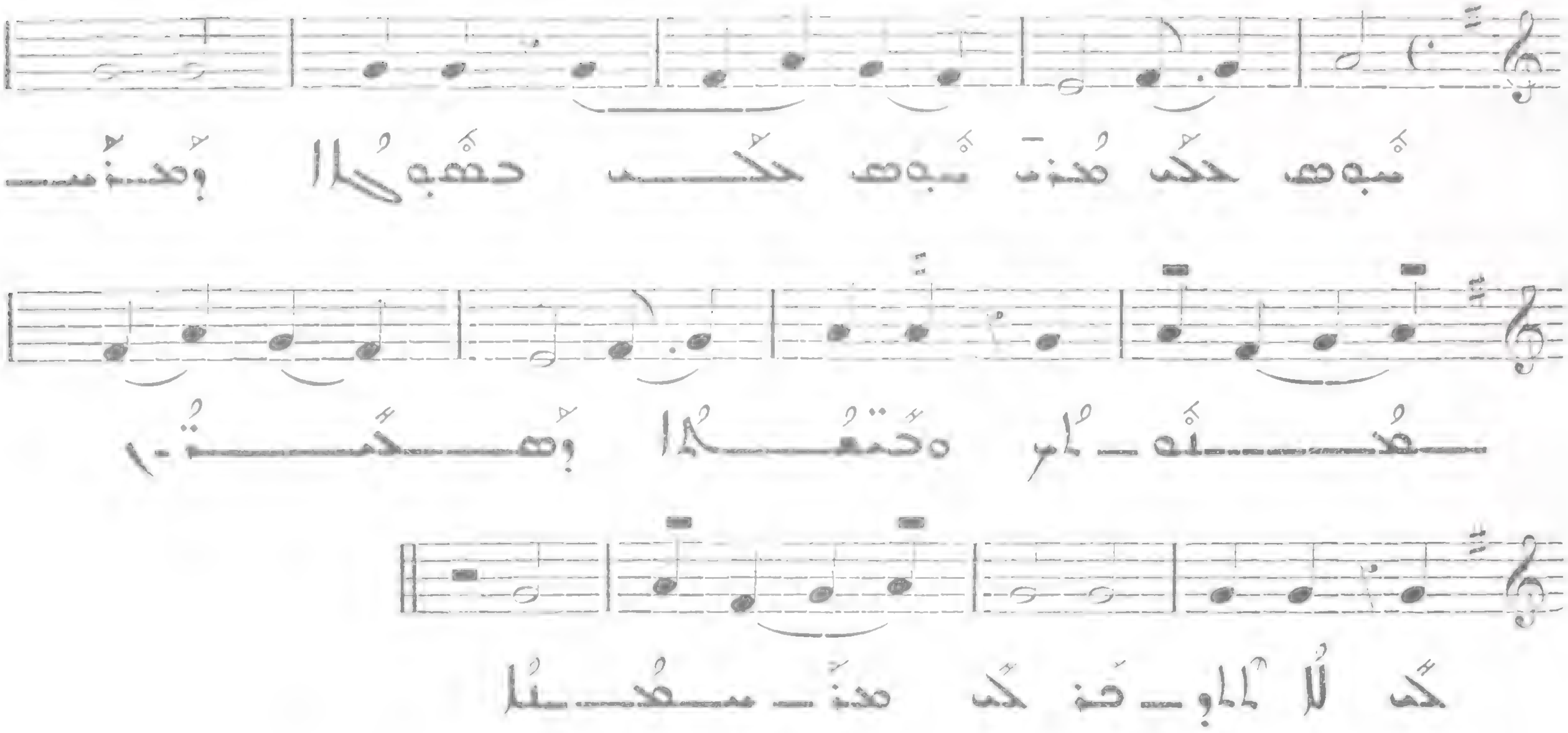
708

Allegro — VII III V



ܢܒܘܥ ܠܠܟ ܡܪܢ ܢܒܘܥ ܠܠܟ

Allegro molto

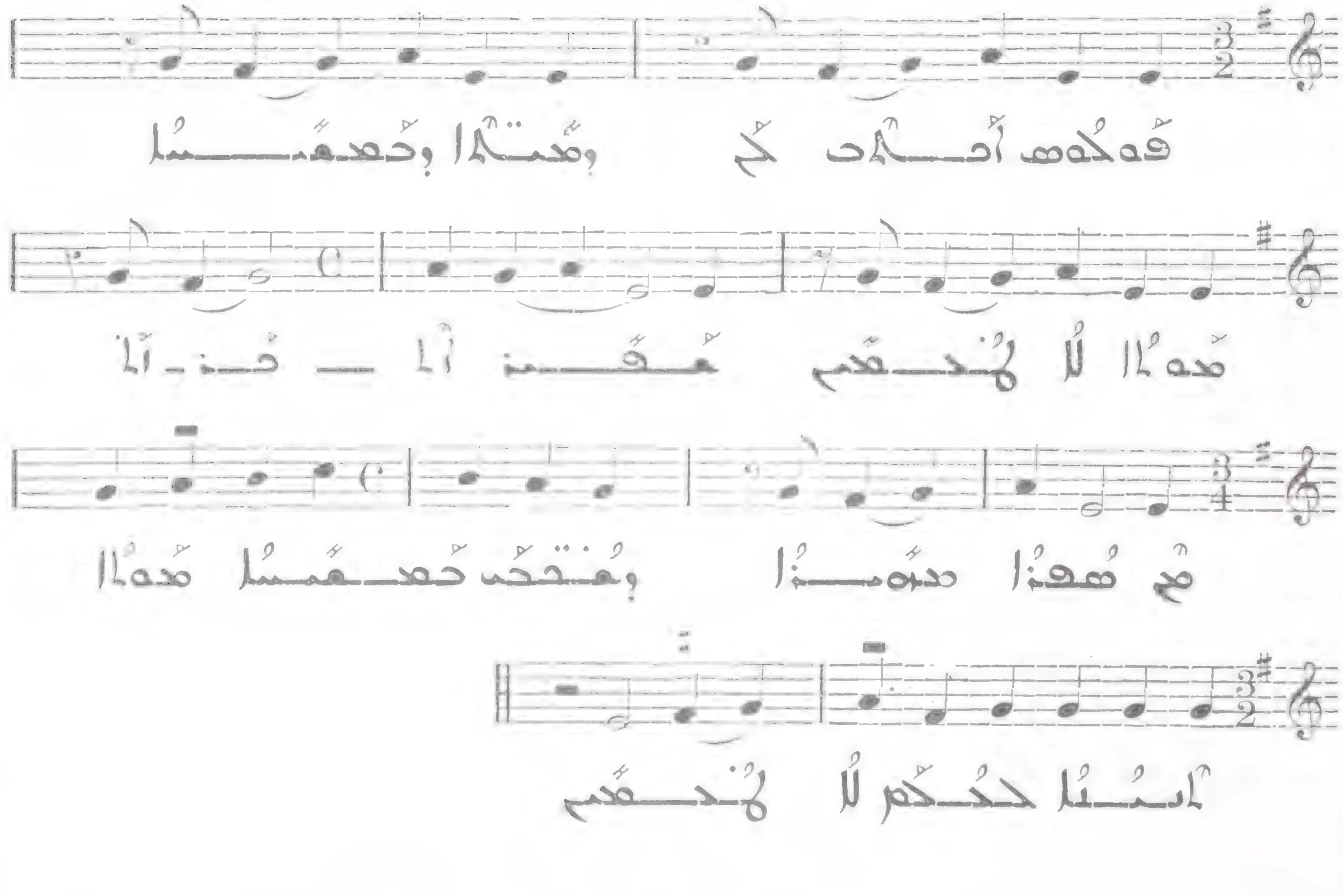


ܒܥܠ ܡܪܢ ܘܥܕܬܐ ܗܕܐ . ܐܝܟ : ܥܢܢܝ ܠܝ ܡܪܝܐ

(Cf. N° 615)

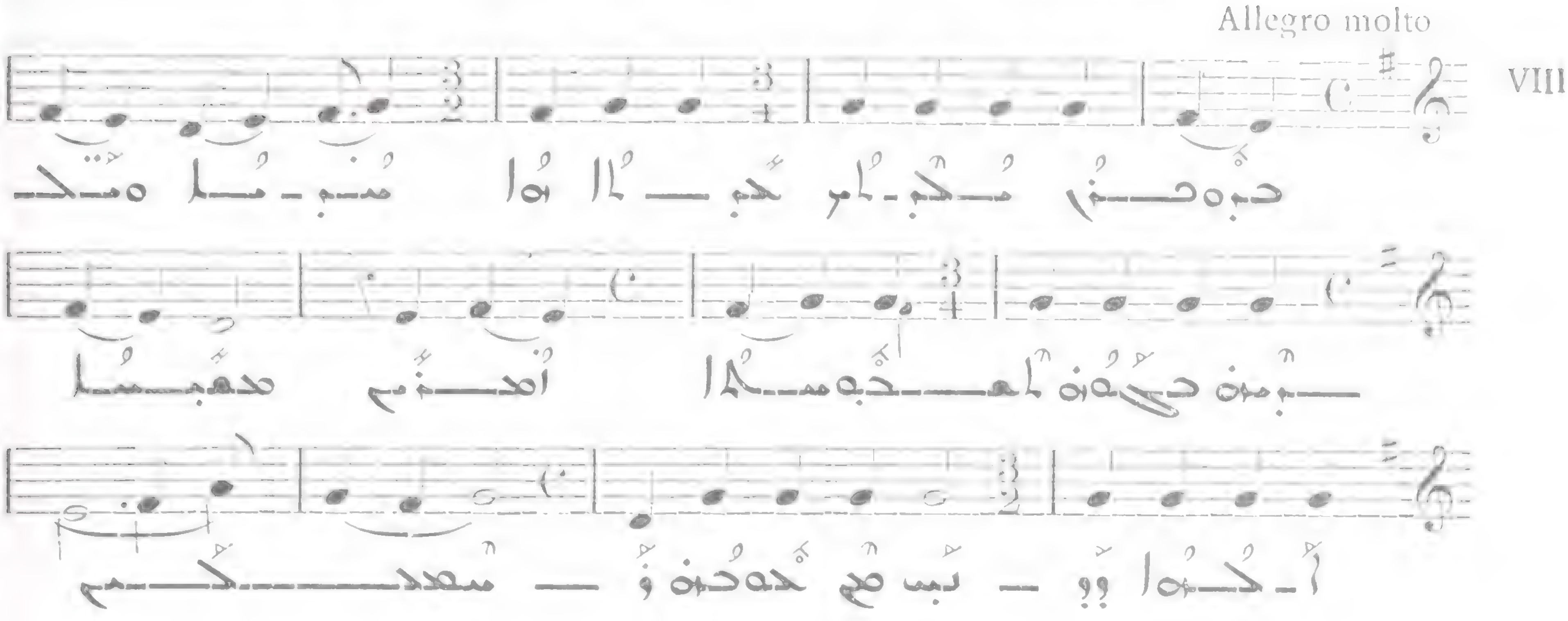
ܦܘܠܘܣ ܐܡܪ ܠܢ

Allegro

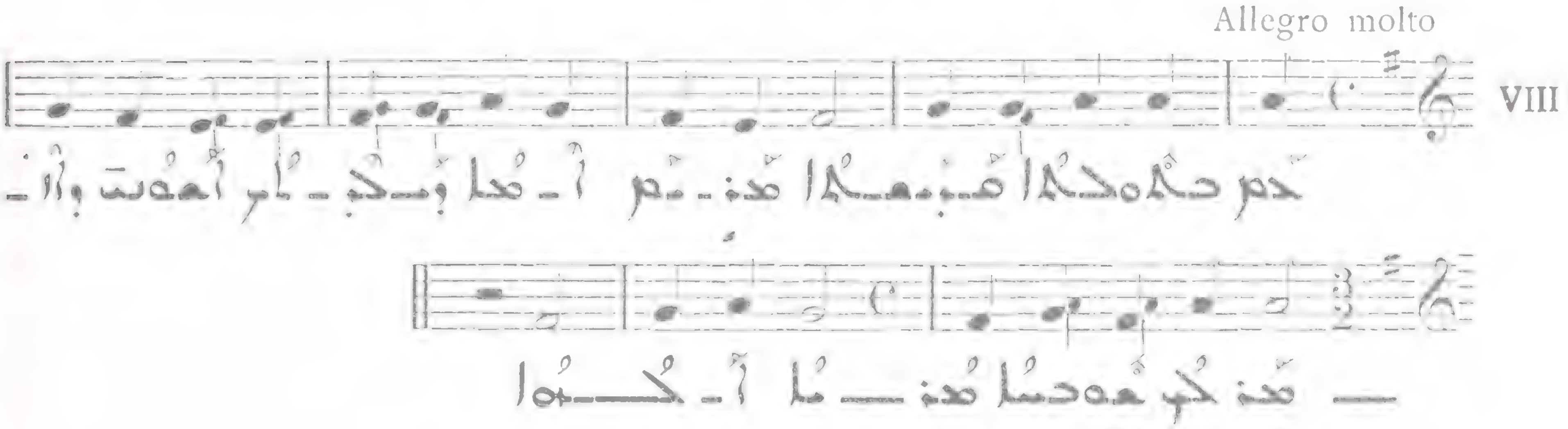


ܬܫܡܫܬܐ ܕܩܕܝܫܐ

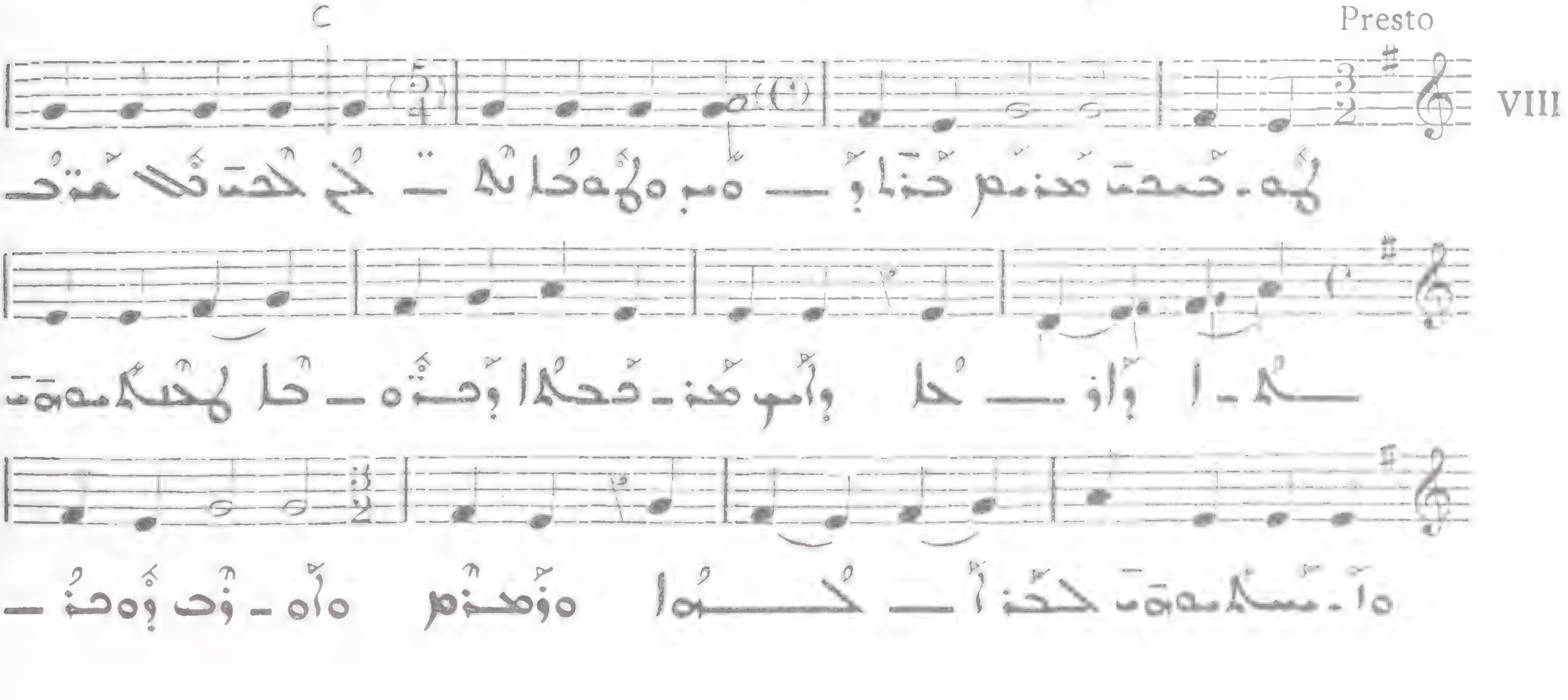
712 ܕܩܝܡܬܐ : ܒܪܘܟܝ ܡܠܐܟ ܒܪܐ ܗܘ ܡܫܝܚܐ

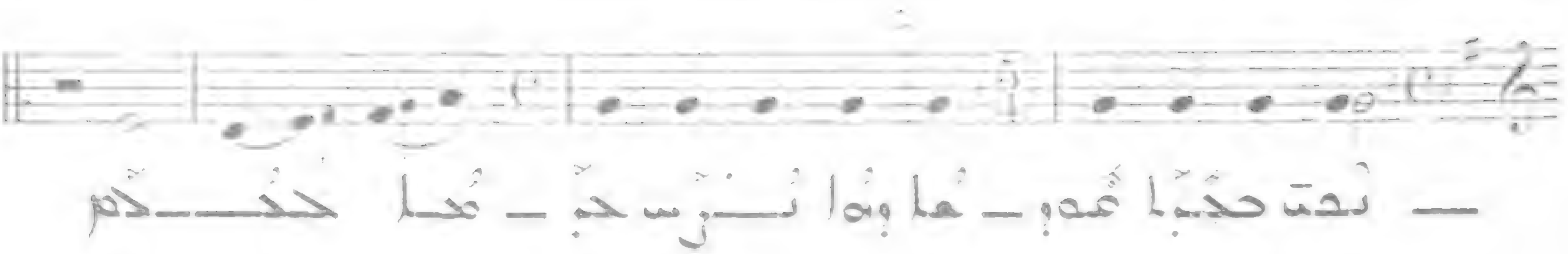


713 ܕܩܝܡܬܐ : ܡܢ ܒܬܘܠܬܐ ܩܕܝܫܬܐ



714 ܒܢܘܗܪܐ ܡܕܢܚܝܐ : ܛܘܒܝܗ ܡܪܝܡ ܒܢܝܐ ܕܥܡ

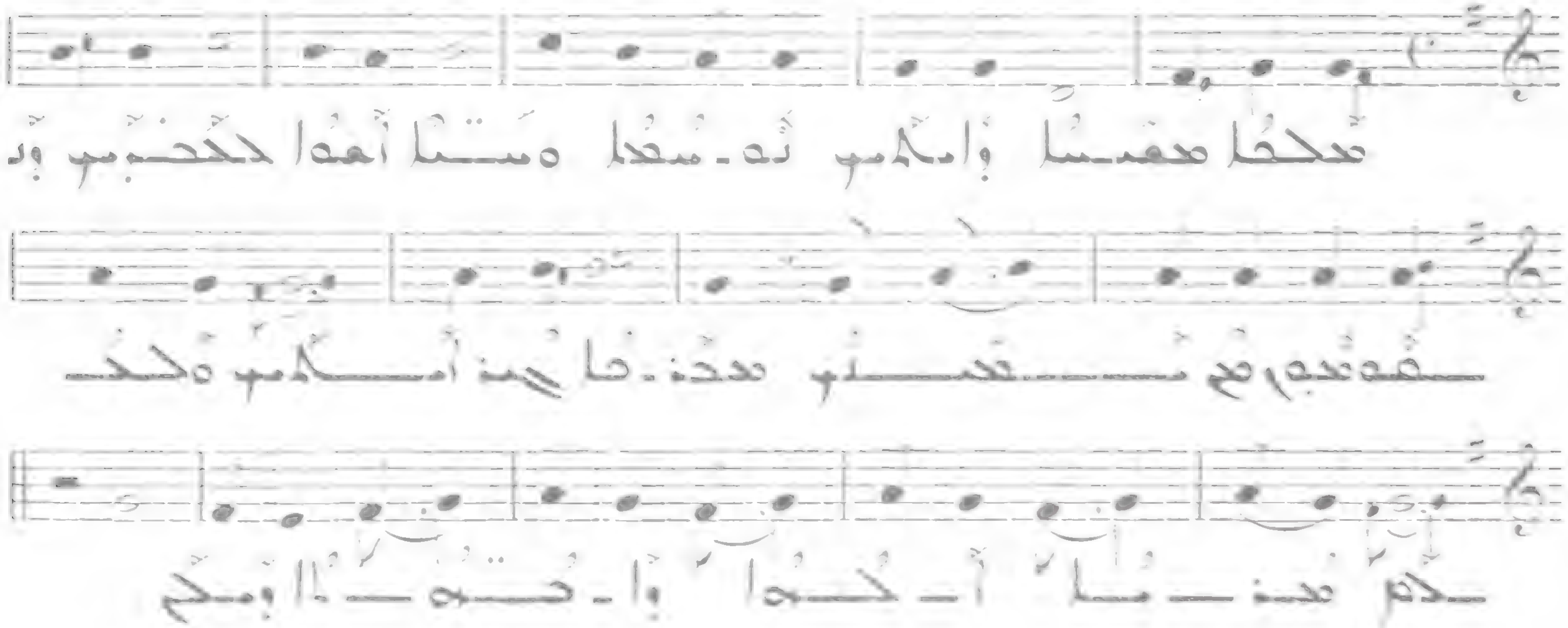




715

Presto

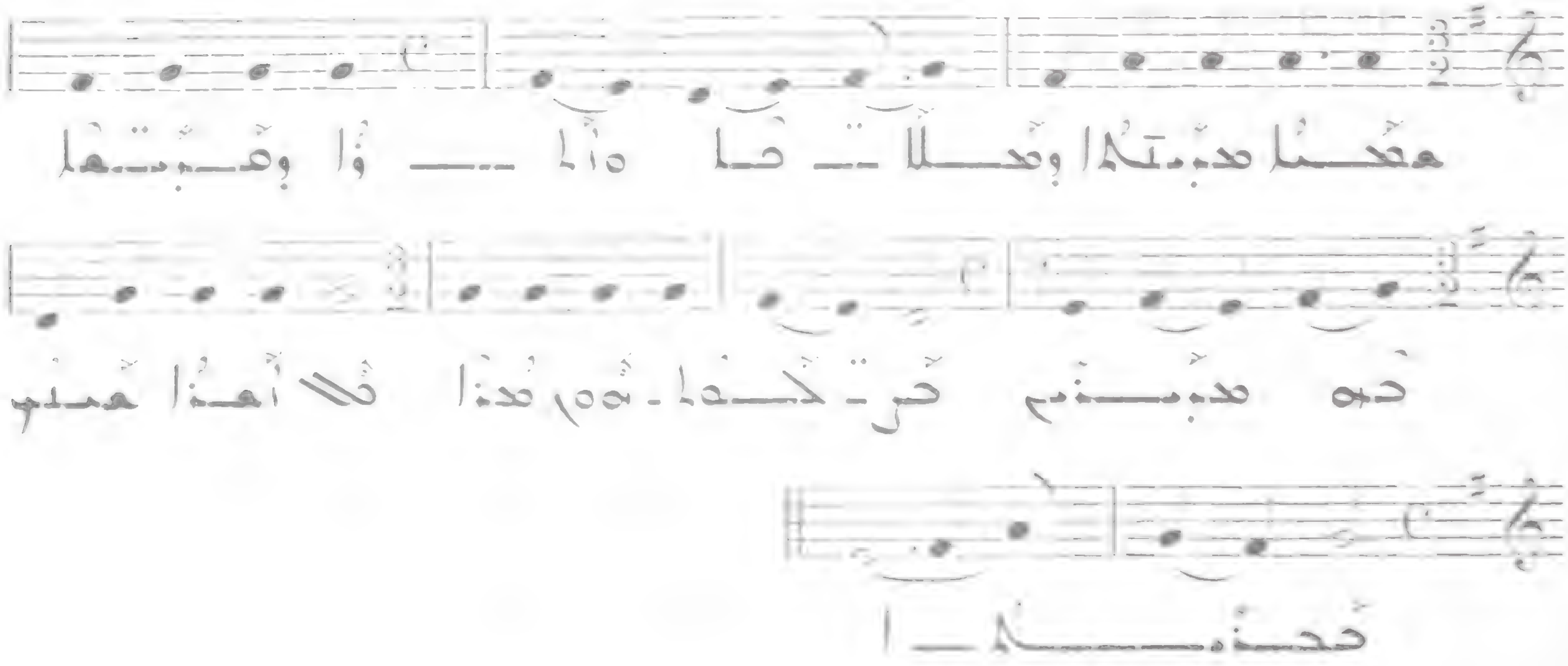
VIII



716

Presto

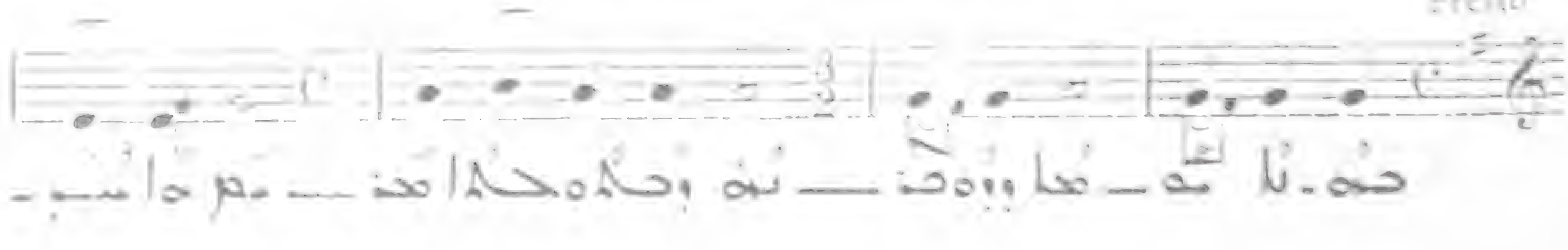
VIII

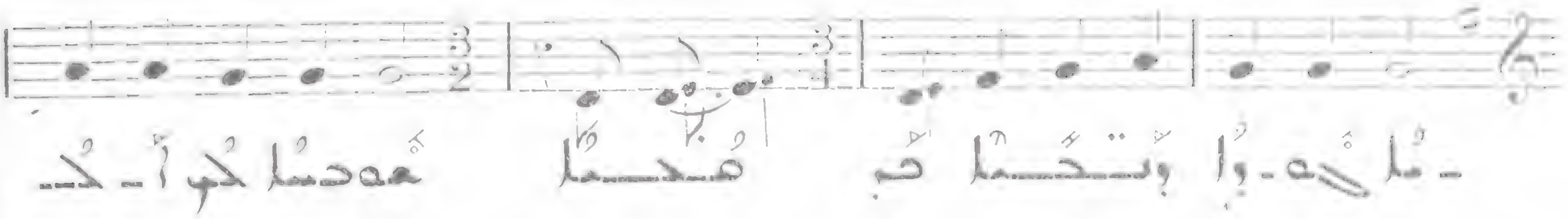


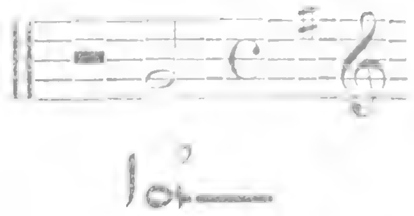
717

Presto

VIII



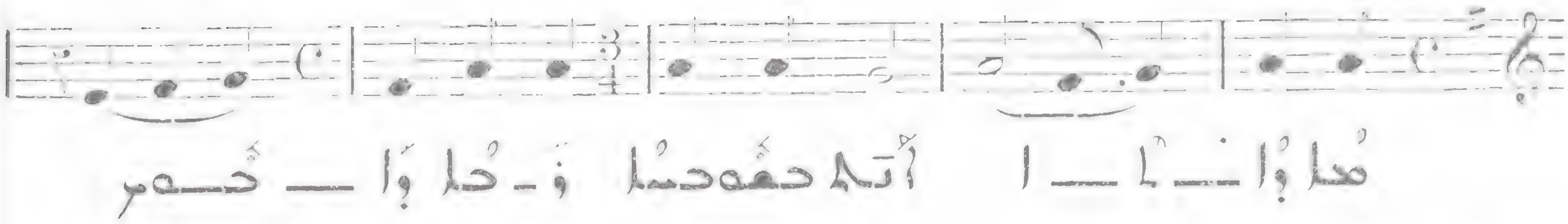


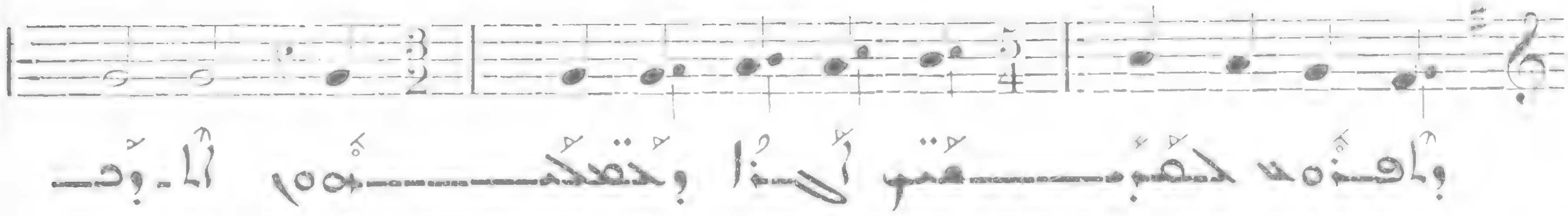


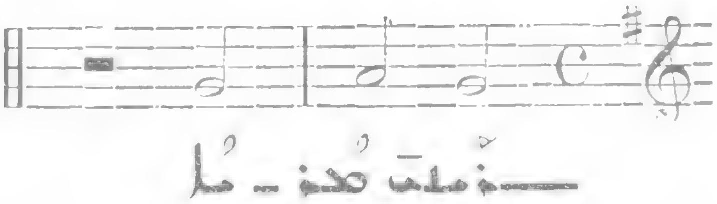
718 ܘܠܬܘܟܪܘܗܝ : ܡܢ ܗܘ̈ܐ ܐܢܬ ܒܩܘܕܫܐ

Allegro molto

VII



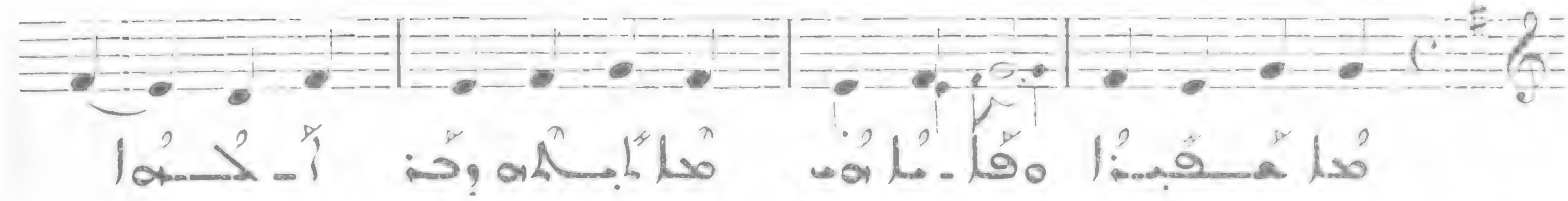


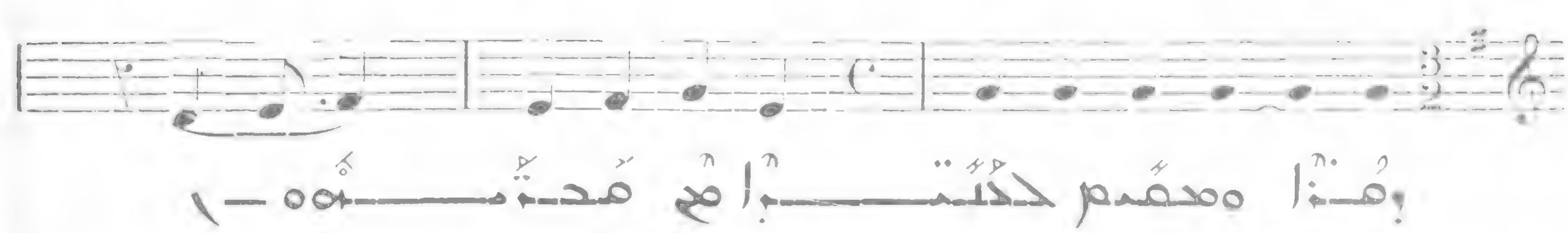


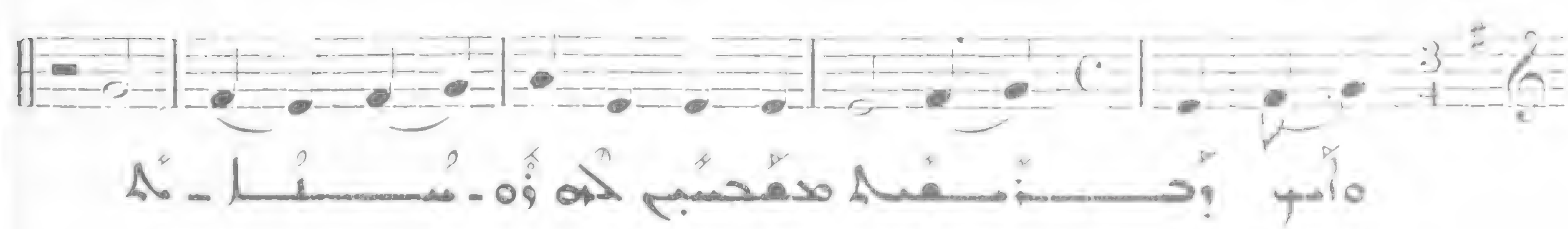
719 ܡܢ ܡܩܒܪܐ ܘܩܐܡ

Allegro molto

VIII



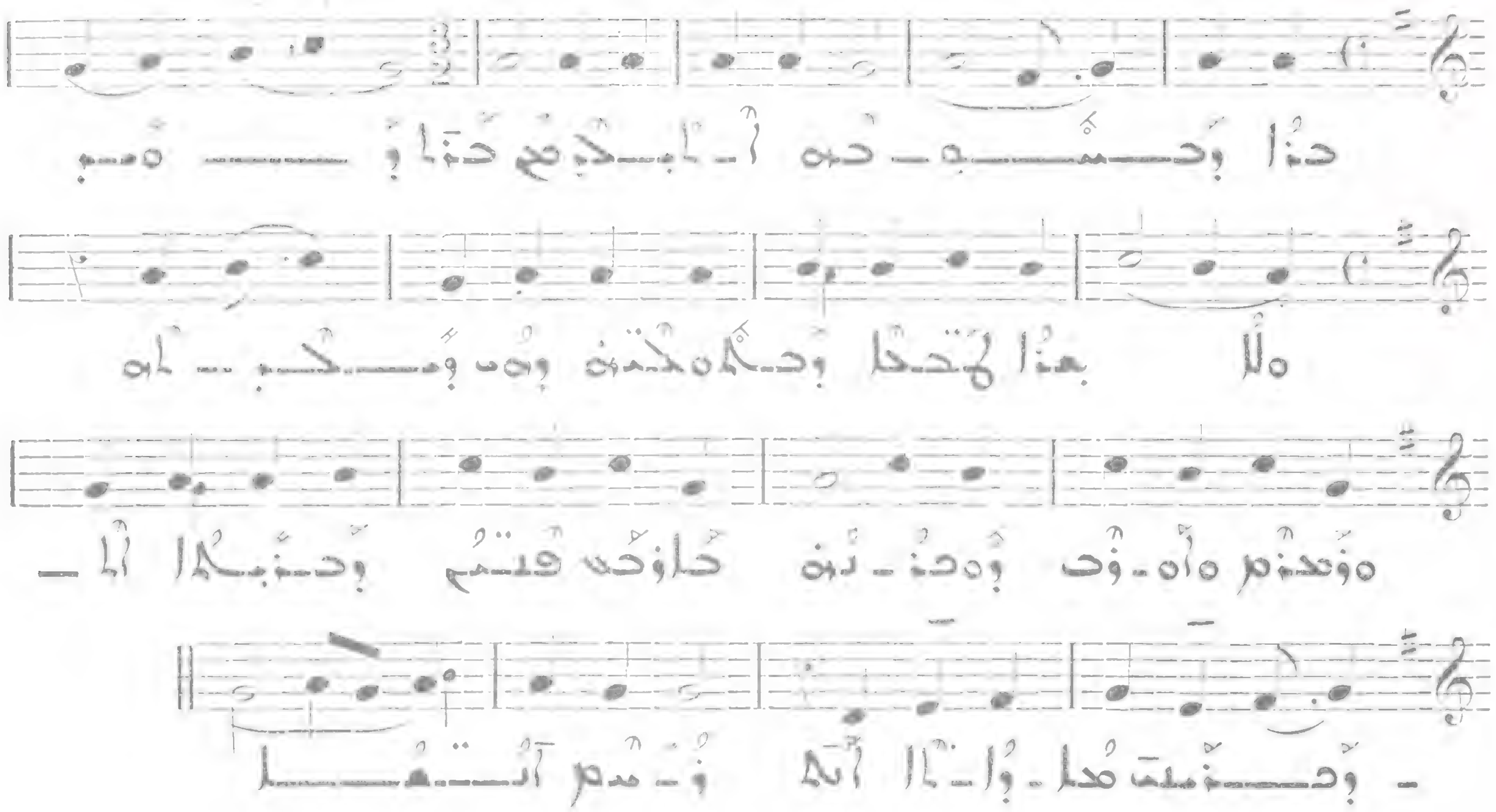




720

Allegro molto

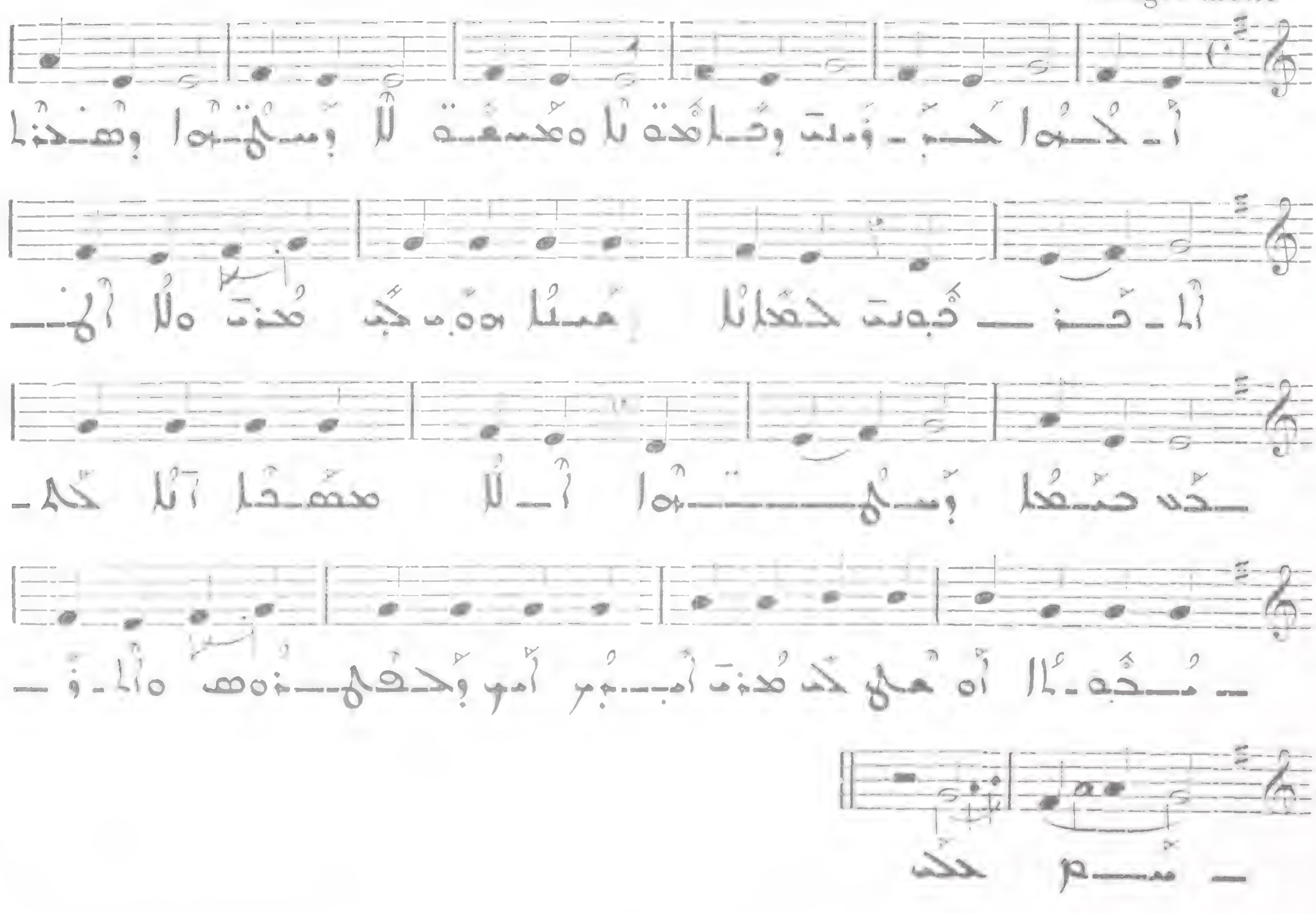
VIII



721

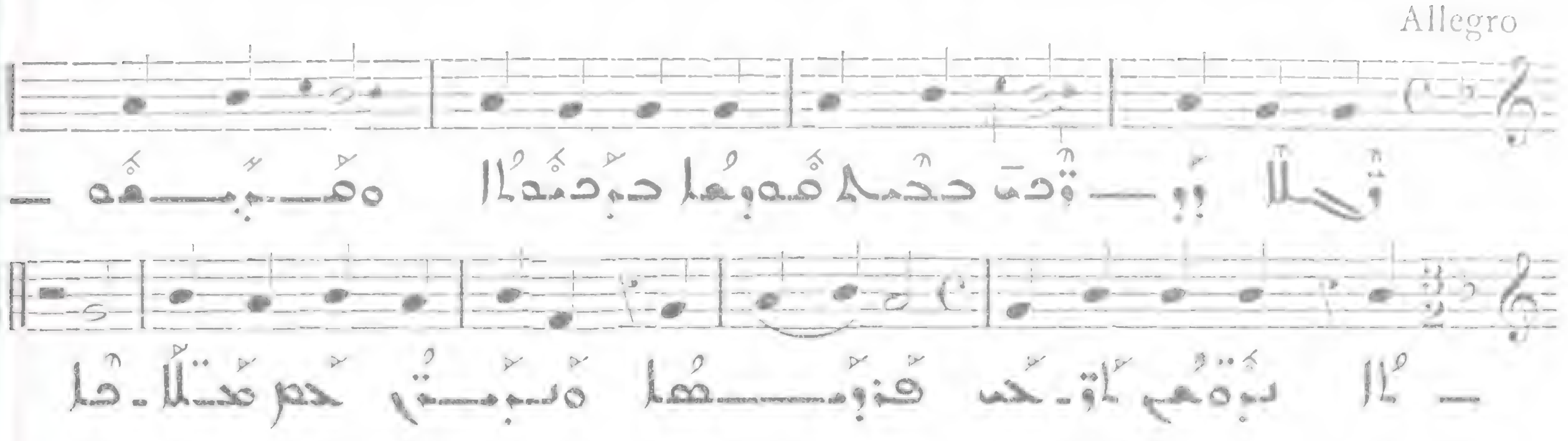
Allegro molto

VIII



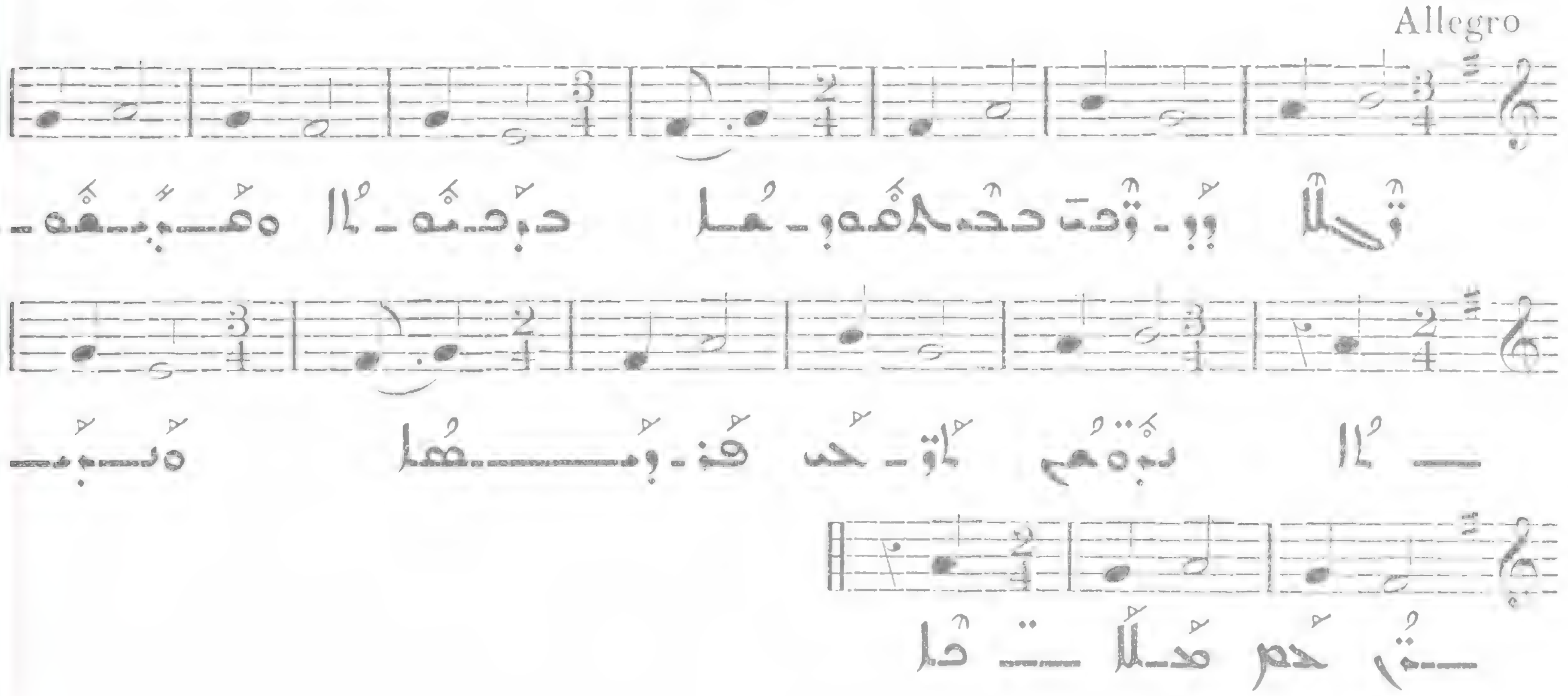
ܩܠܐ ܕܕܘܒܪ̈ܐ : ܐ 722

I



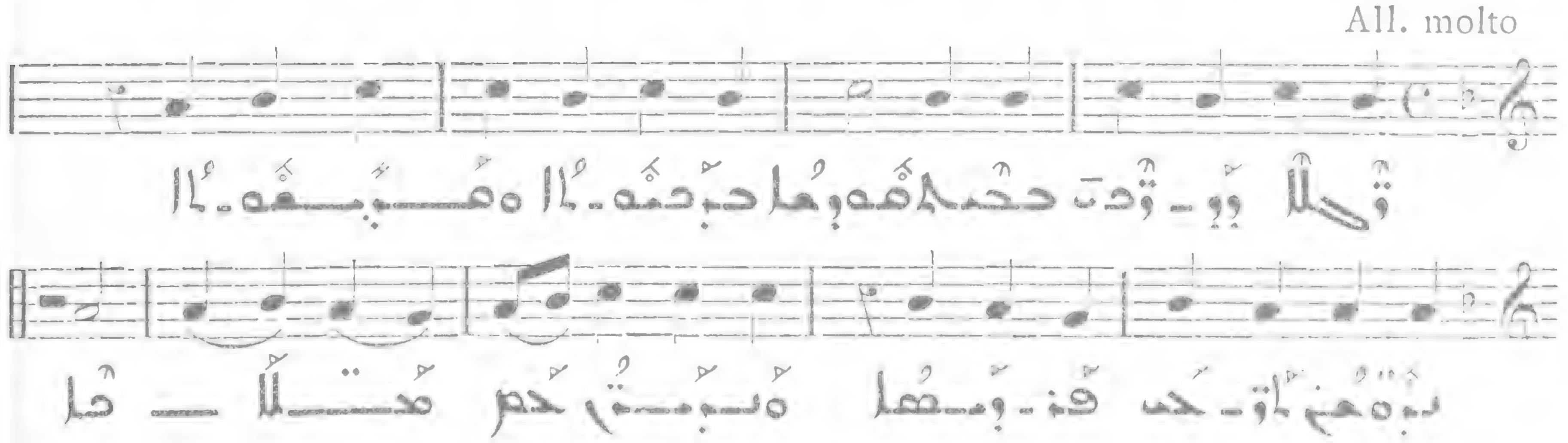
ܒ 723

II



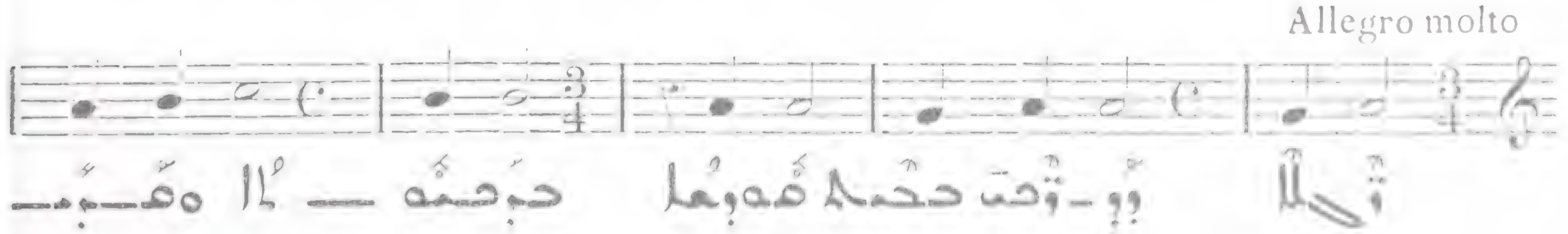
ܓ 724

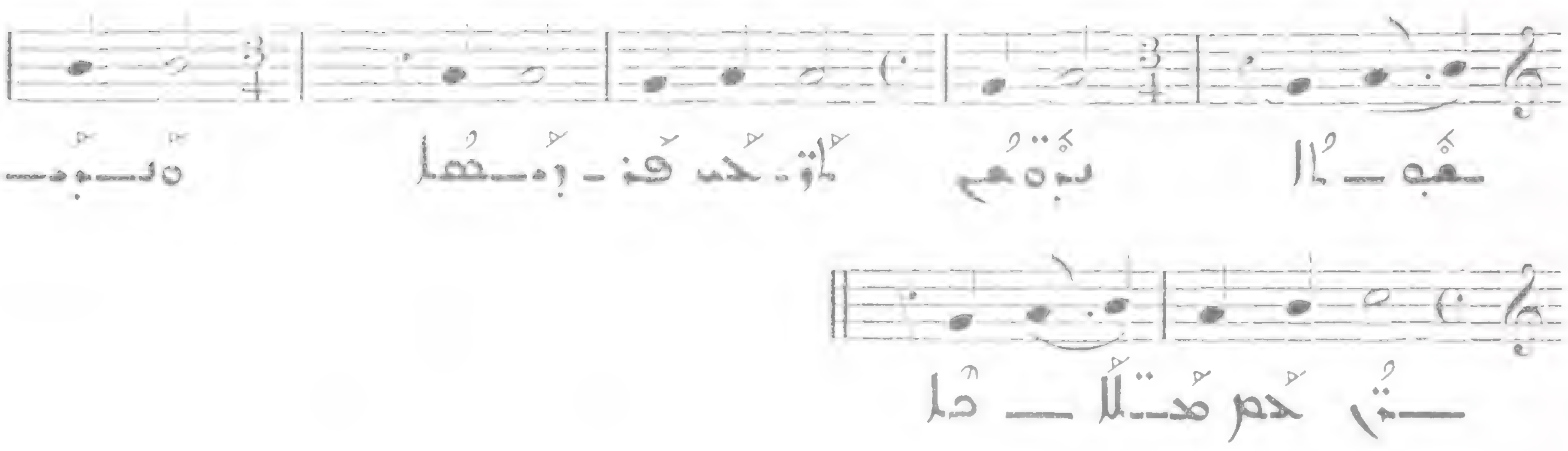
III



ܕ 725

IV



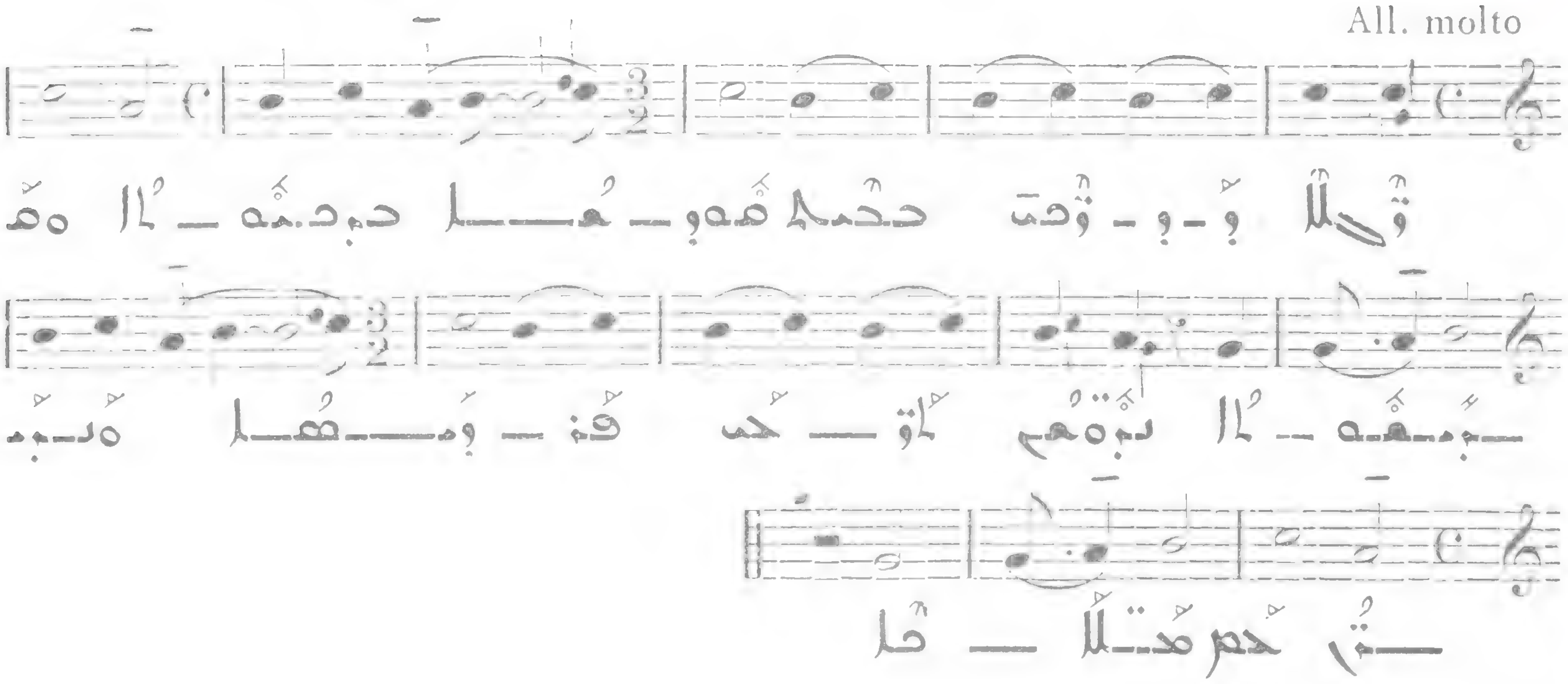


ܗ

726

All. molto

V

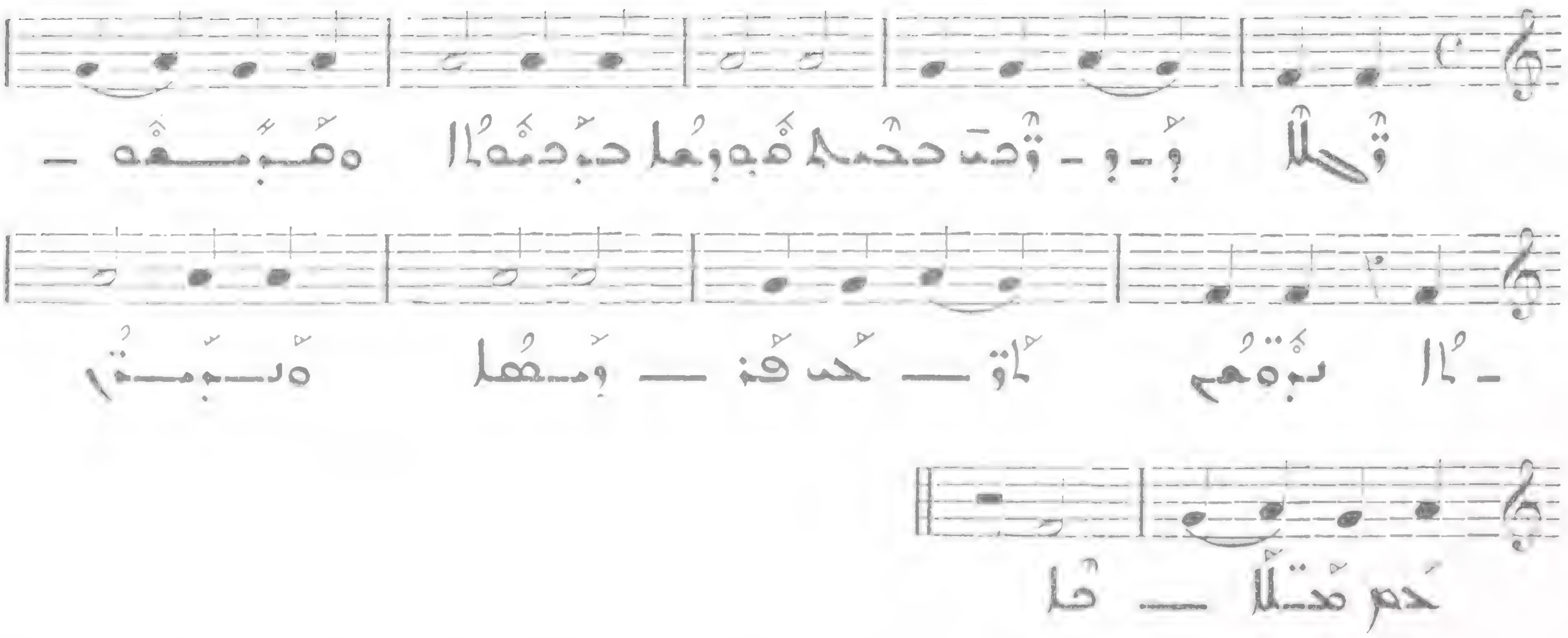


ܘ

727

Presto

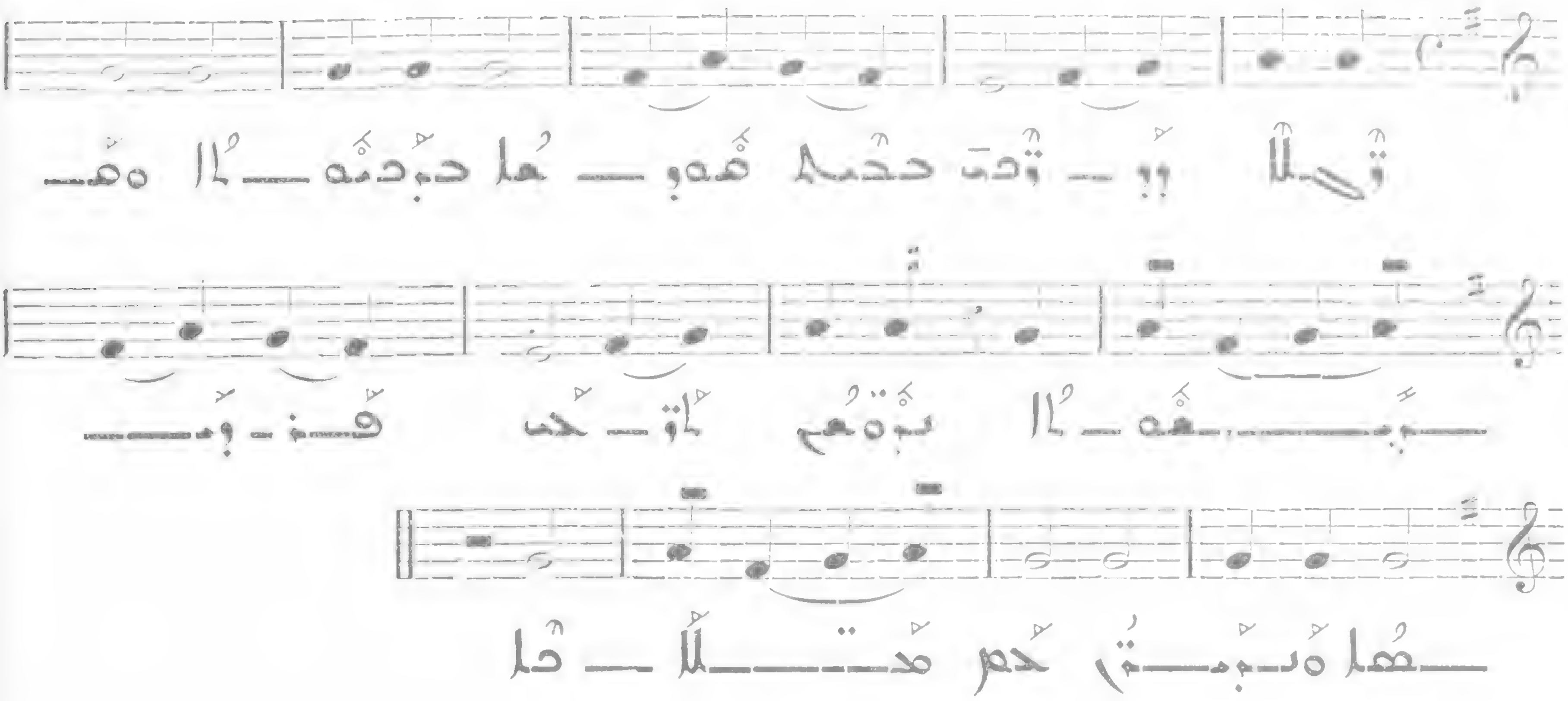
VI



728

Presto

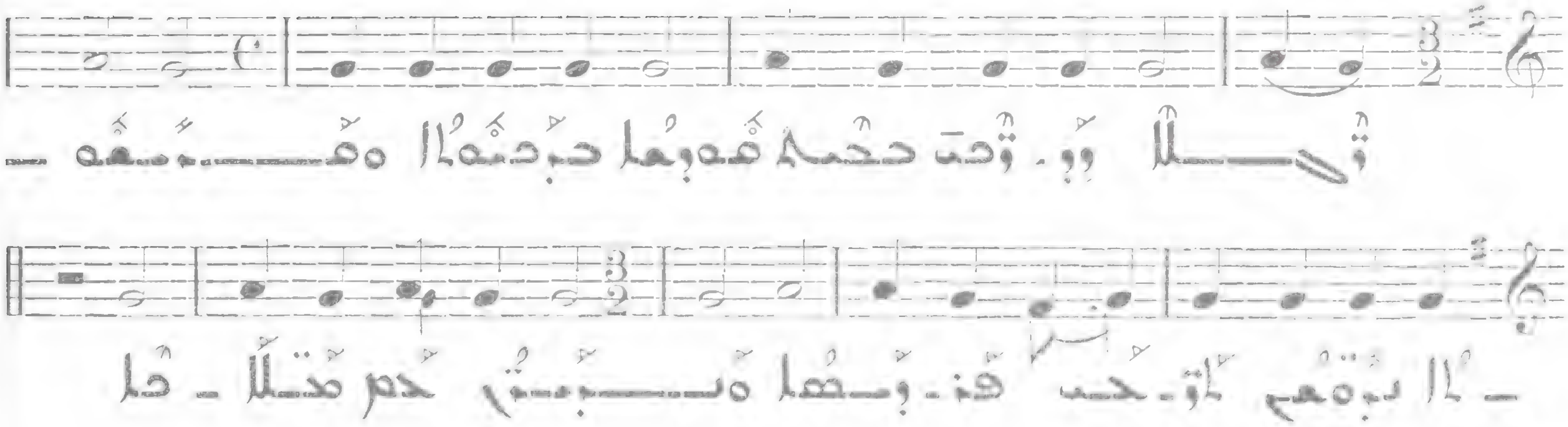
VII



729

Allegro molto

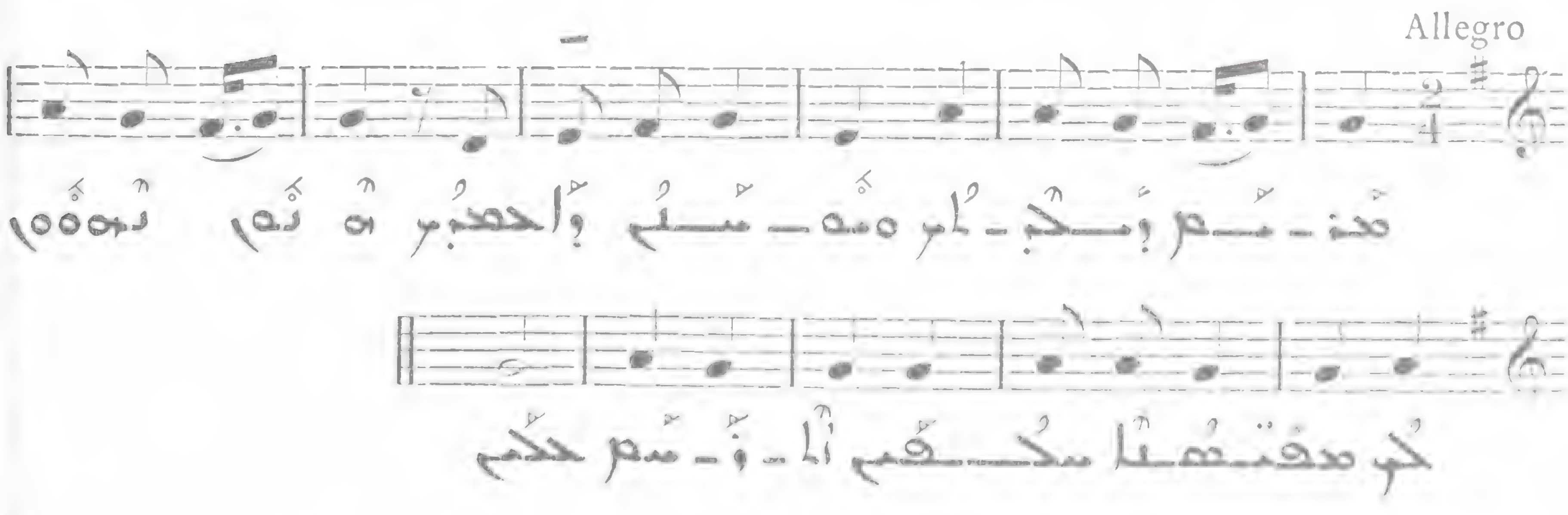
VIII



730

Allegro

VIII



731

VIII

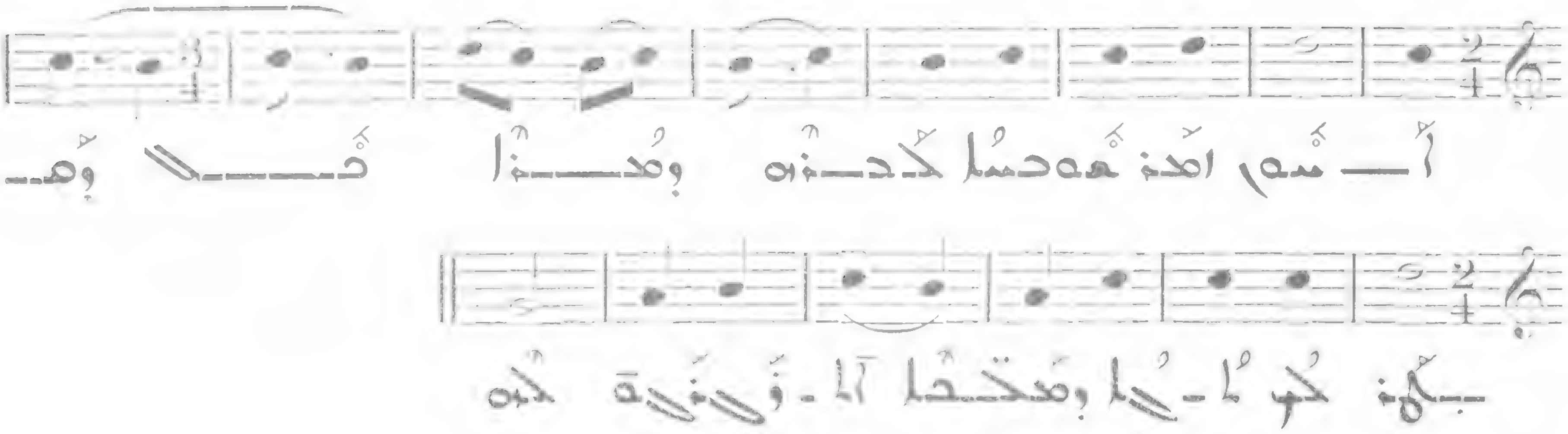
(Cf. N° 672)

ܐܝܟ ܐܡܪ ܫܡܥܘܢܐ

732

Allegro

VIII

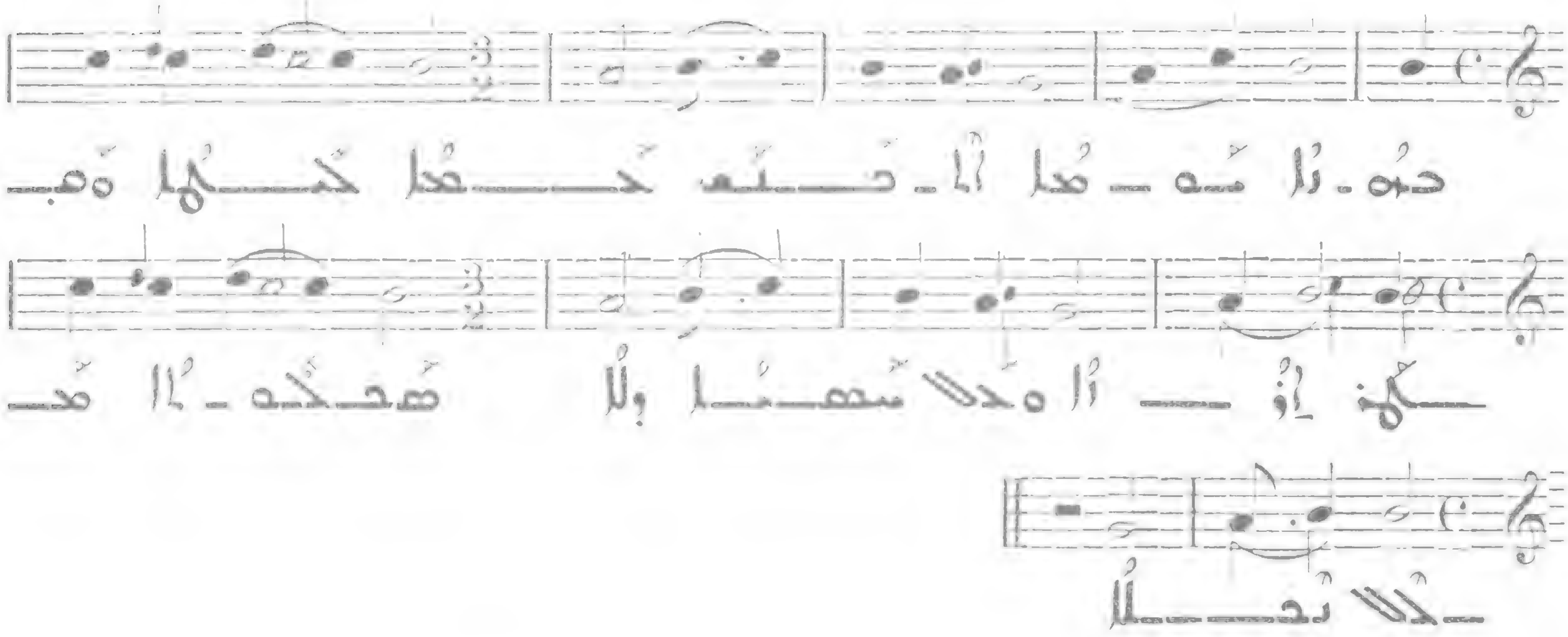


ܒܝܘܡܐ ܚܘܡܐ ܐܬܟܢܫ ܟܢܫܐ ܒܟܢܫܬܐ

733

Allegro molto

VIII

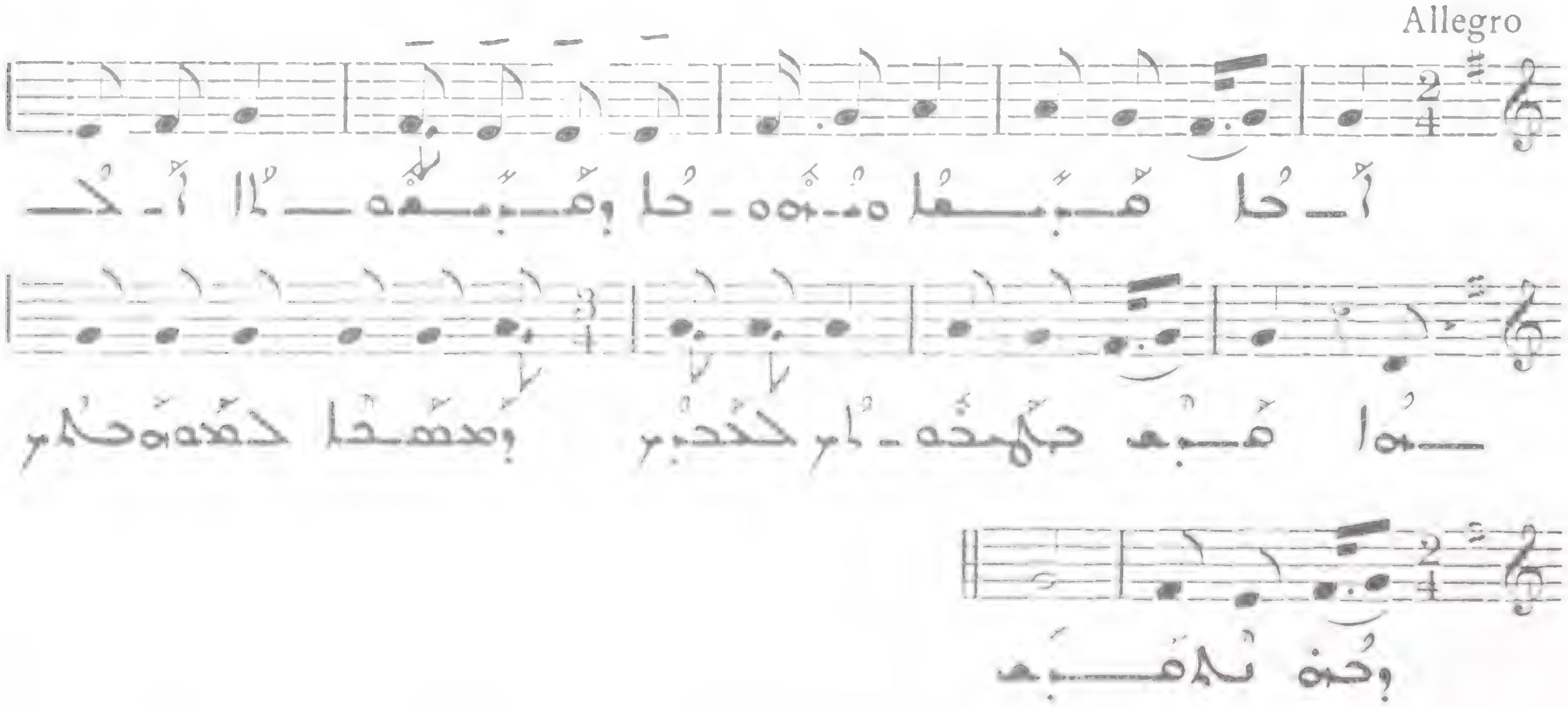


ܫܘܚܠܦܐ ܗܘܐ ܠܗ : ܐܬܐ ܡܪܝܡܐ

734 bis

Allegro

VIII



V

ܡܥܘܪܒܐ

ܕܝܠܕܬ ܐܠܗܐ ܡܪܝܡ

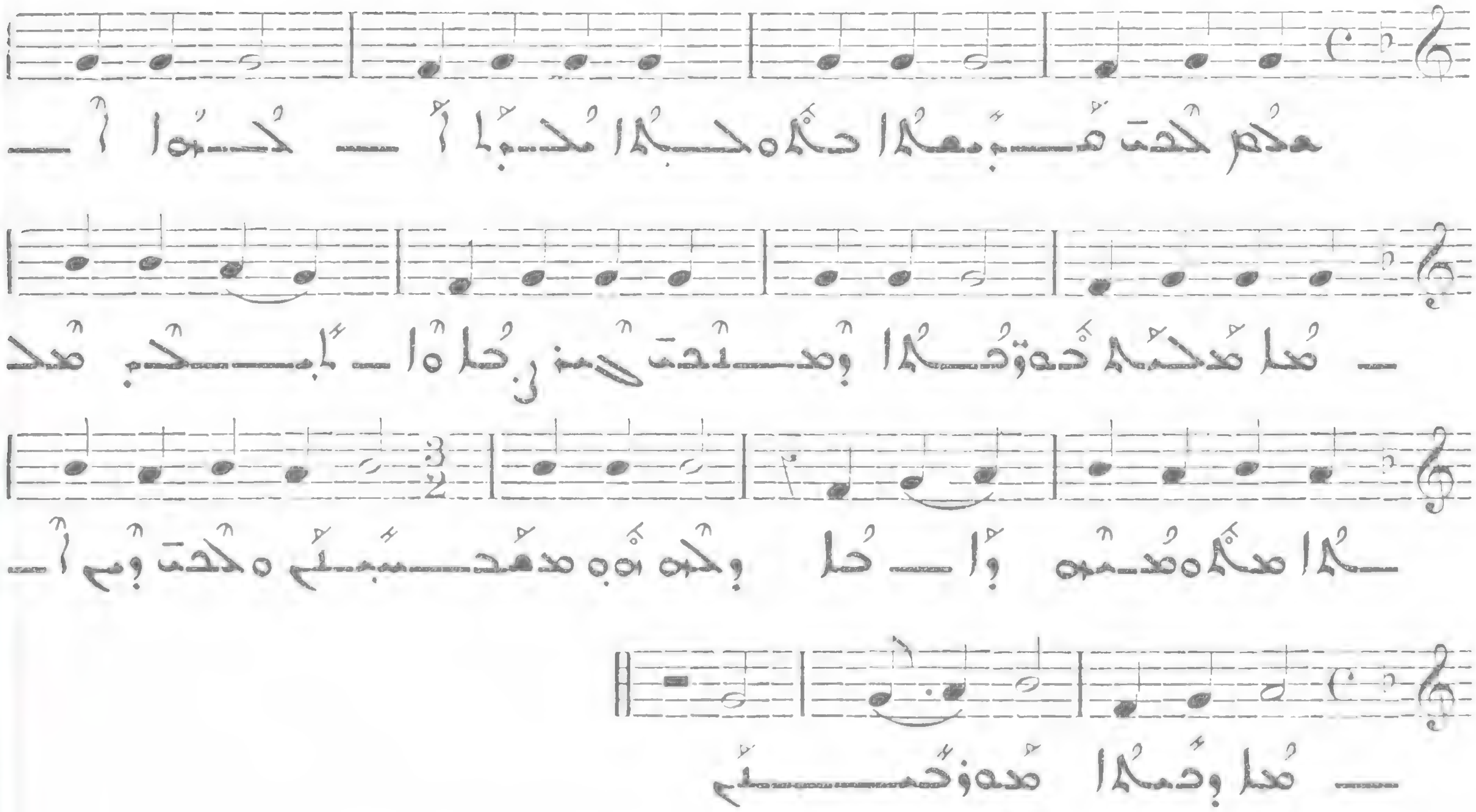
CINQUIÈME CATÉGORIE D'HYMNE : LES « MAOURBÉ »

ܩܝܢܬܐ ܩܕܡܝܬܐ

734

Allegro

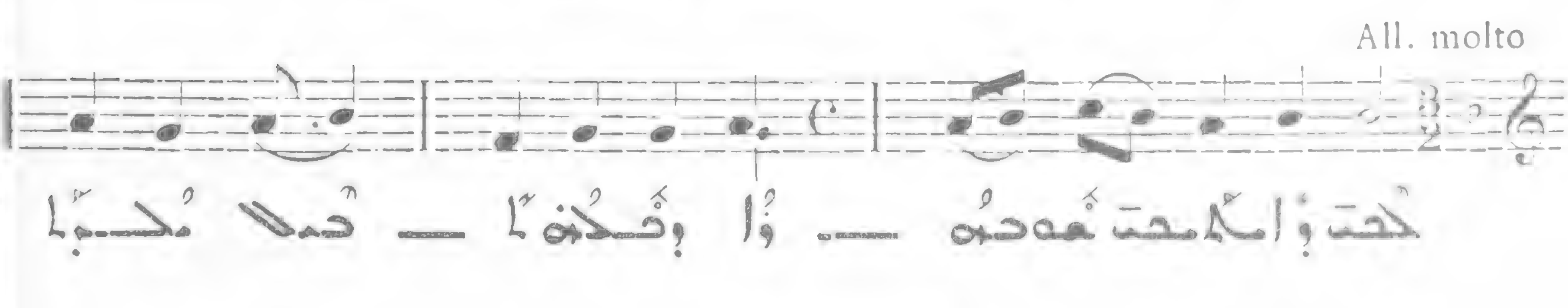
I

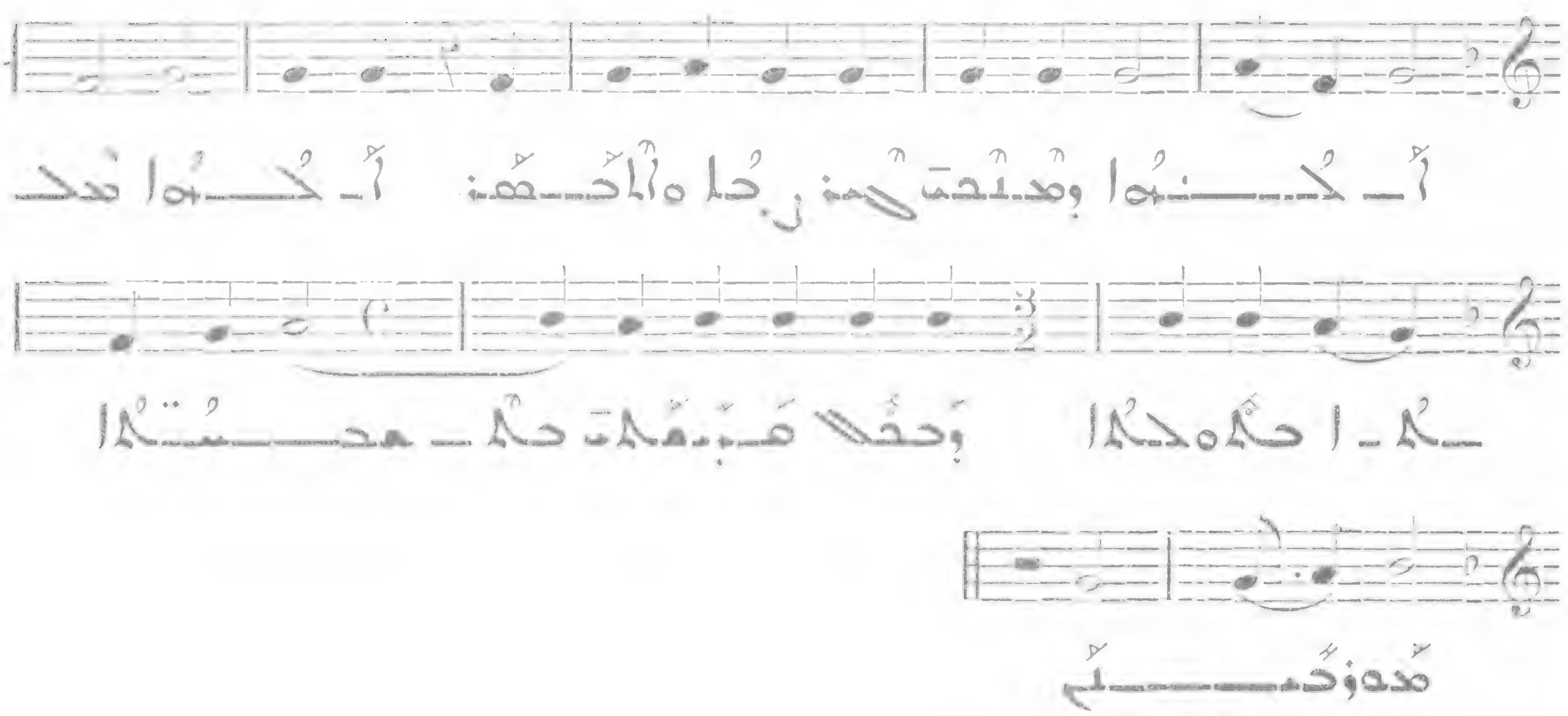


735

All. molto

I

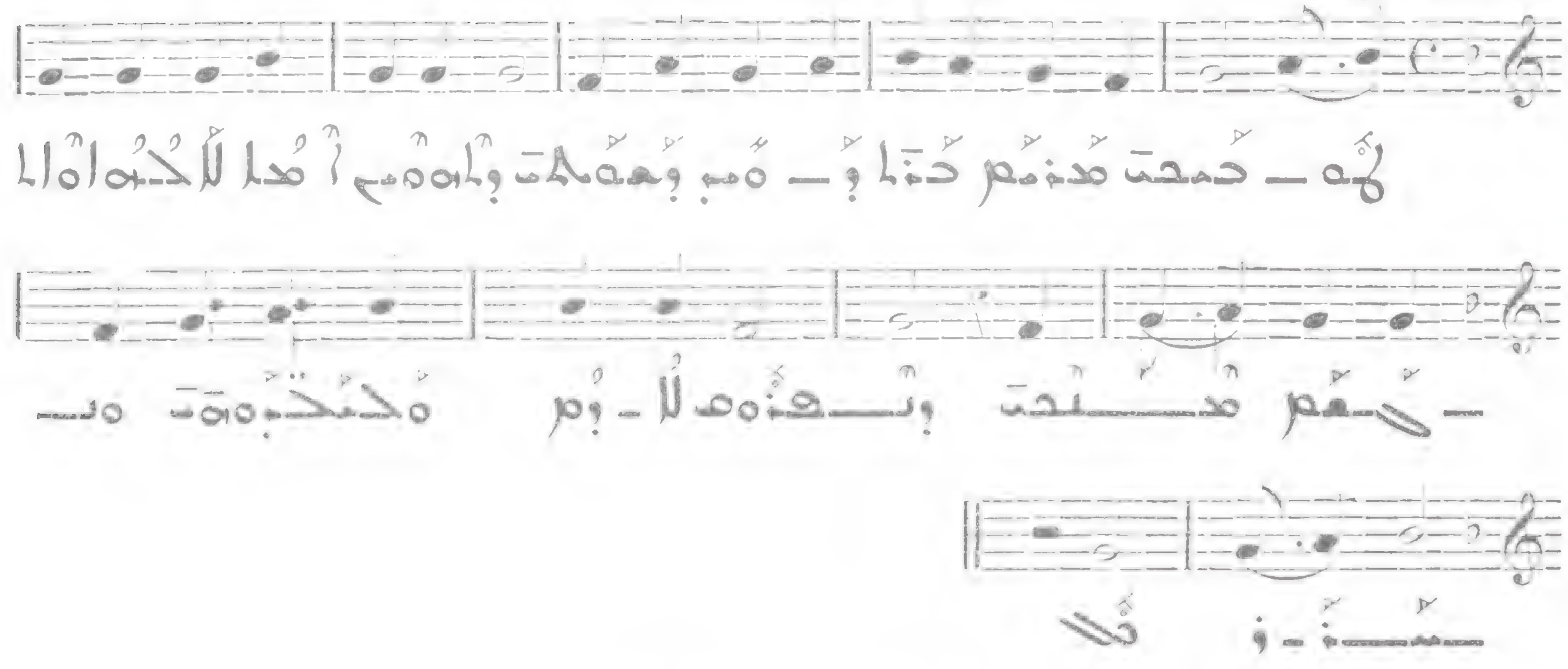




ܛܘܒܝܗ ܡܪܝܡ ܒܪܬ ܕܘܝܕ 736

Allegro molto

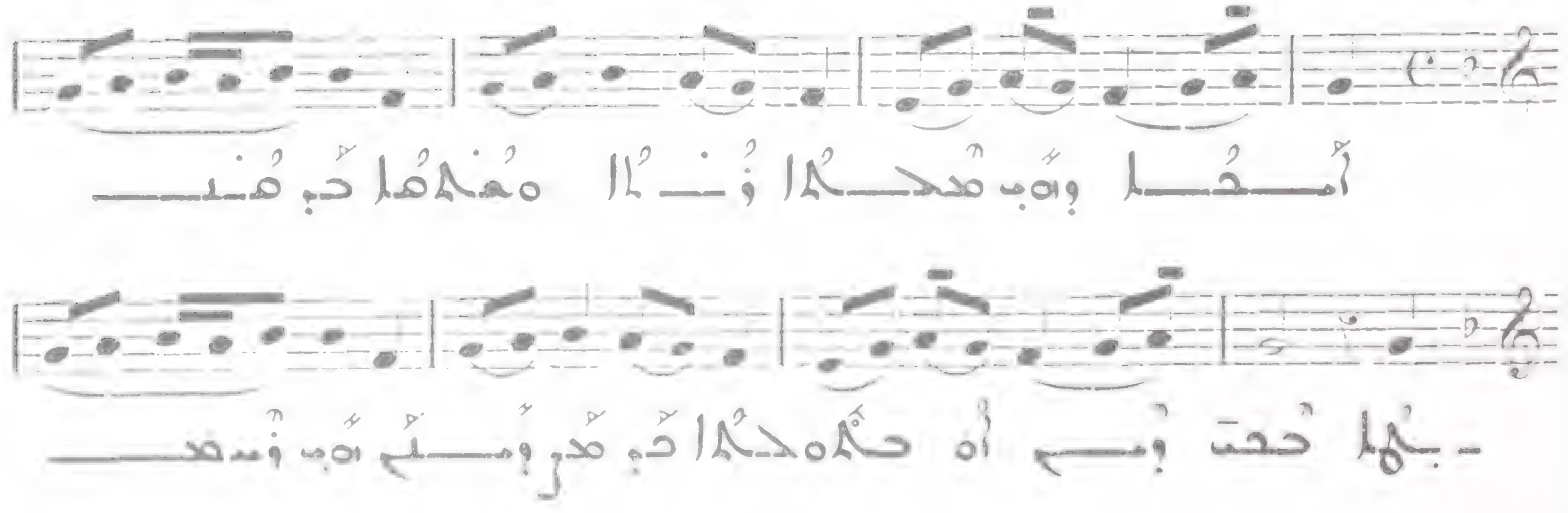
I

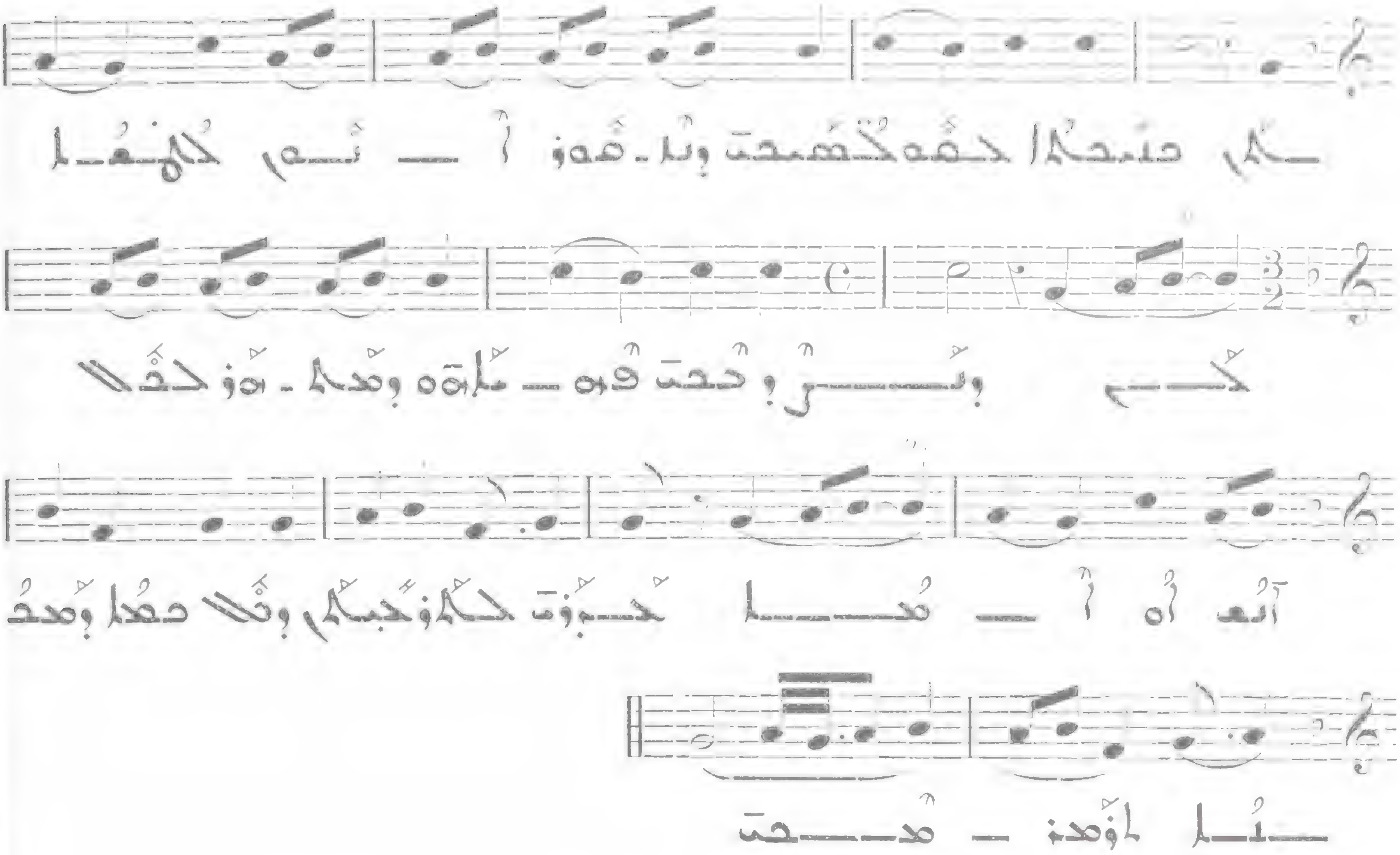


ܐܝܟܐ ܕܗܘ ܡܠܟܐ 737

Allegro

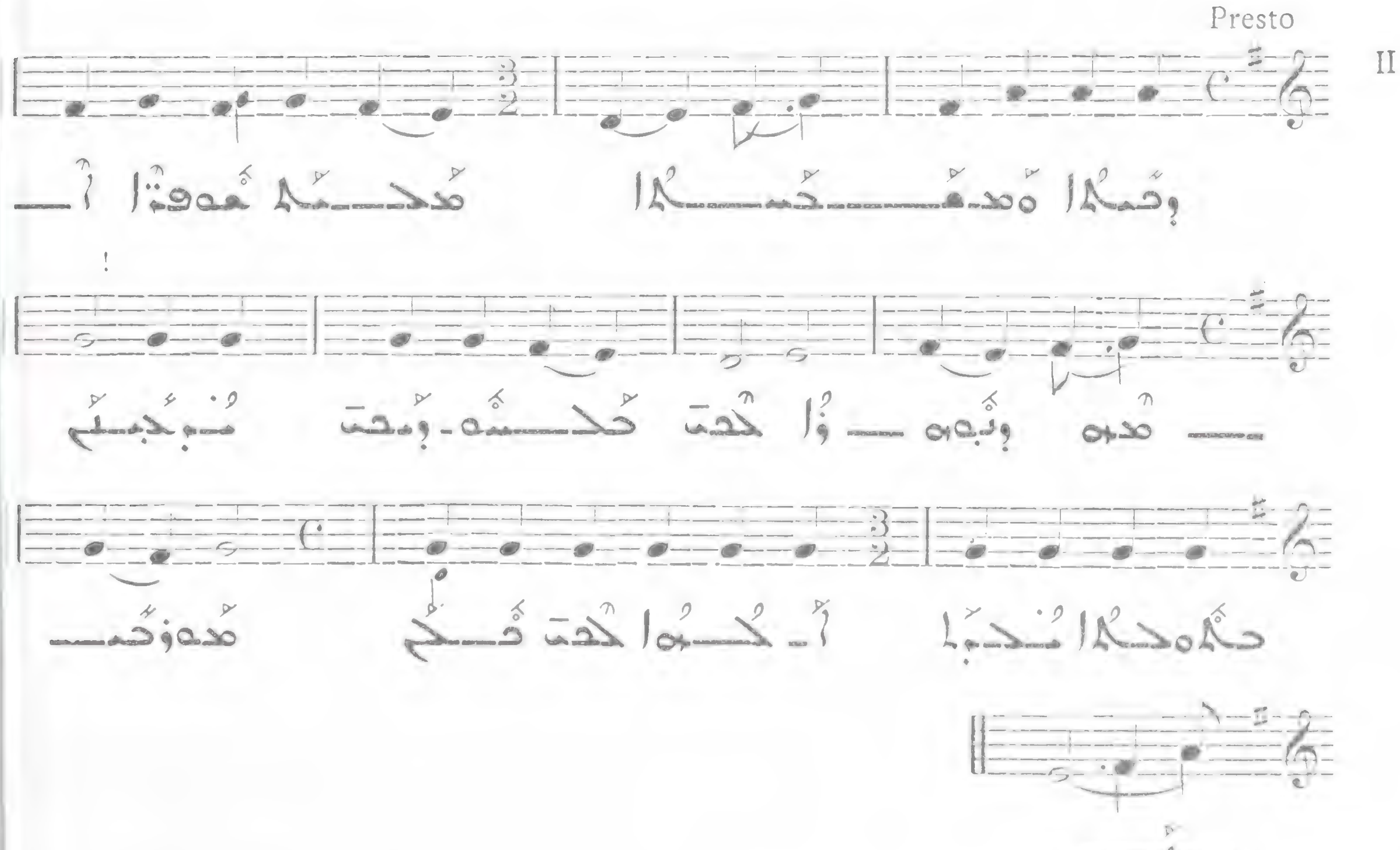
I





738 ܩܝܬܐ ܠܐܘܪ̈ܚܬܐ

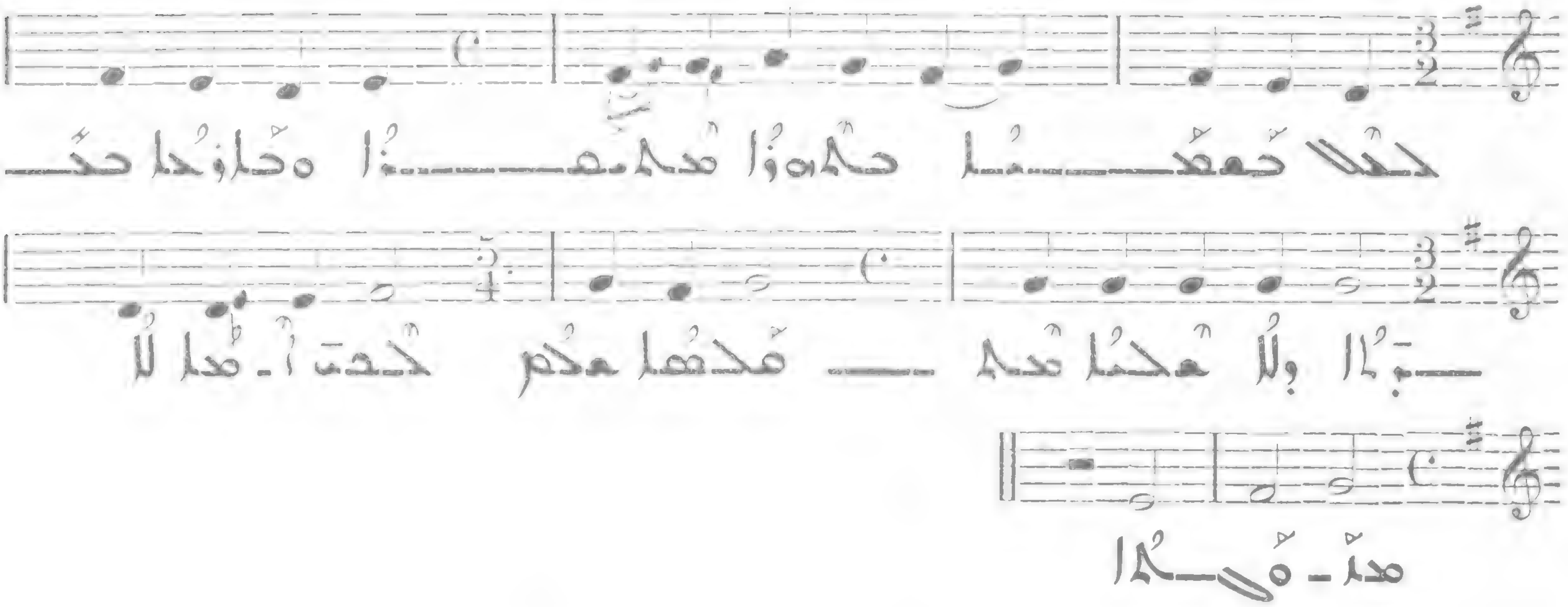
ܕܟܠܬܐ ܘܡܫܡܫܢܝܬܐ ܡܫܝܚܐ ܫܘܒ̈ܚܐ



739

Allegro molto

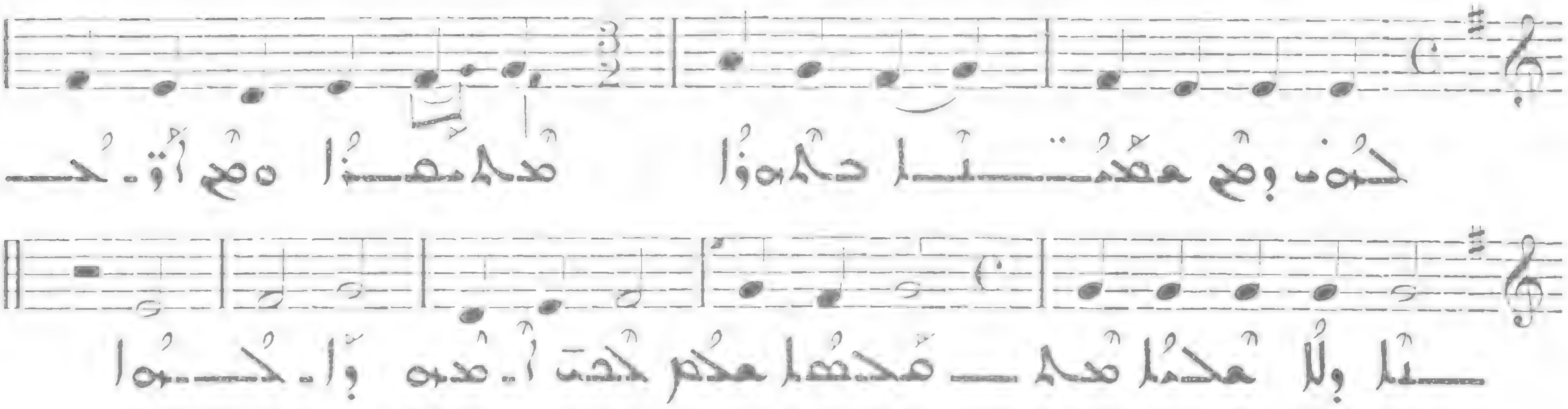
I'



740

Allegro molto

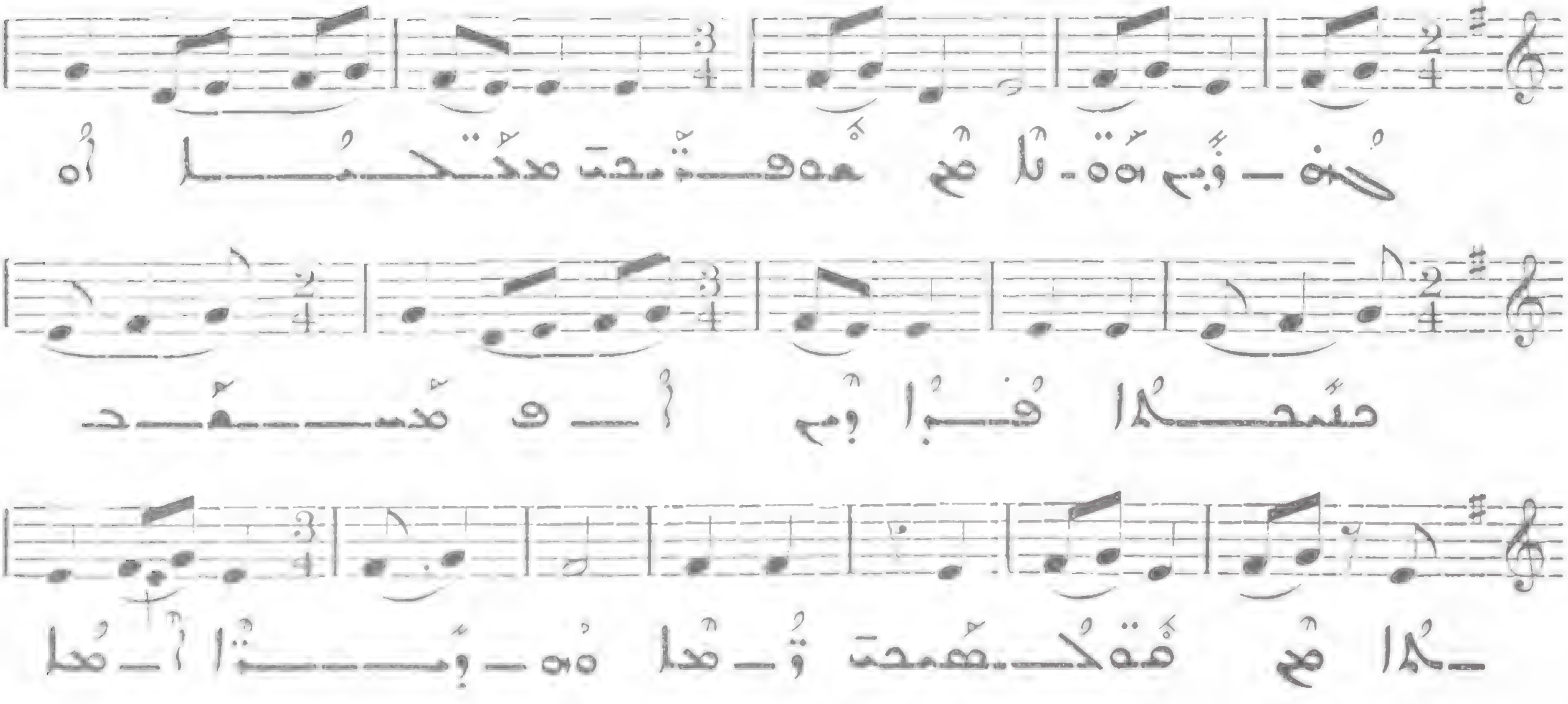
II

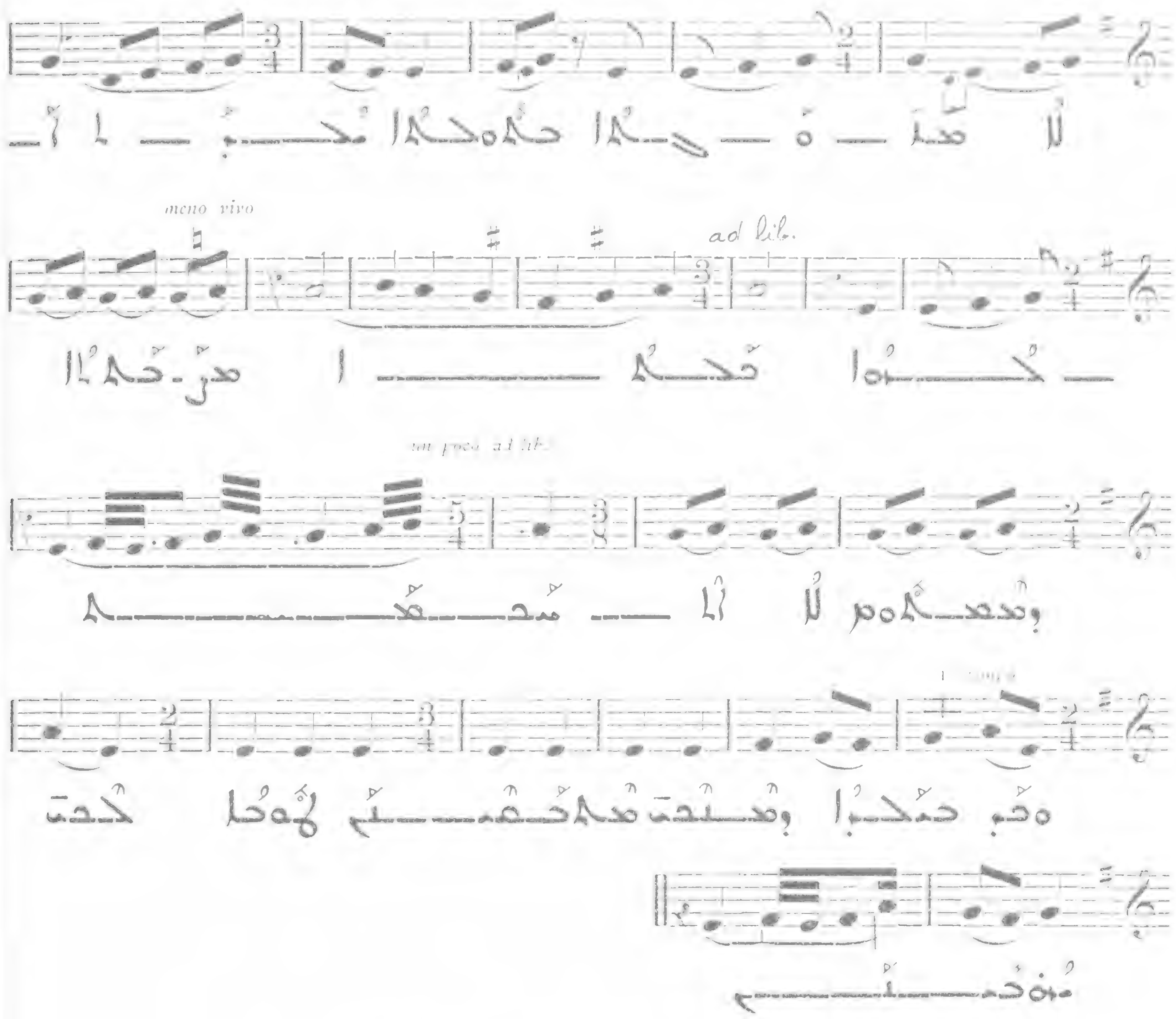


741

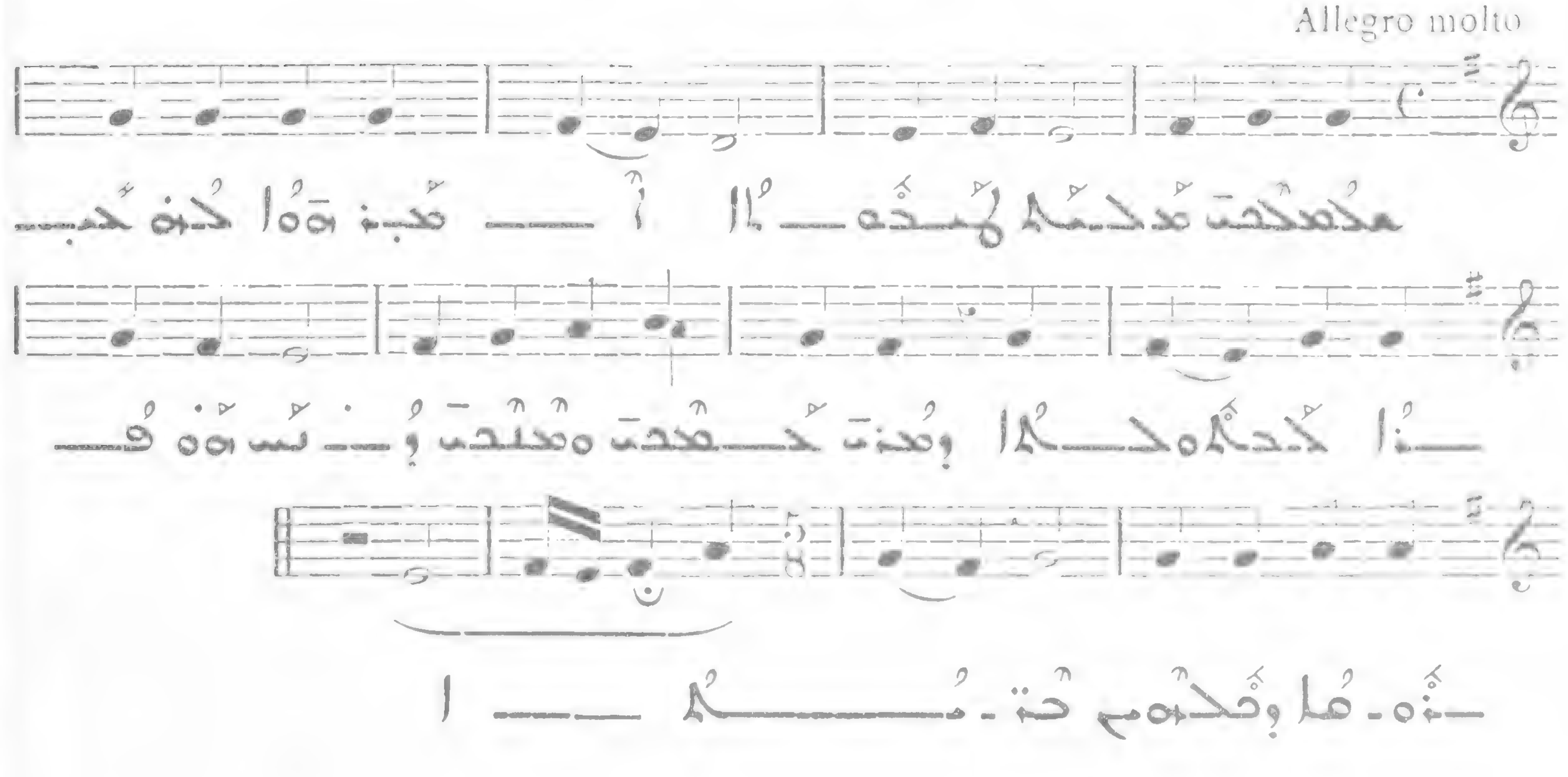
All. moderao

II



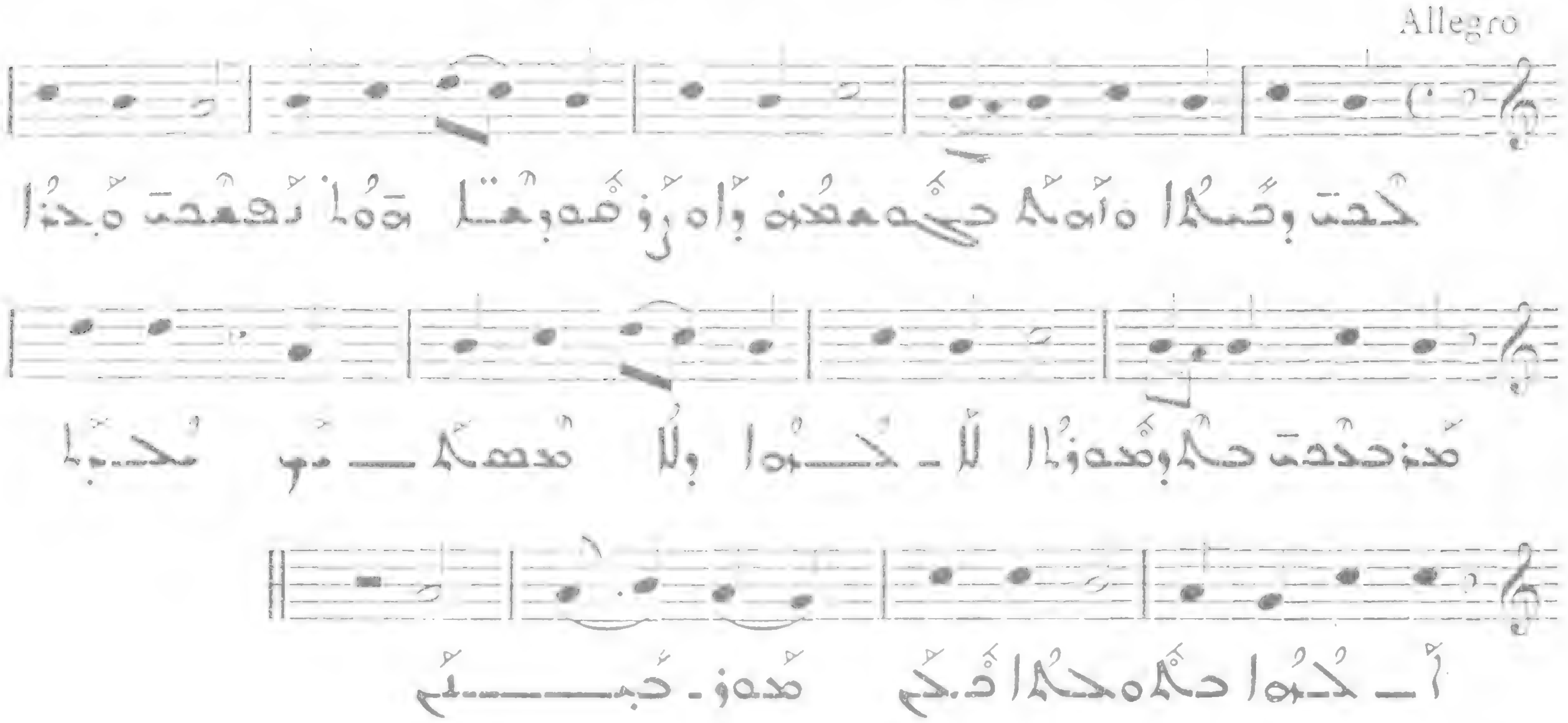


ܡܫܒܚܢܢ ܡܫܝܚܐ ܠܡܪܝܐ 742[2]

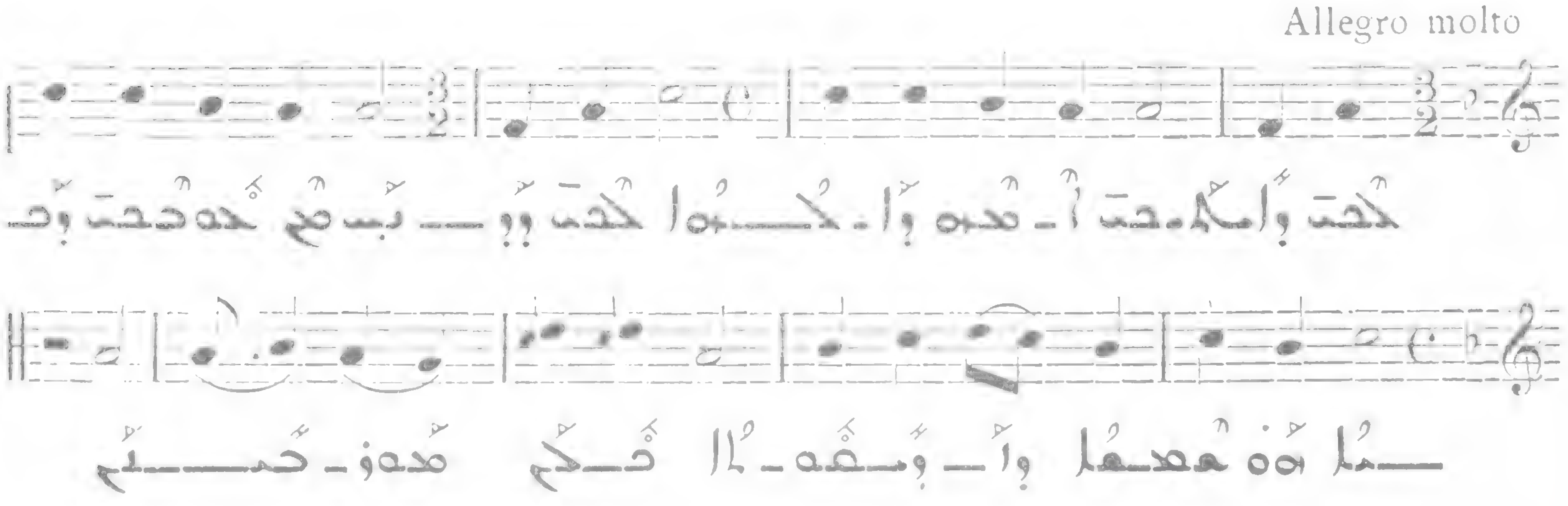


II

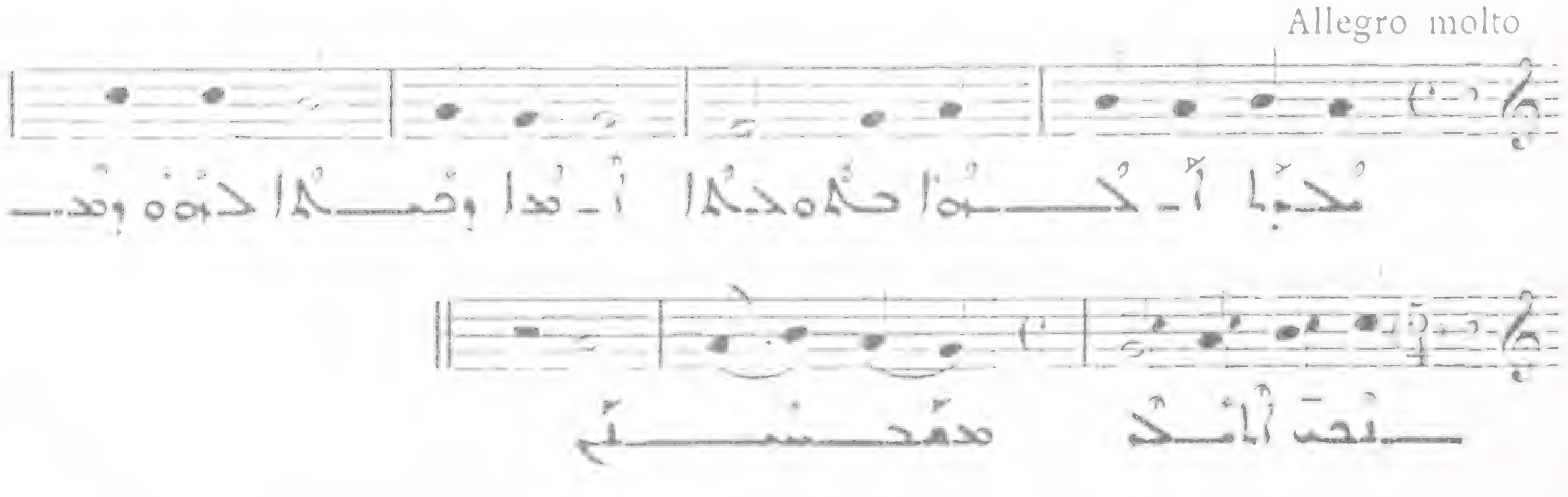
743



744



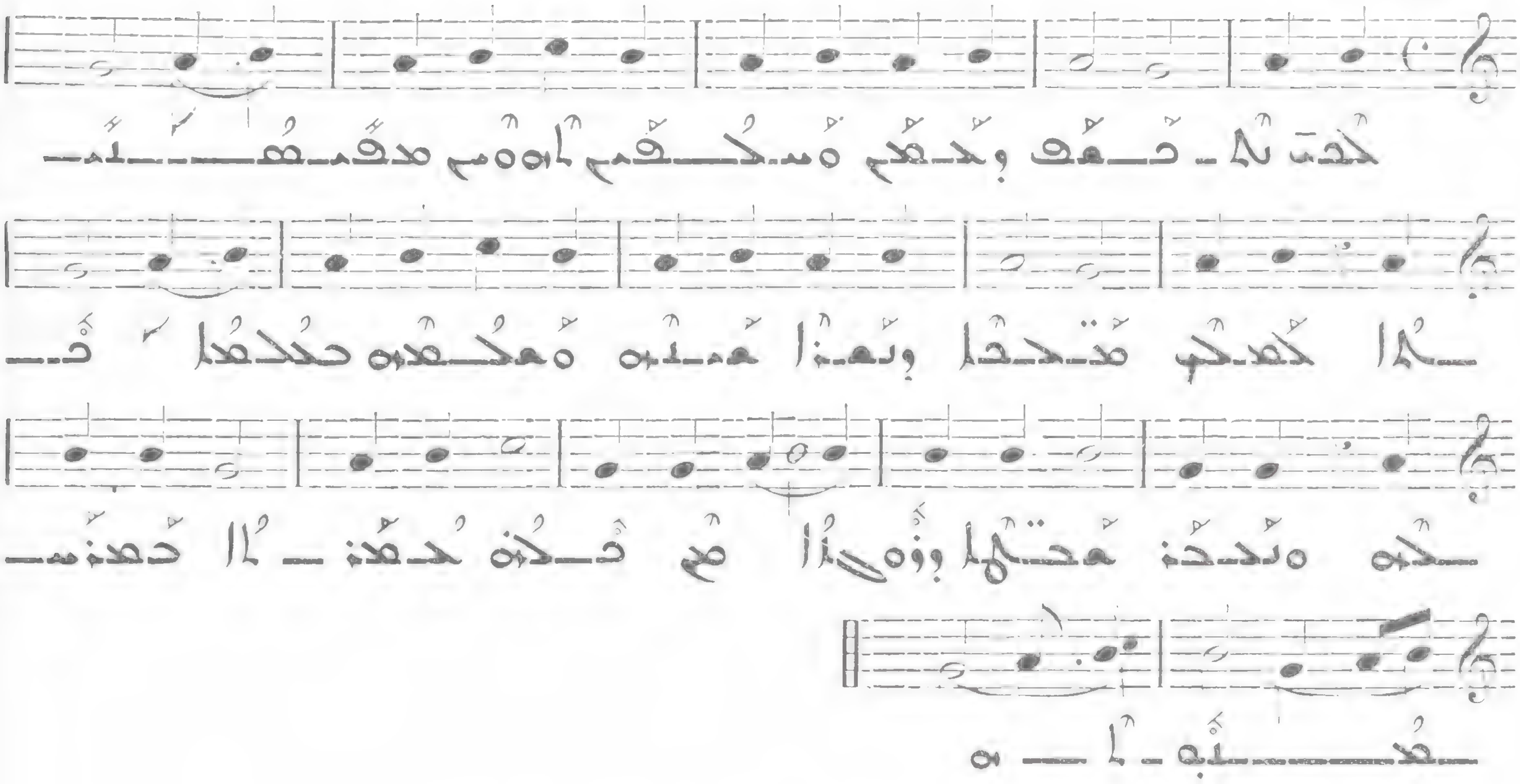
745



746

All. molto

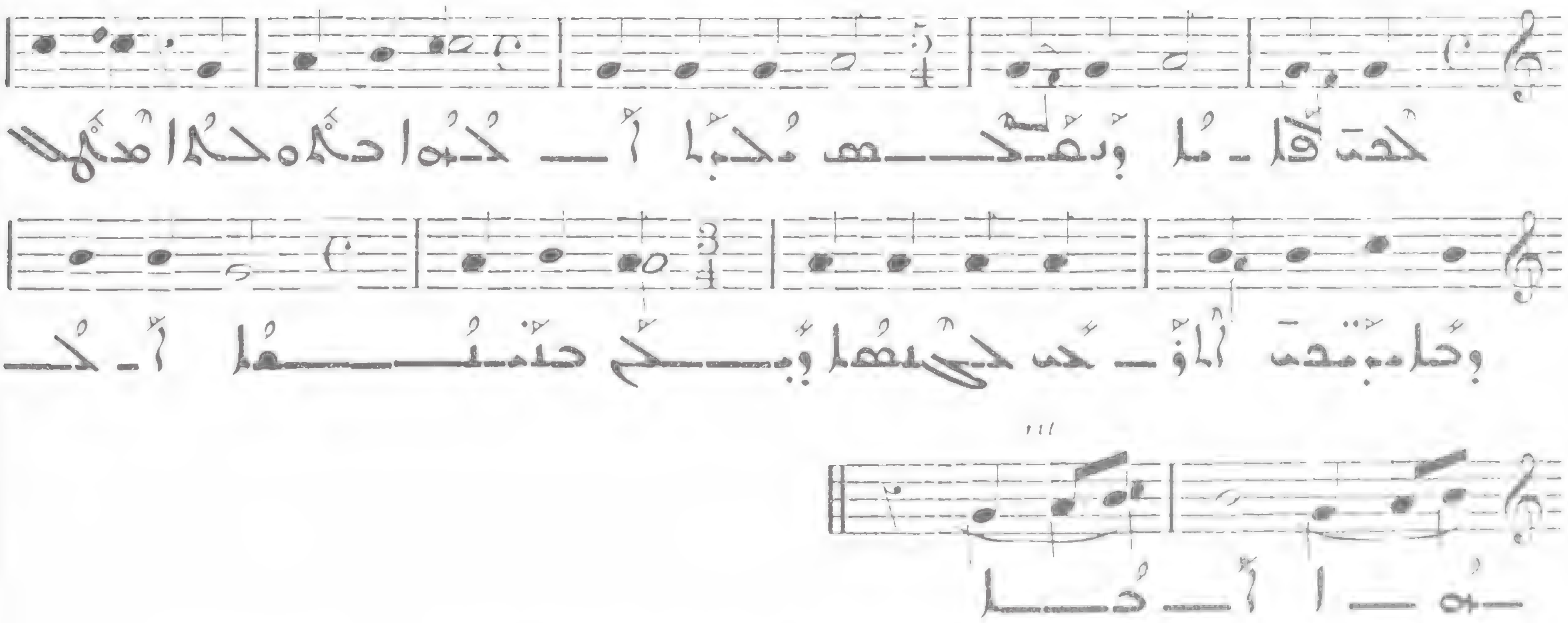
IV



747

Allegro molto

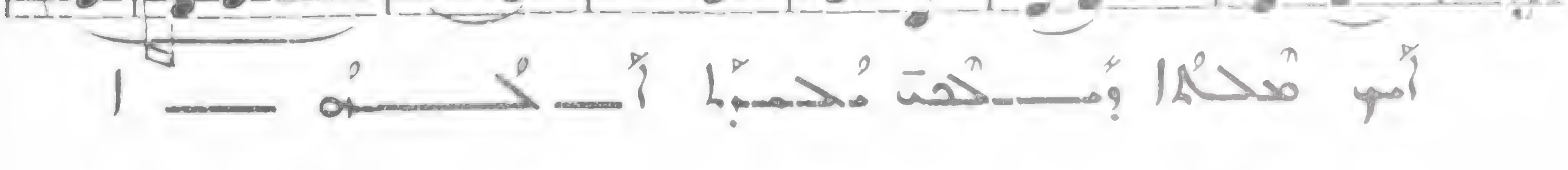
IV

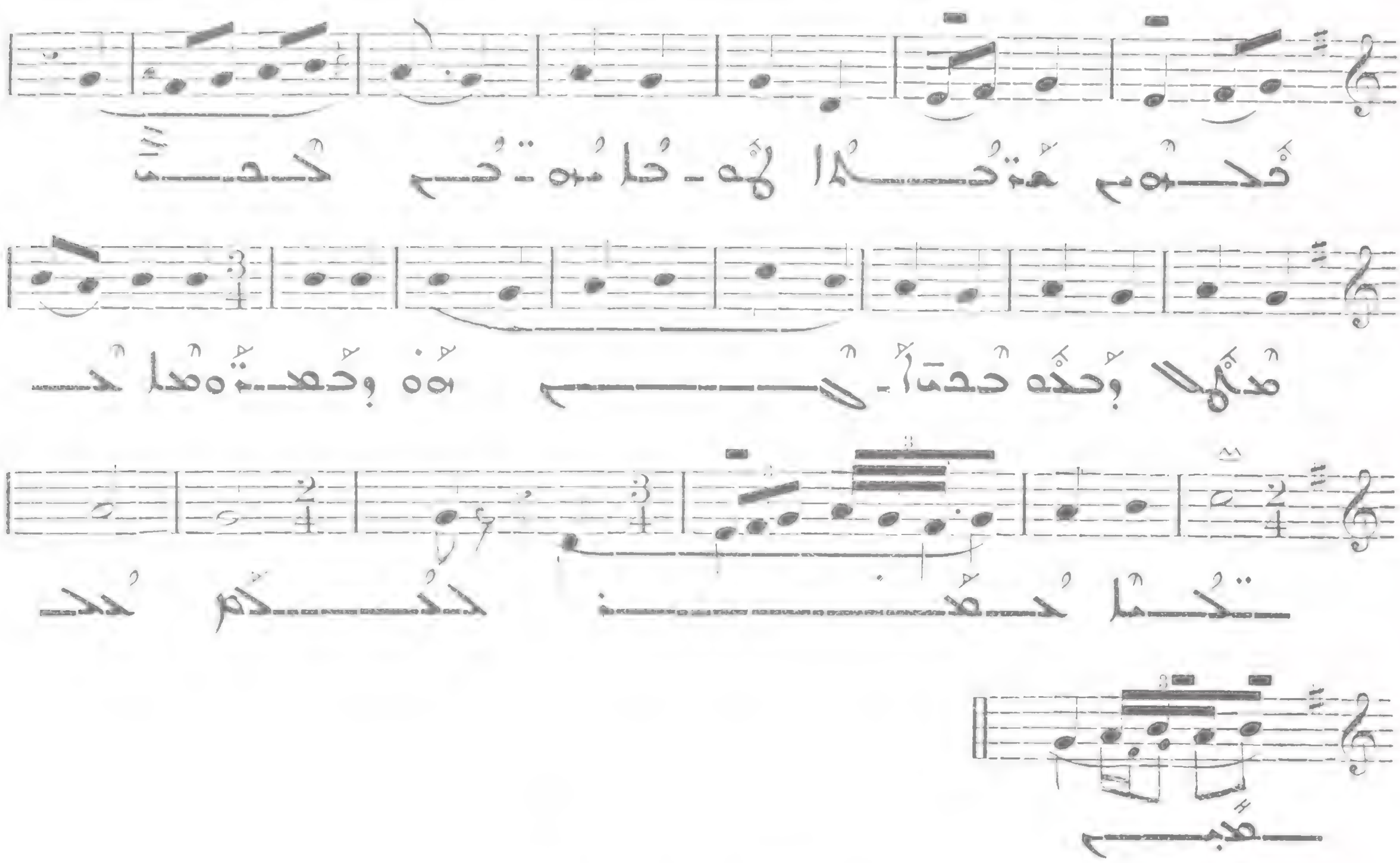


748

Andantino

IV

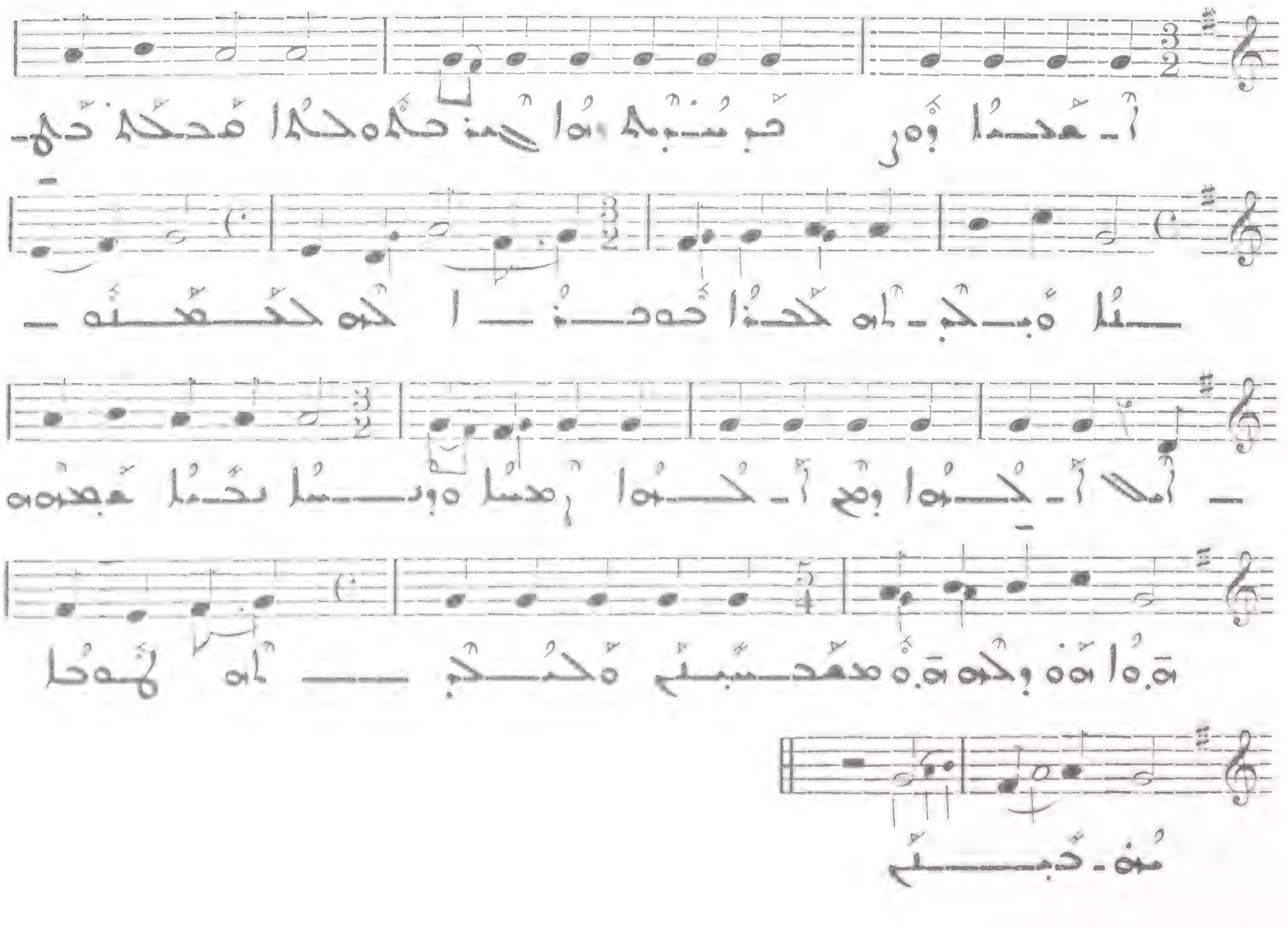




ܩܝܢܬܐ ܣܓܝܐܬܐ

ܐܚܝܐ ܕܘܪ ܚܒܝܒܝܐ 74

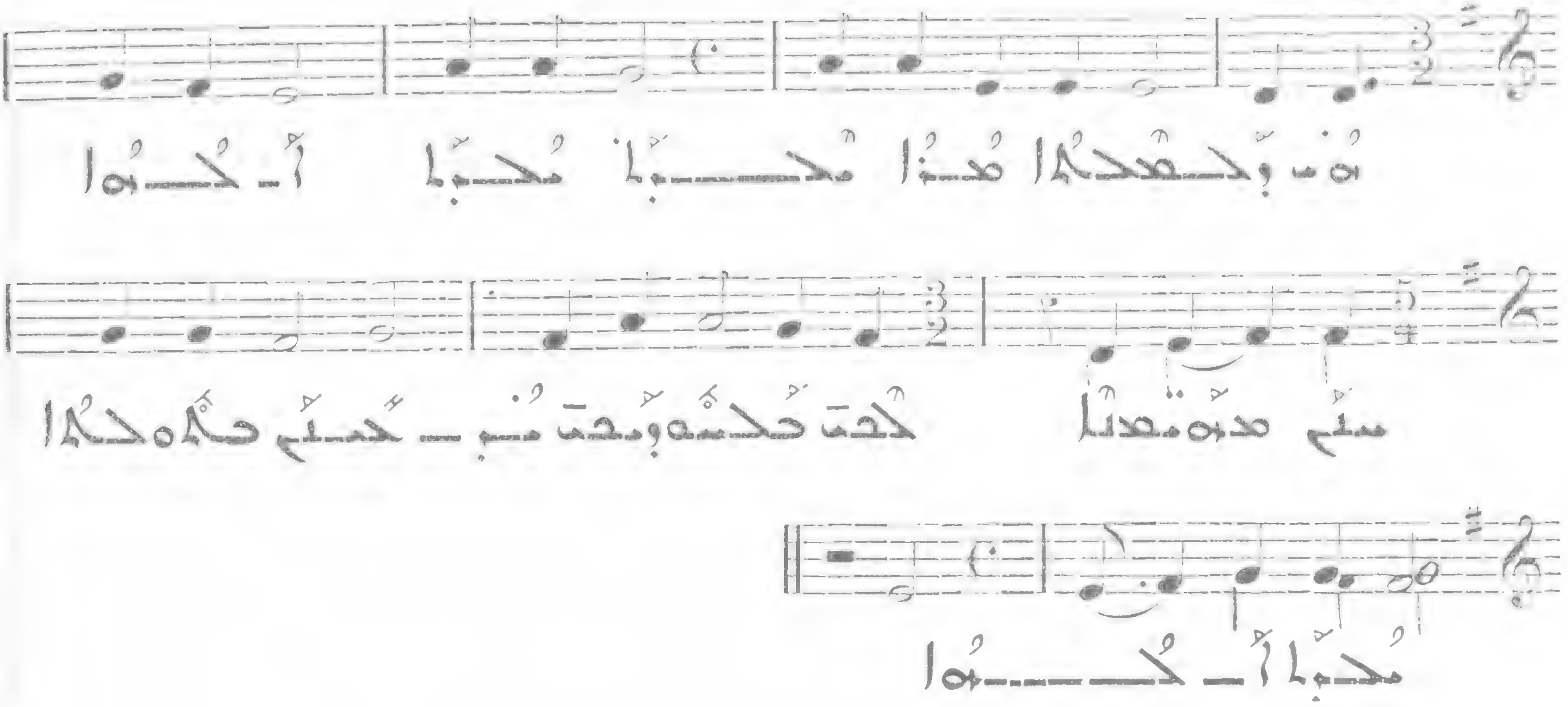
Presto



ܗܘ ܕܡܫܒܚܝܢ ܥܝܪ̈ܐ ܘܩܕܝ̈ܫܐ 750

Allegro molto

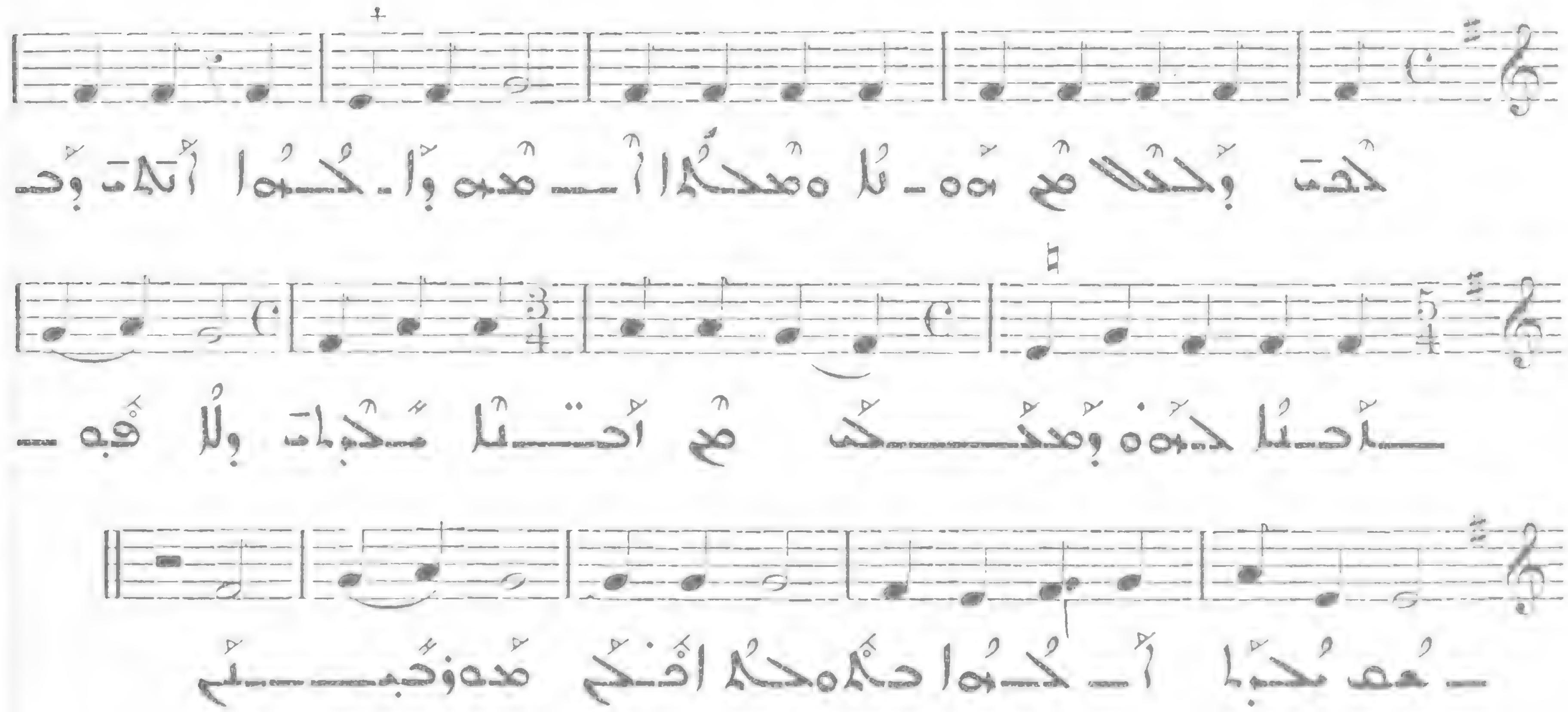
V



ܟܠܝ ܕܡܟܠܠ ܥܡ ܗܘܢܐ ܘܡܫܟܠܐ 751

Allegro molto

V

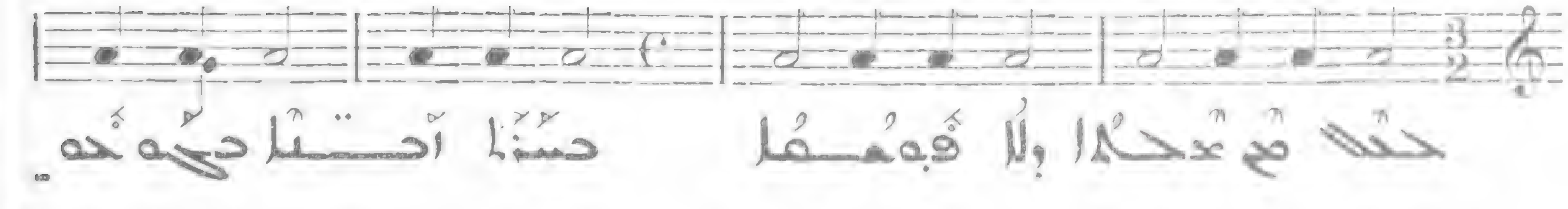


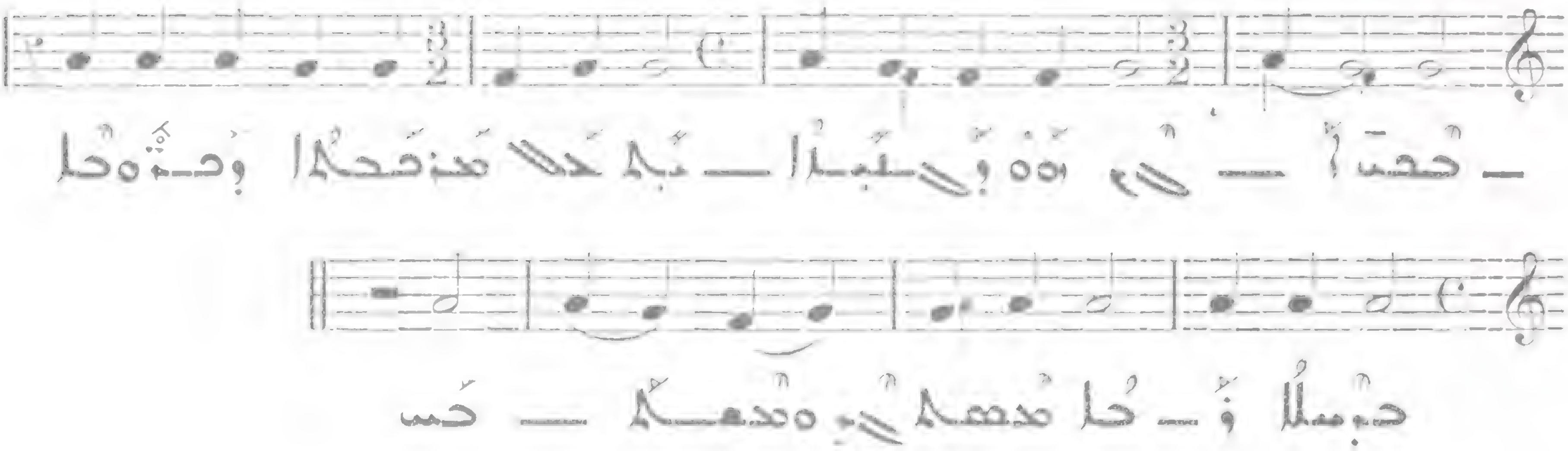
ܠܡܫܒܚܐ ܫܡܫܬܐ 752

ܒܟܠܠ ܥܡ ܡܟܠܠܐ ܕܠܐ ܦܣܘܩܐ

Presto

VI

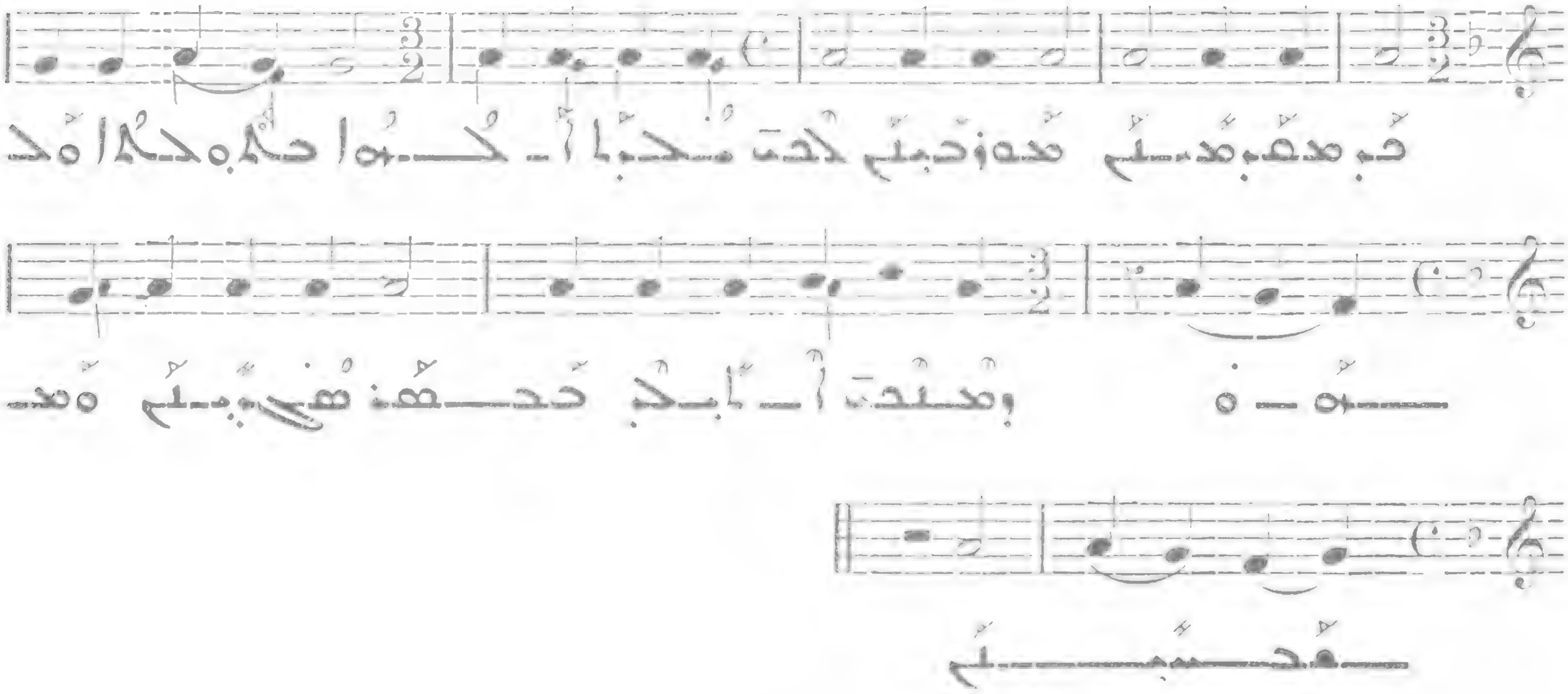




753 ܟܕ ܡܫܒ̈ܚܝܢ ܡܘܕܝܢ ܠܟ

Presto

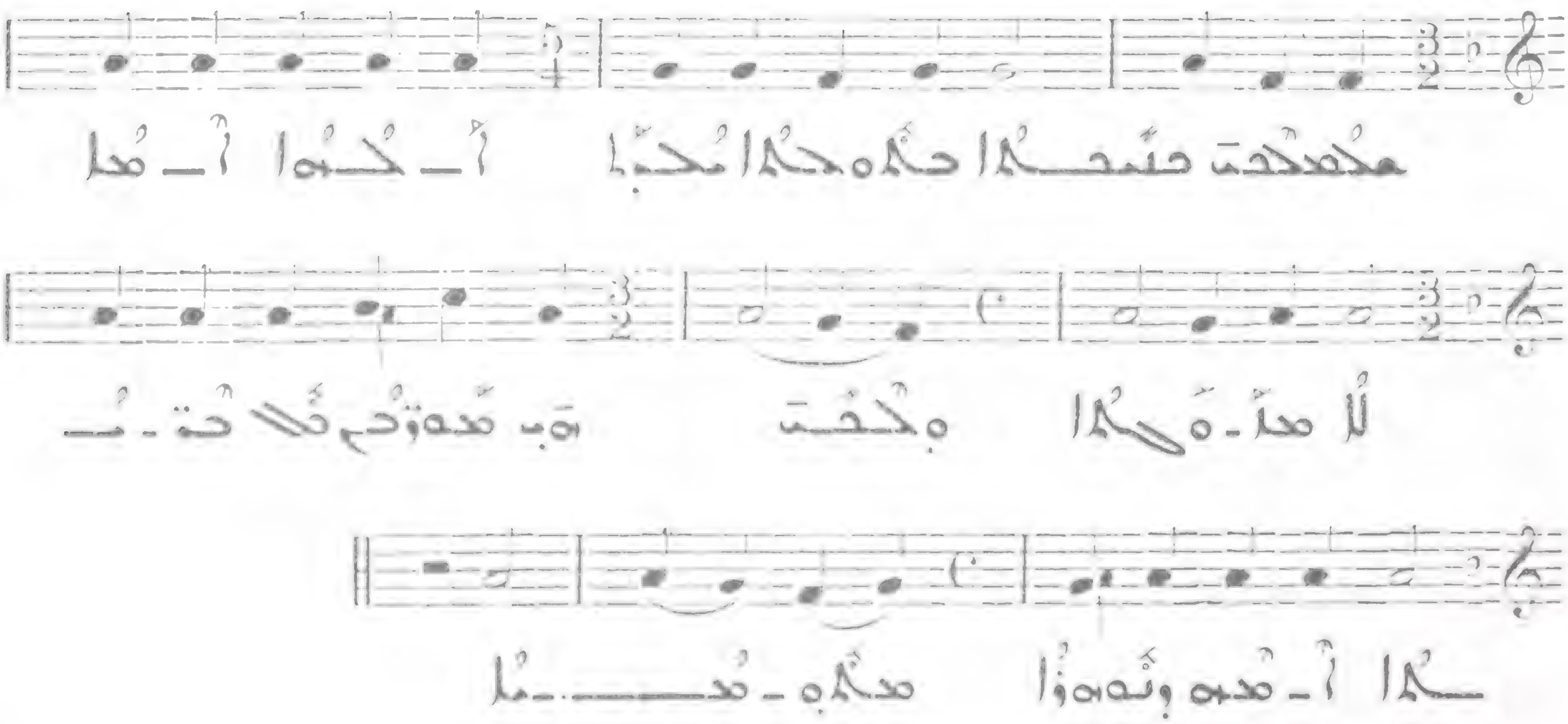
VI



754 ܡܫܒܚܝܢ ܥܝܪ̈ܐ ܠܡܠܟܐ

Presto

VI

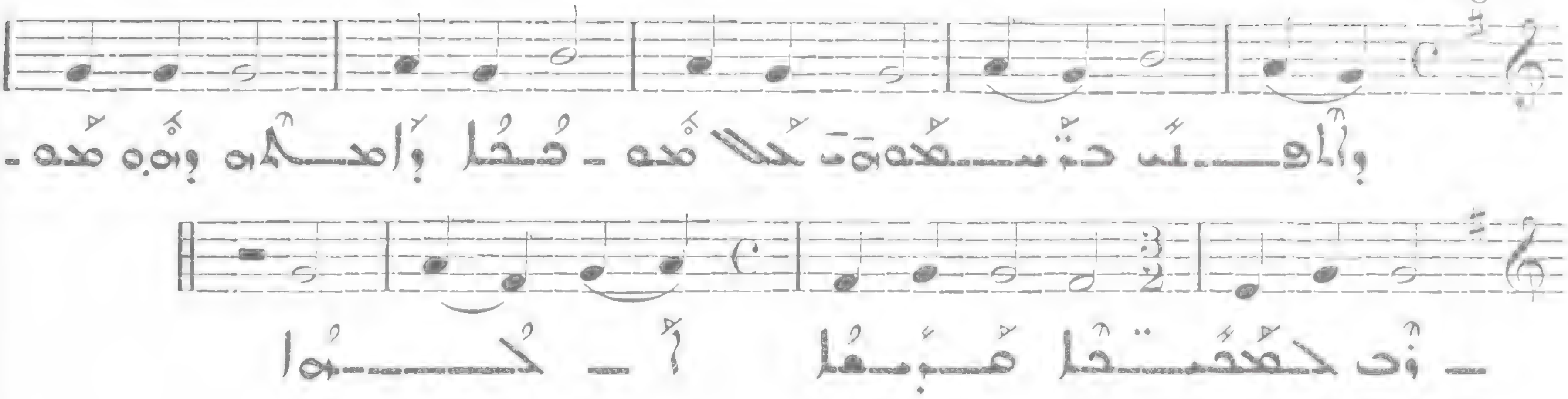


ܩܝܠܐ ܡܫܡܫܢܝܬܐ

755 ܕܐܬܦܢܝ ܒܬܫܡܫܬܟ

Allegro

VII

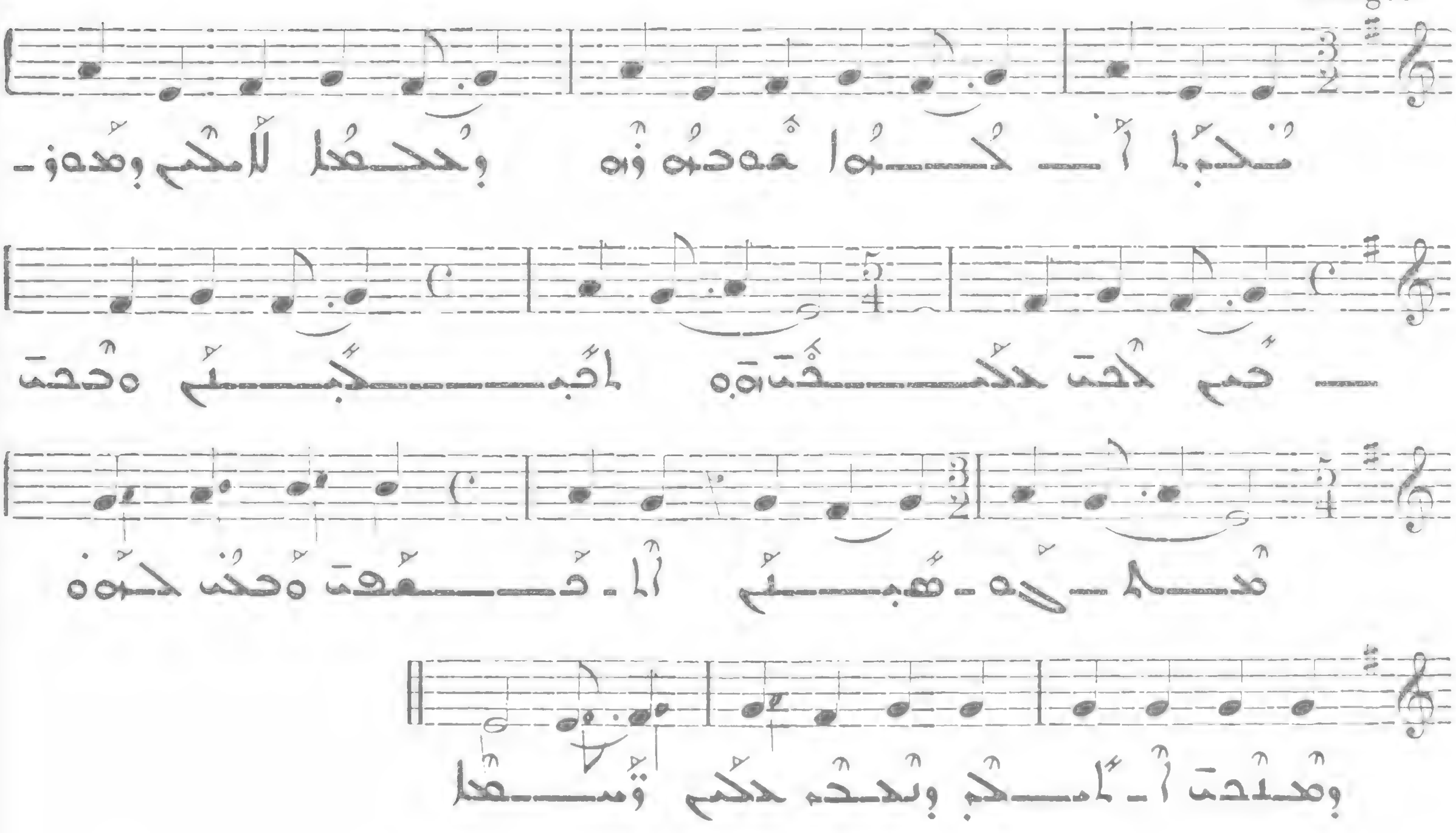


ܫܒܚܐ ܠܐܠܗܐ ܒܡܪܘܡܐ ܘܒܐܪܥܐ

756

Allegro

VII

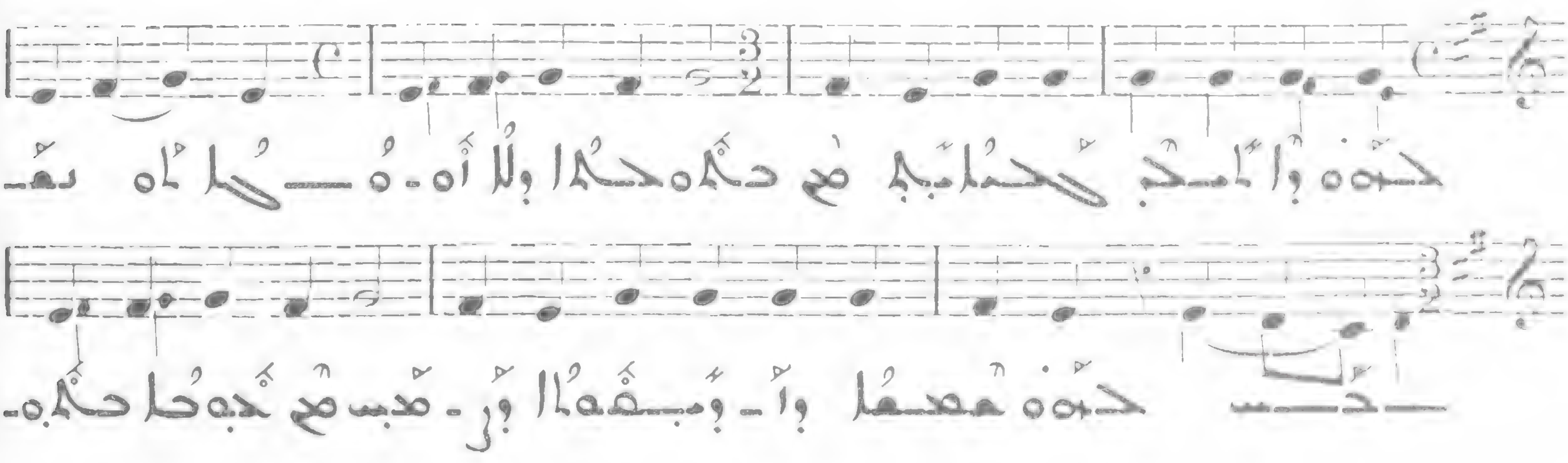


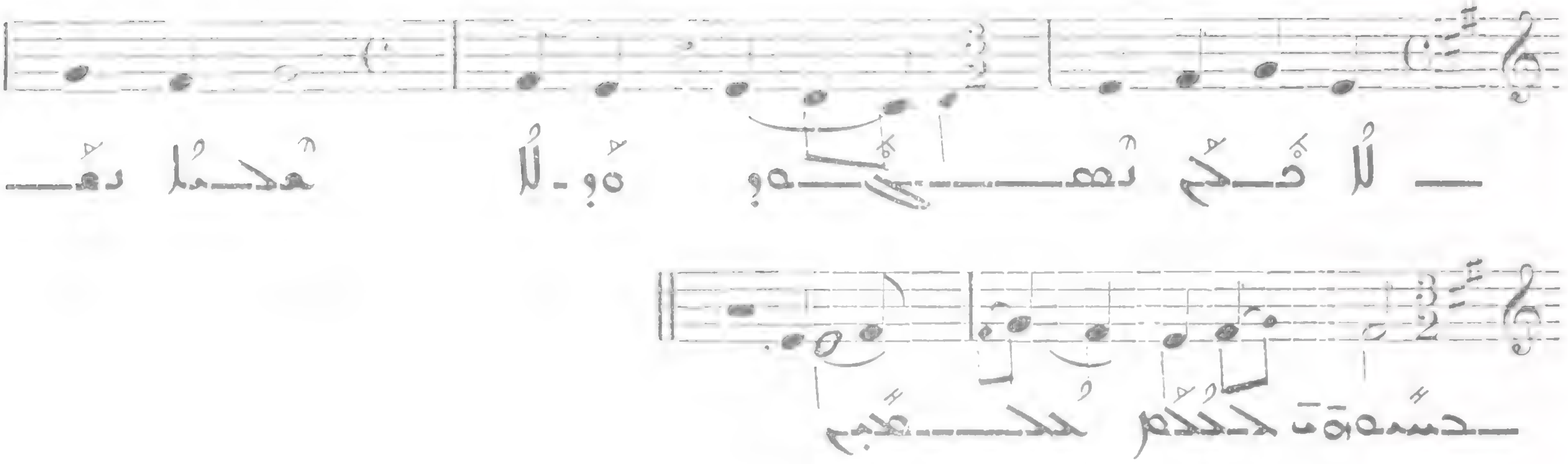
ܒܗܘ ܕܐܬܐ ܒܫܠܡܐ

757

All. molto

VII

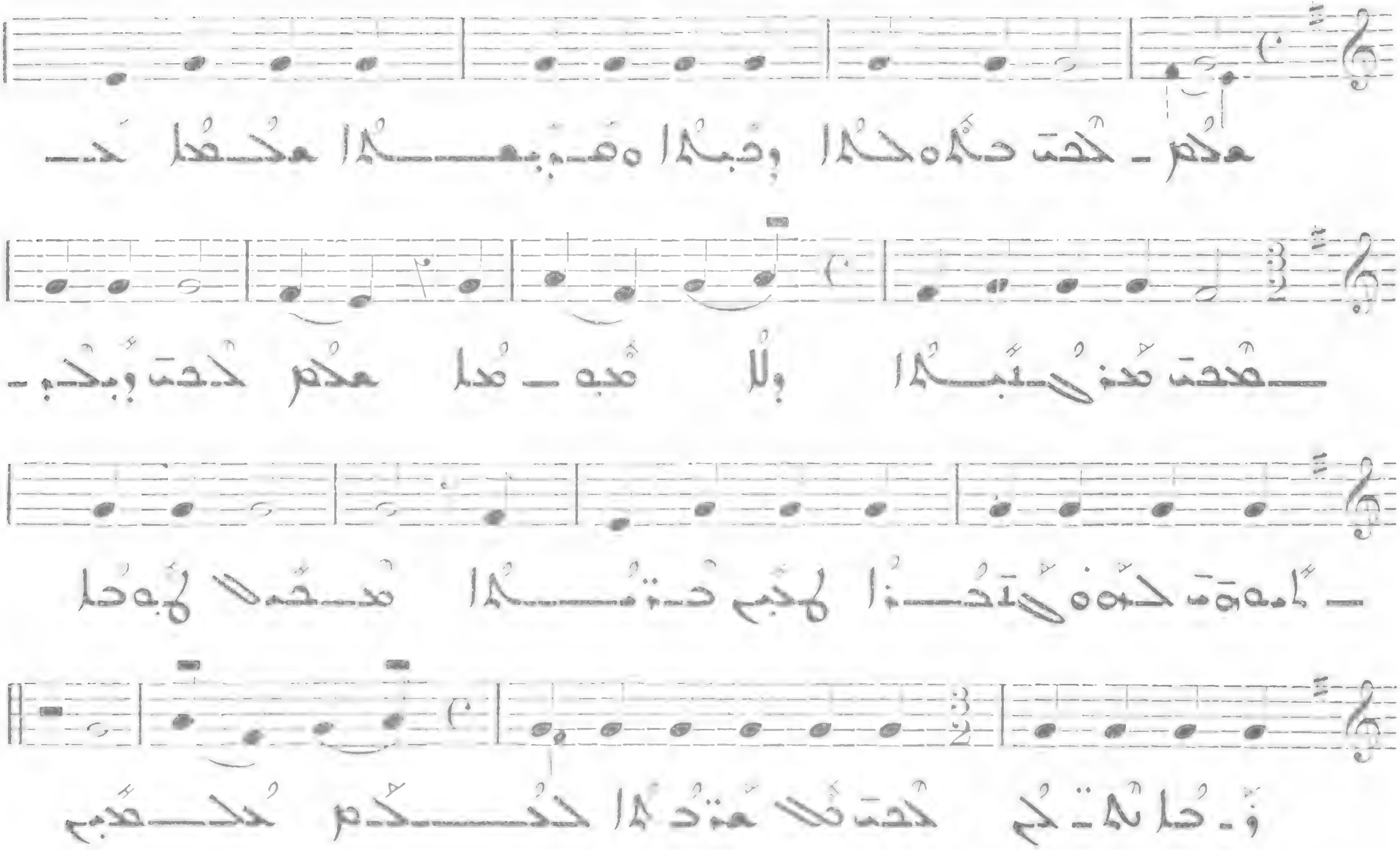




758 ܡܫܡܫܢ̈ܐ ܠܡܠܟܘܬܐ ܪܡܬܐ ܘܩܕܝܫܬܐ

Allegro molto

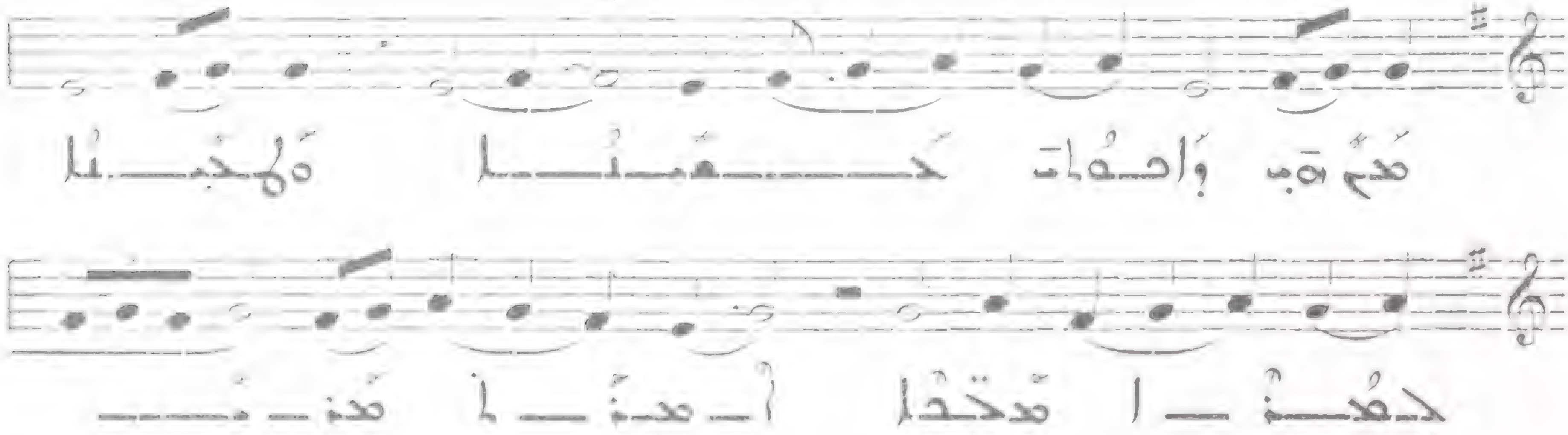
VII

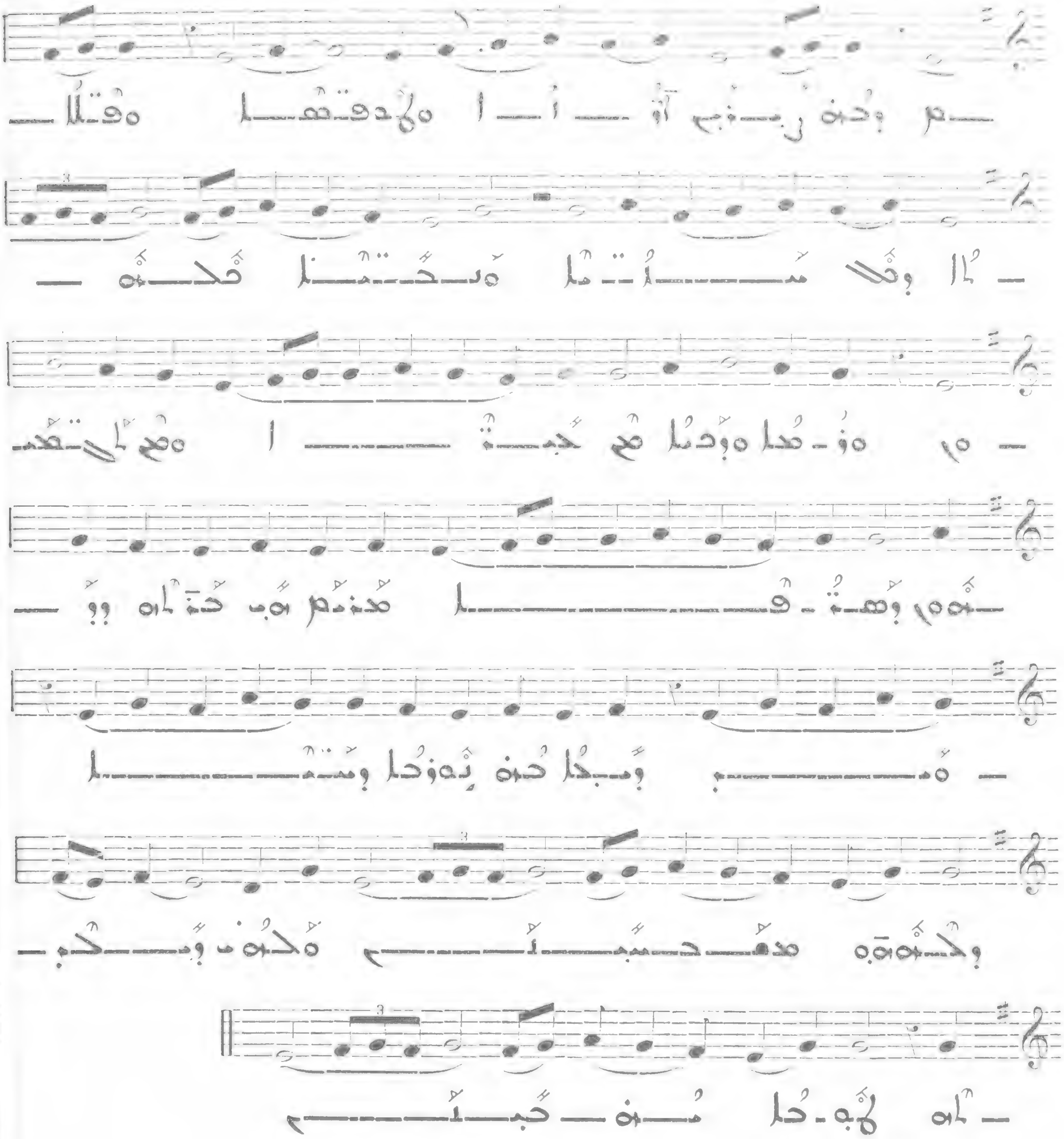


759 ܥܡ ܗܘܢ ܕܐܬܠܘܬ ܠܥܠܡܐ

Allegro moderato

VII

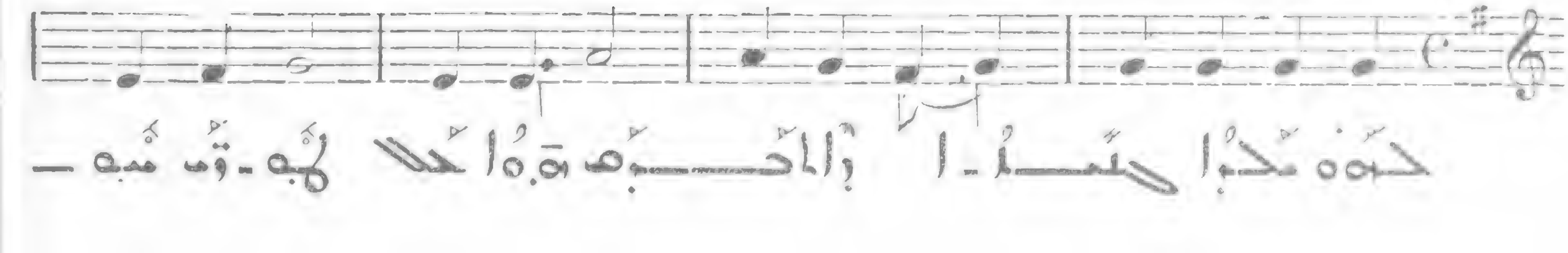


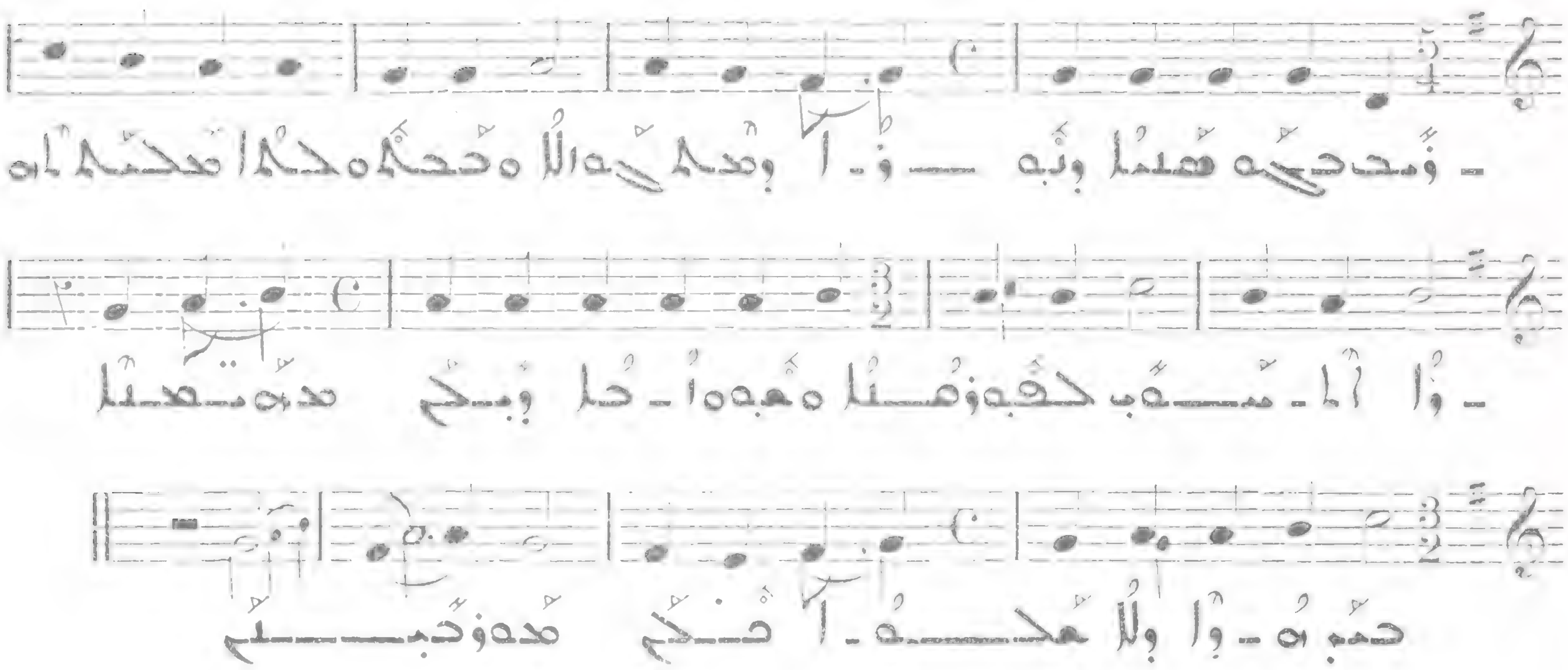


760

Allegro molto

VIII

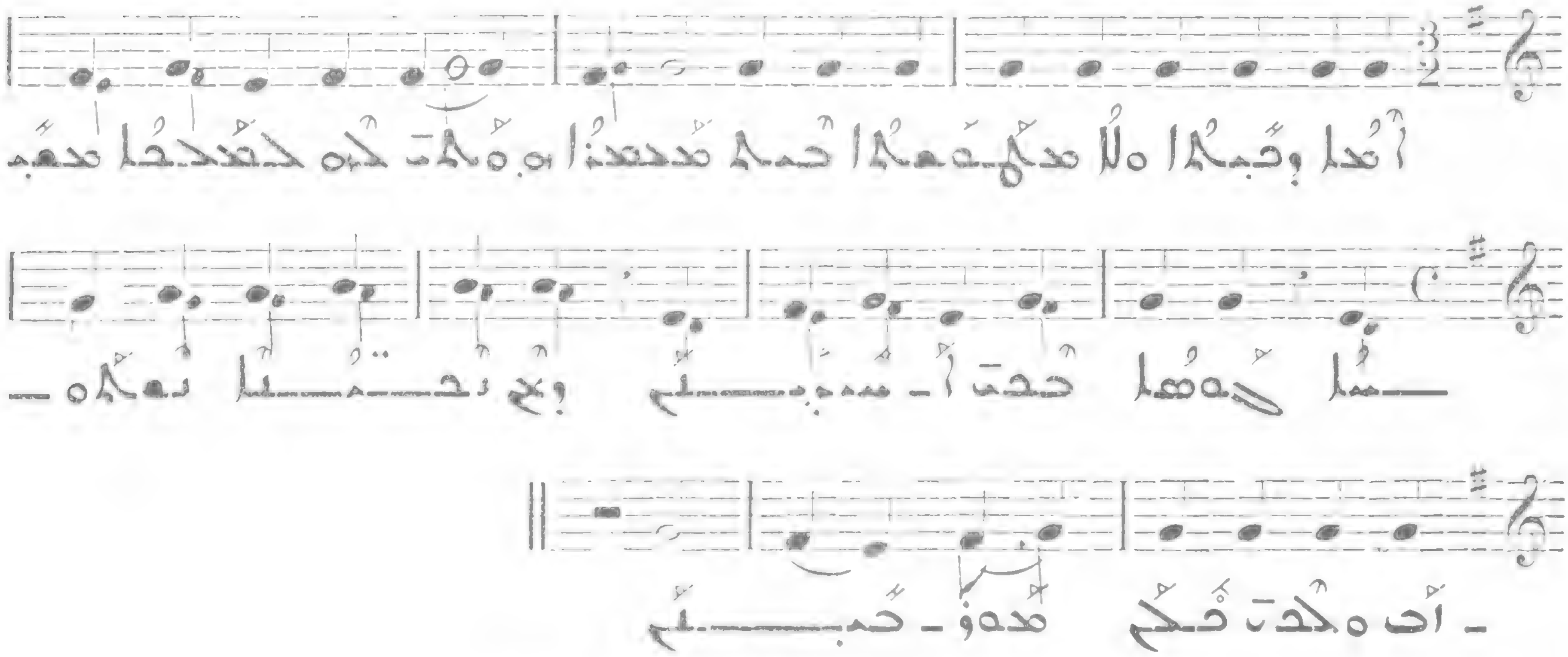




761 ܐܢܐ ܕܒܫܡܝܐ ܘܠܐ ܡܬܚܙܝܢܐ

All. molto

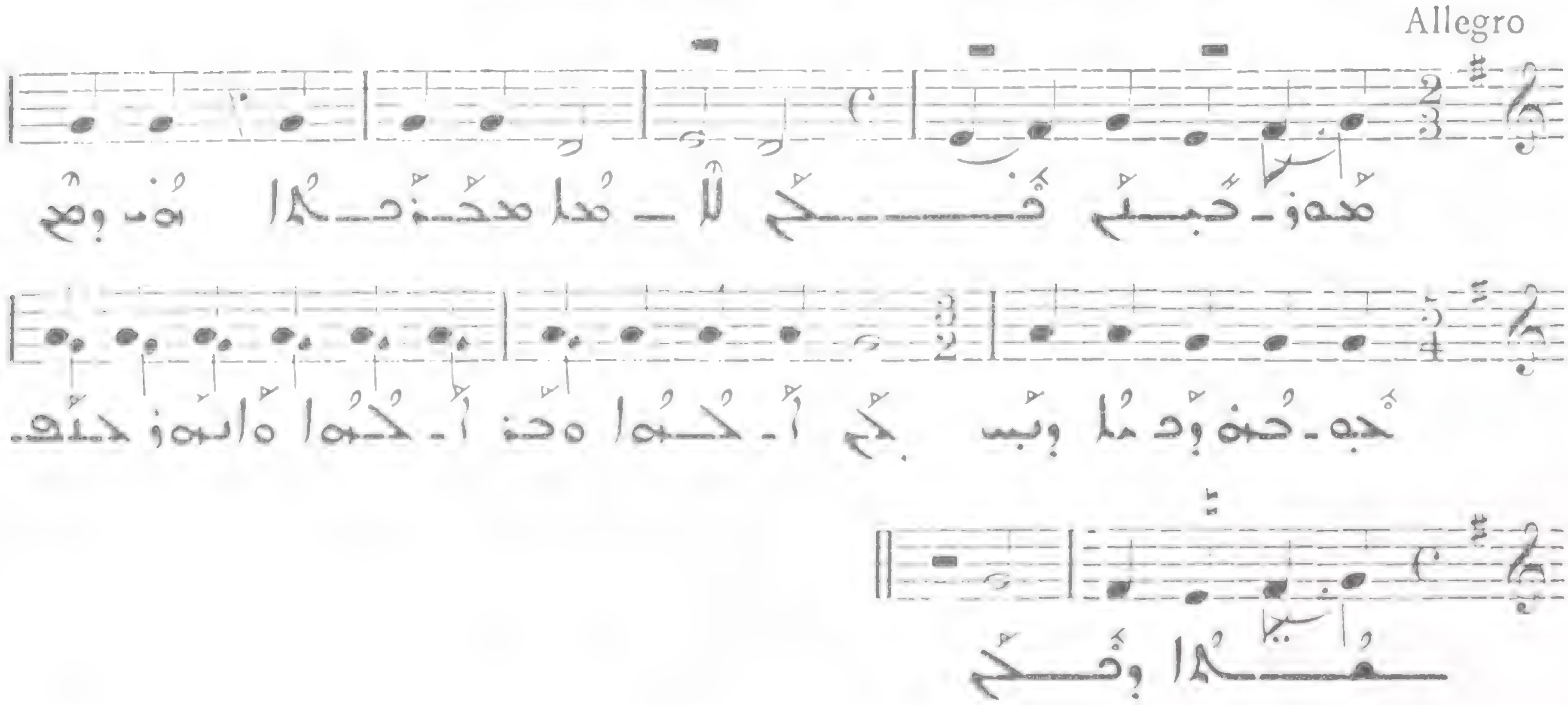
VIII



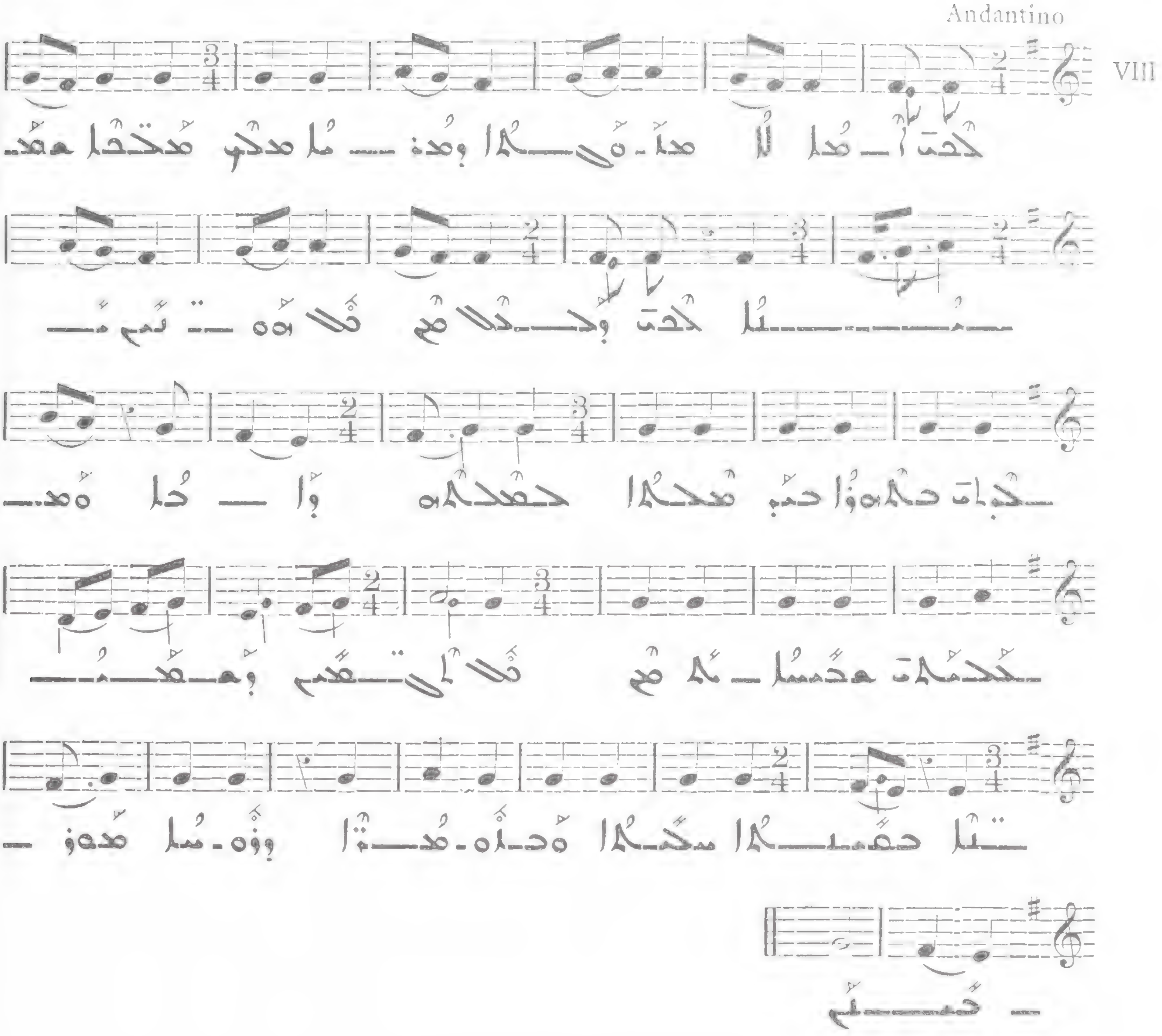
762 ܡܘܪܒܝܢ ܦܠܚ ܠܐܦܐ ܡܕܢܚܝܐ

Allegro

VIII



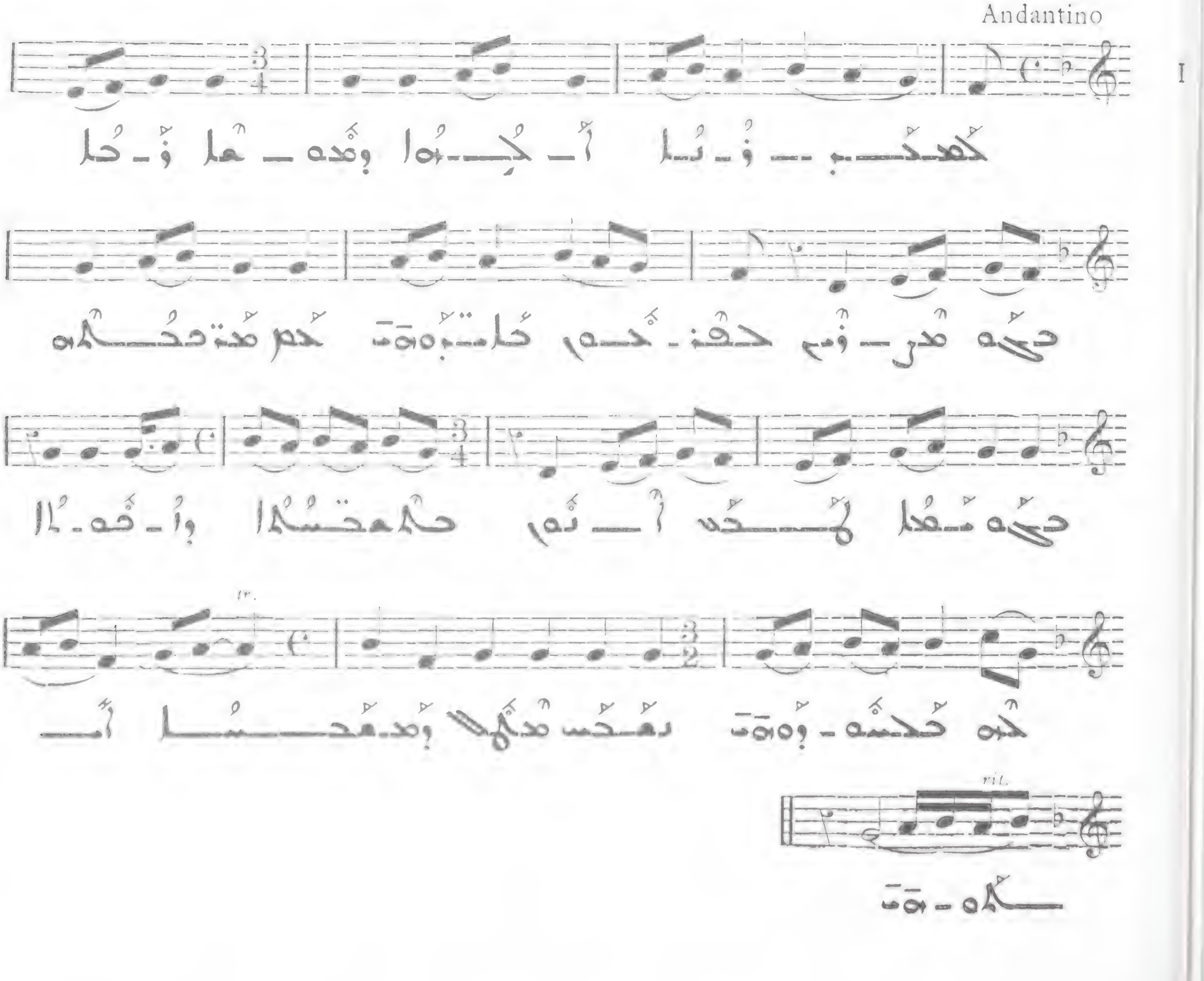
763



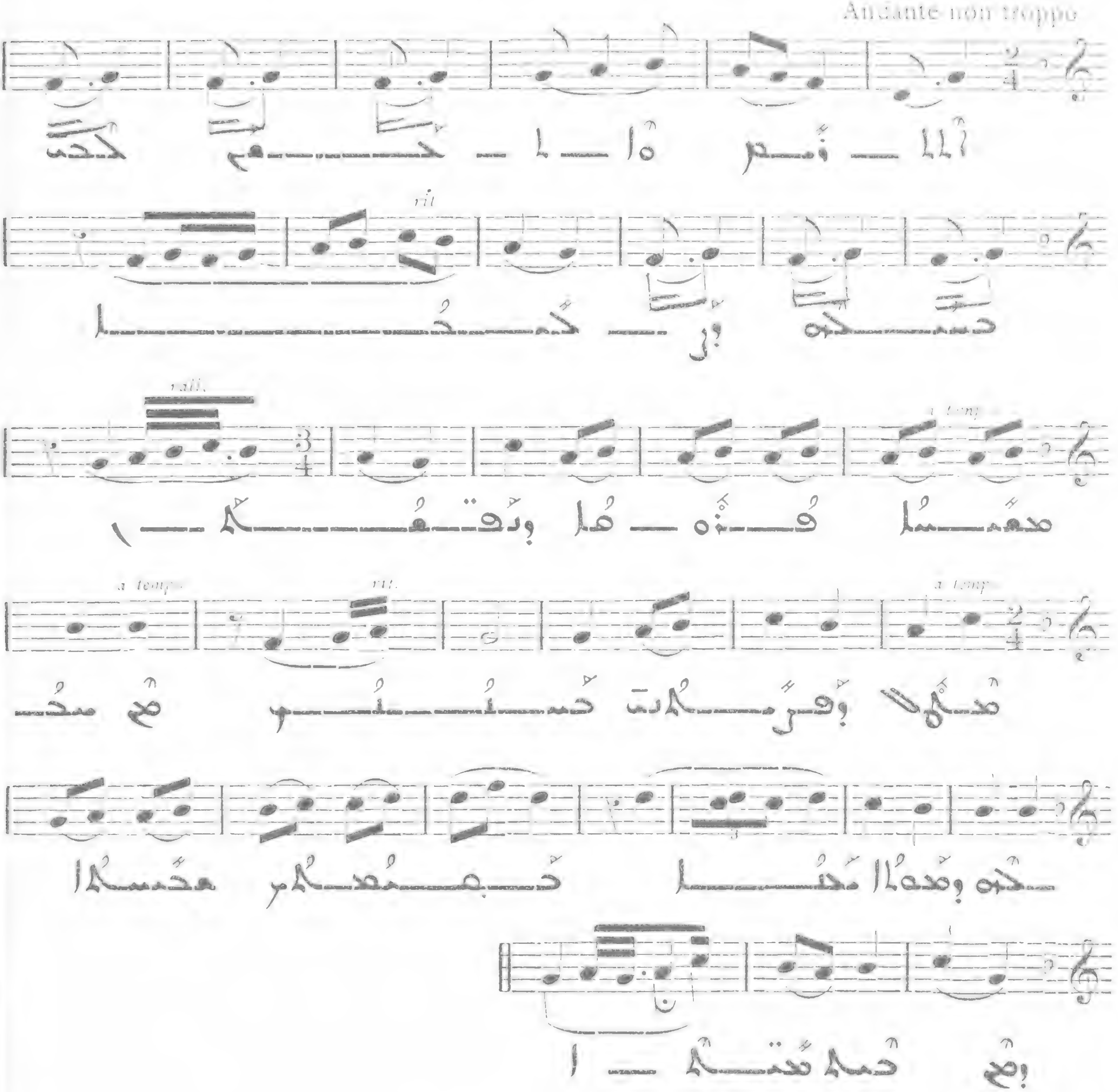
VI

SIXIÈME CATÉGORIE D'HYMNE : LES « QONOUNÉ »

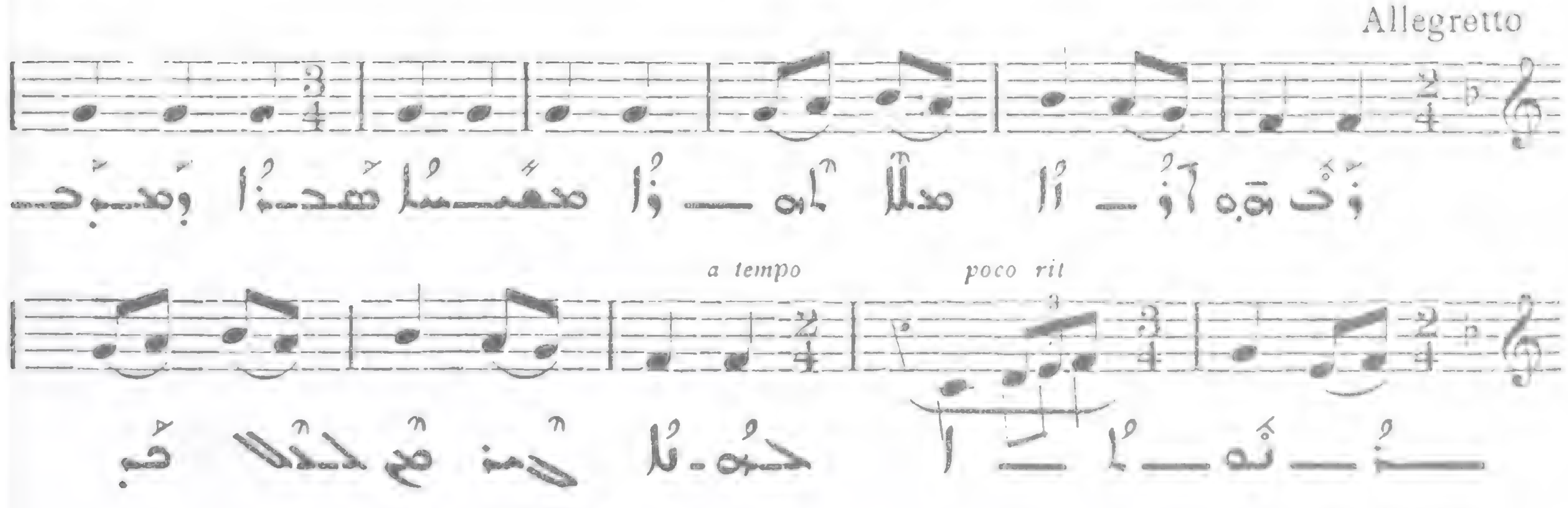
764

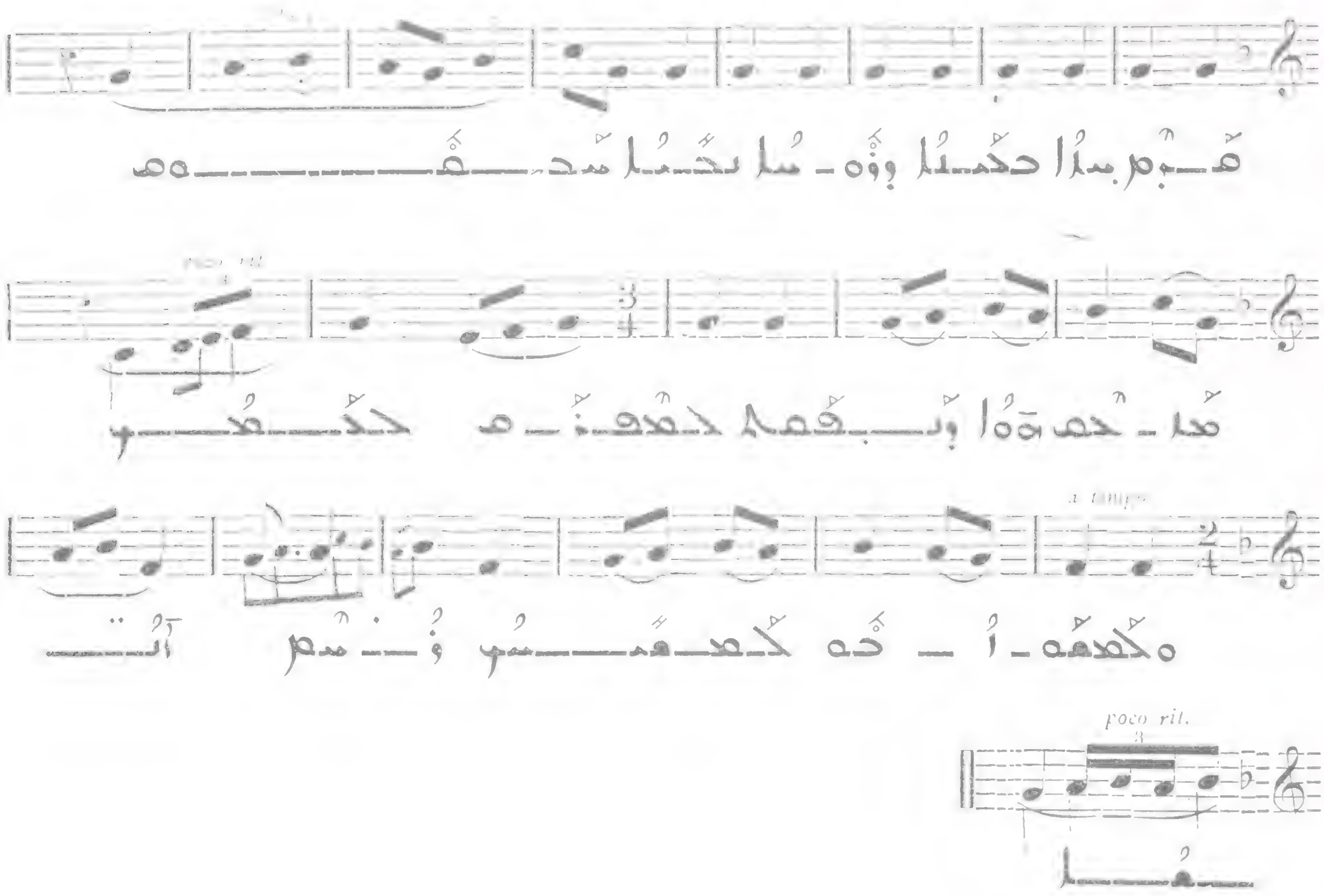


765


Andante non troppo
I
rit
rall.
a tempo
a tempo
rit.
a tempo

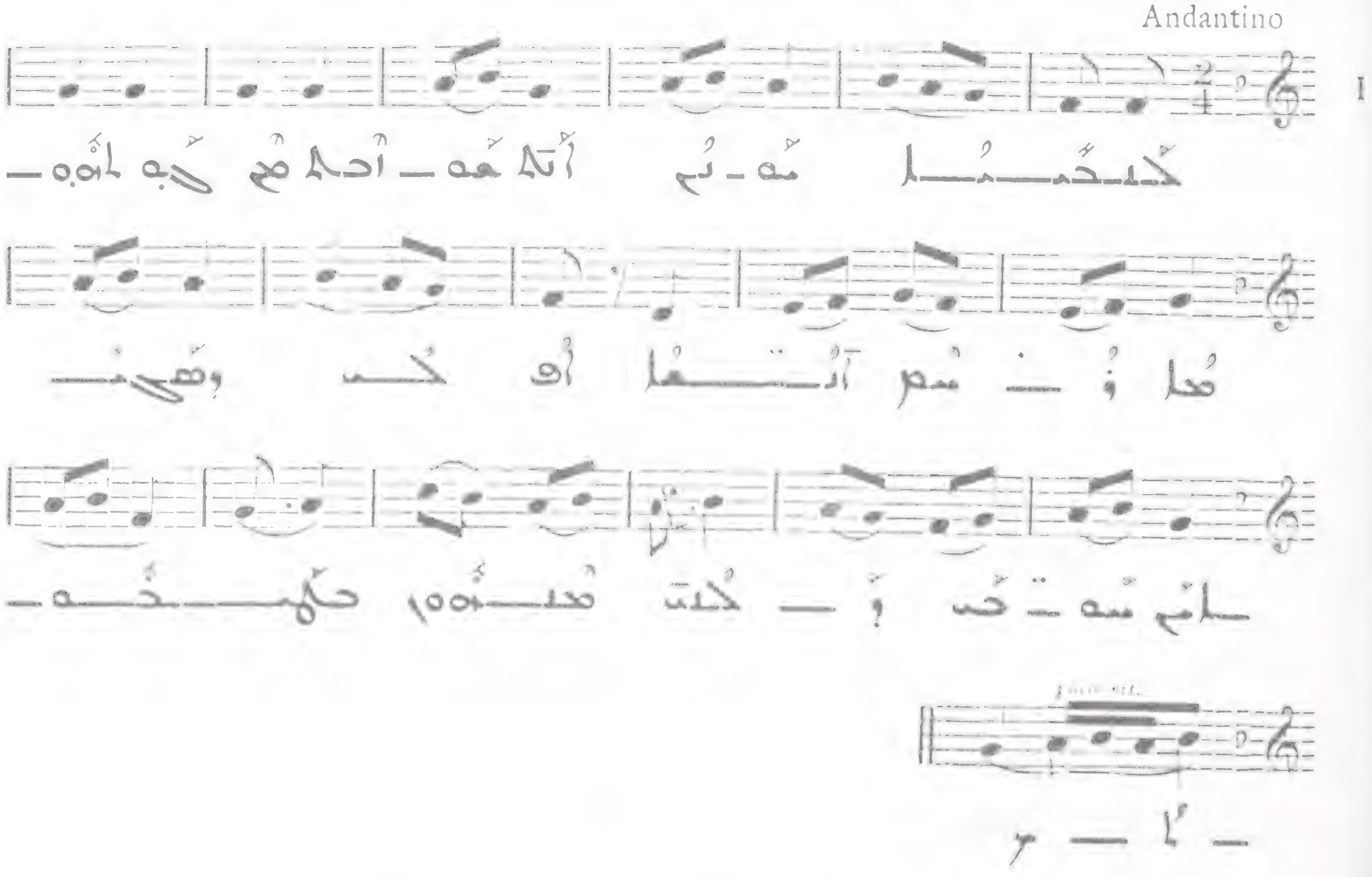
766


Allegretto
I
a tempo
poco rit



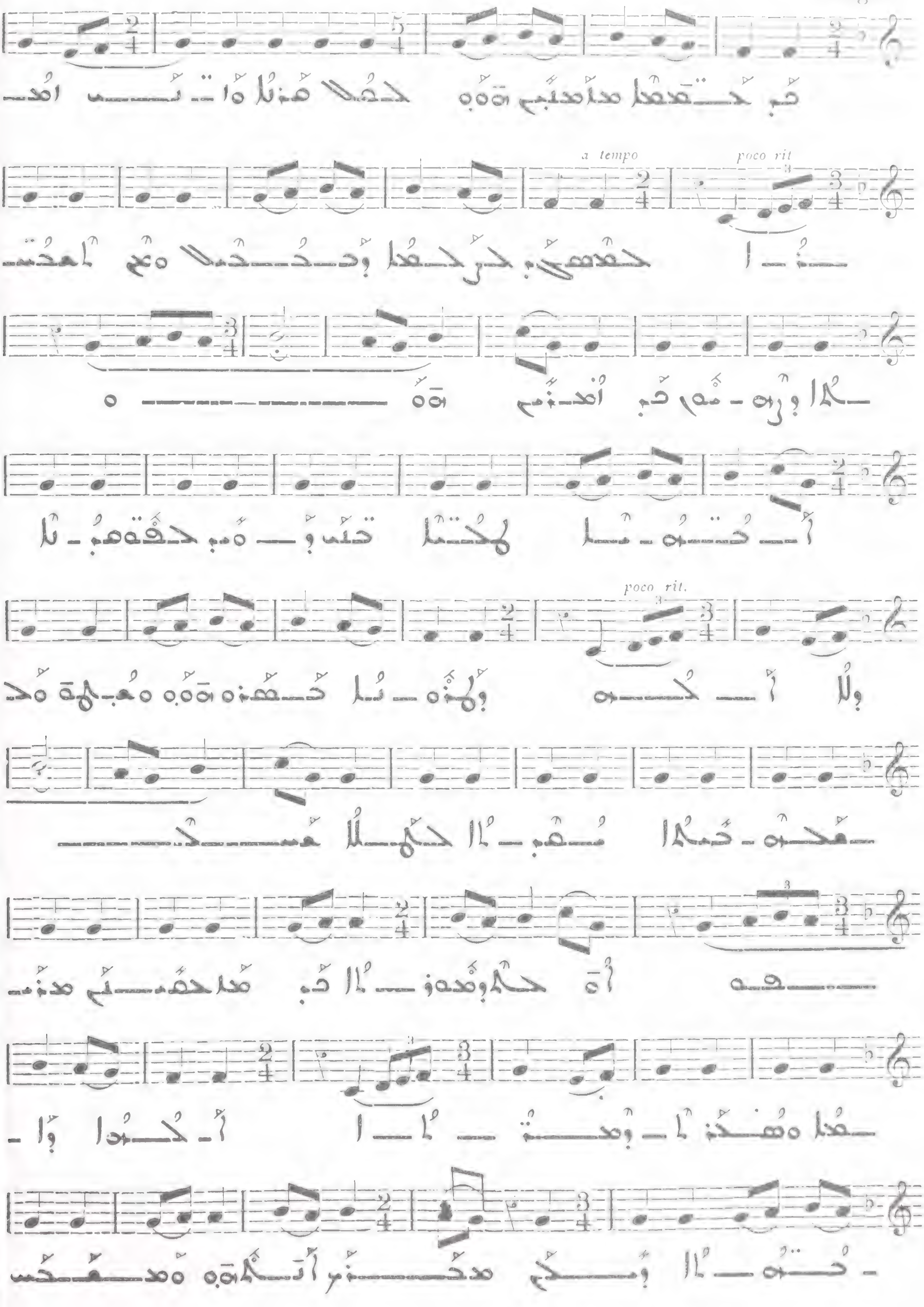
ܟܢܟܡܐ ܗܘܝ ܐܬܐ ܡܘܪܢ

767



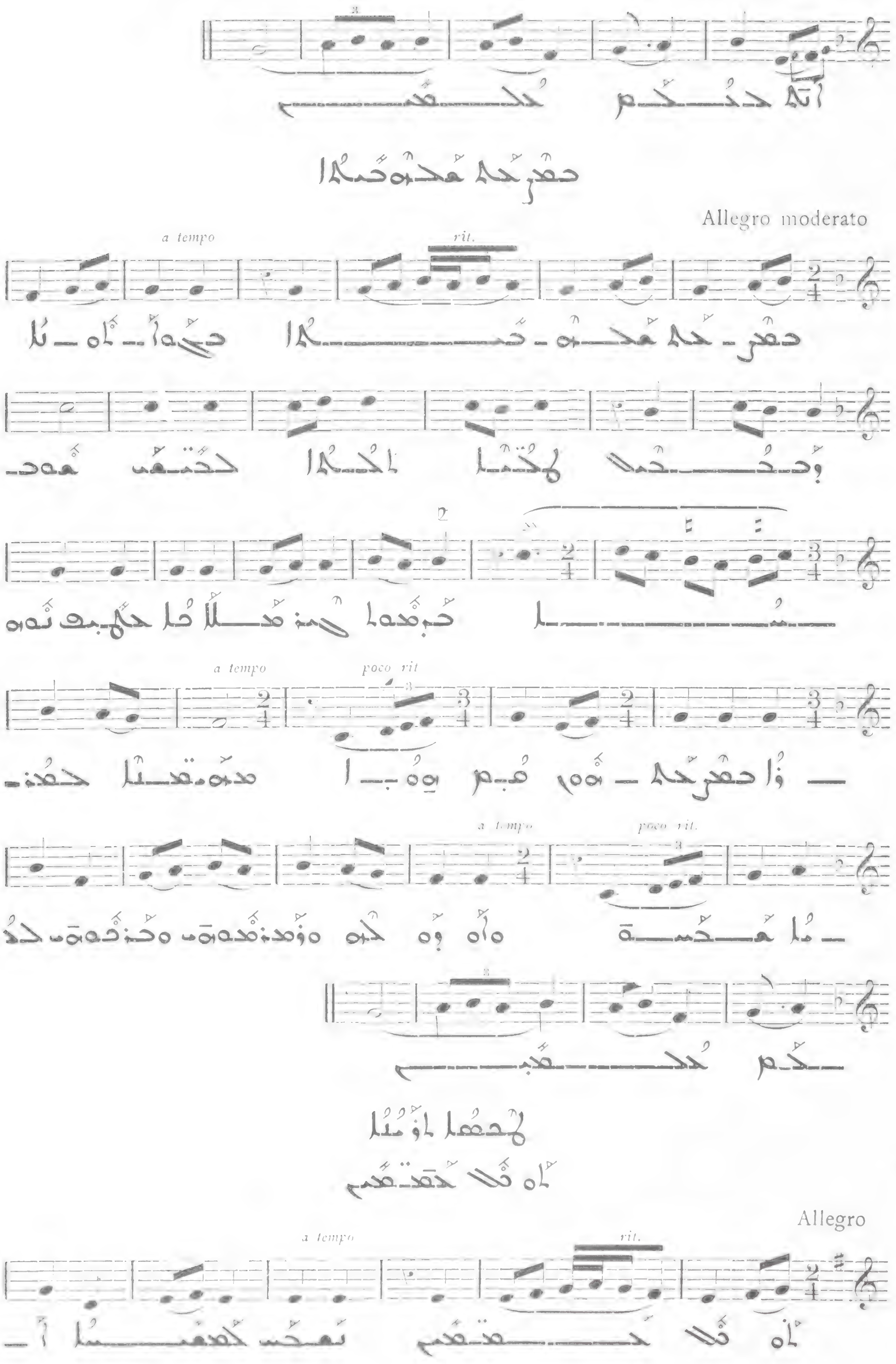
768

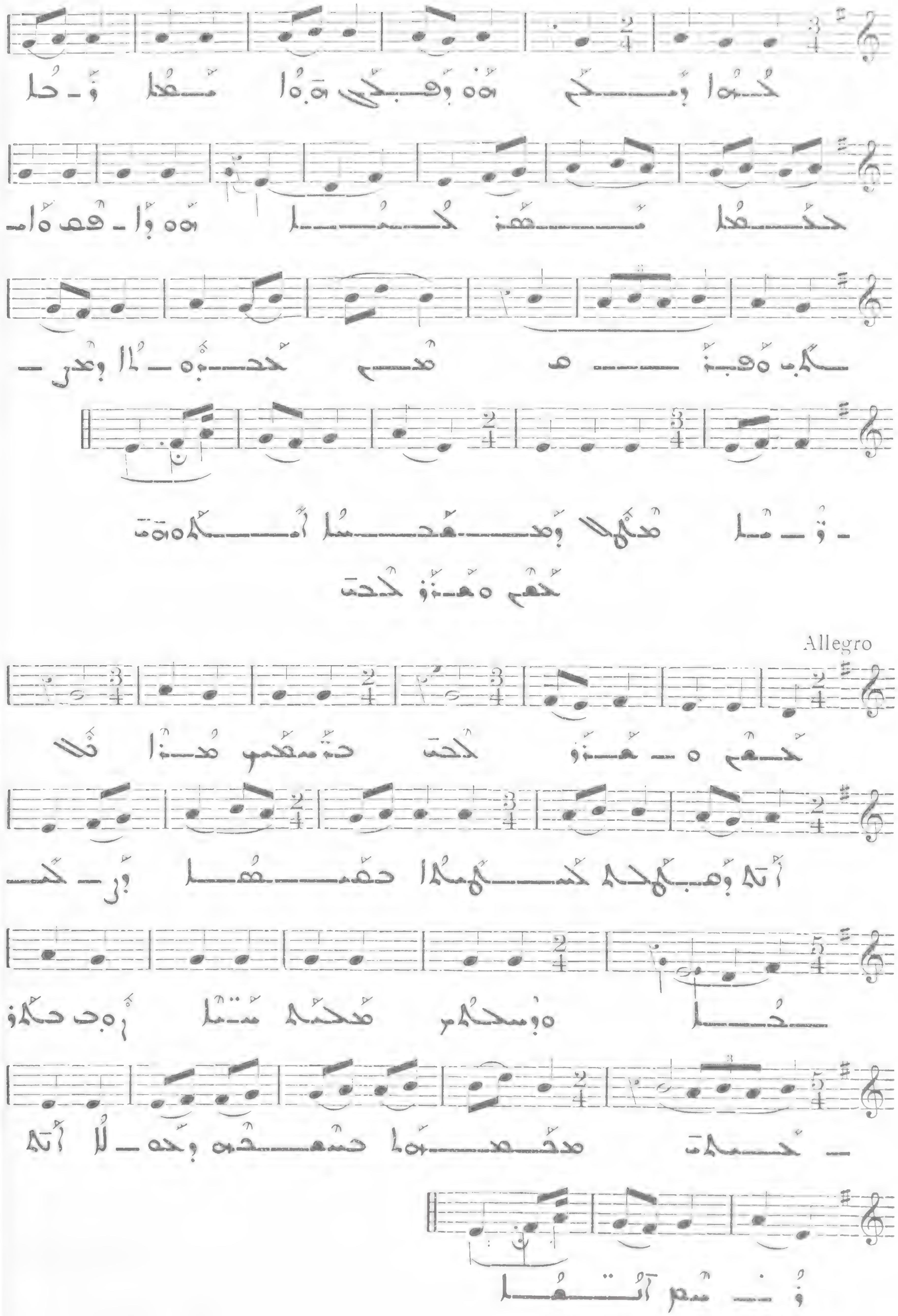
Allegro



769

770

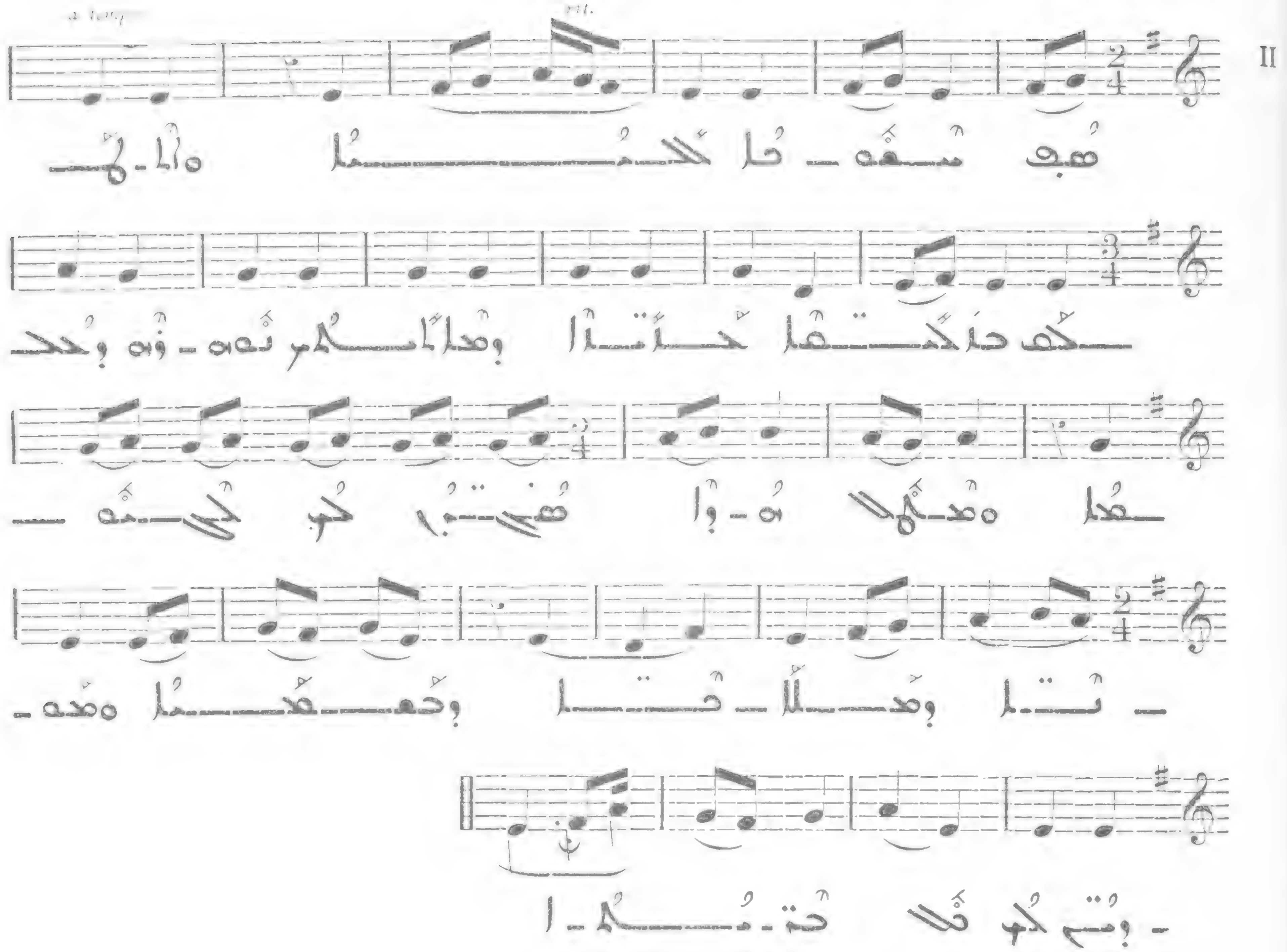

Allegro moderato
a tempo
rit.
I
a tempo
poco rit
a tempo
poco rit.
Allegro
a tempo
rit.
II



771 II

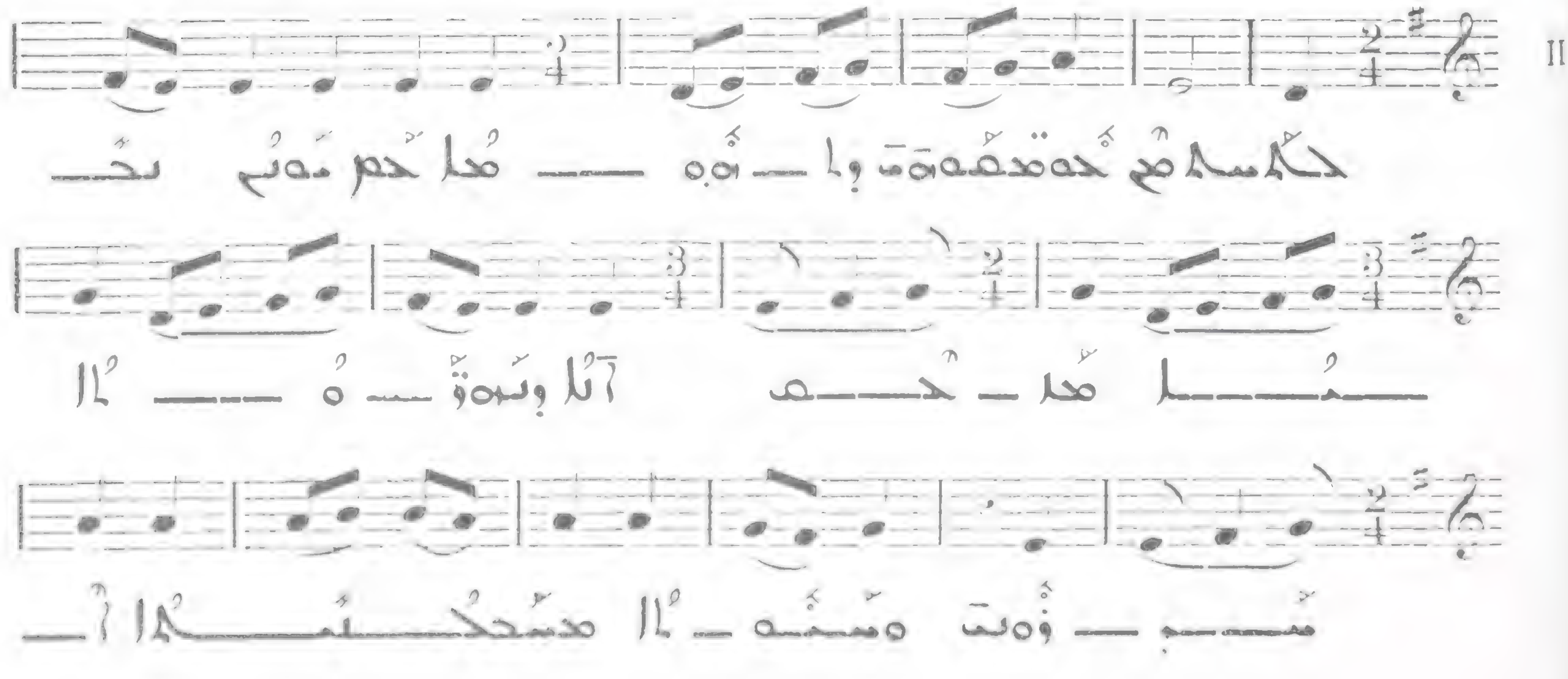
ܩܒܠ ܫܡܥܘܢܐ ܟܗܢܐ 772

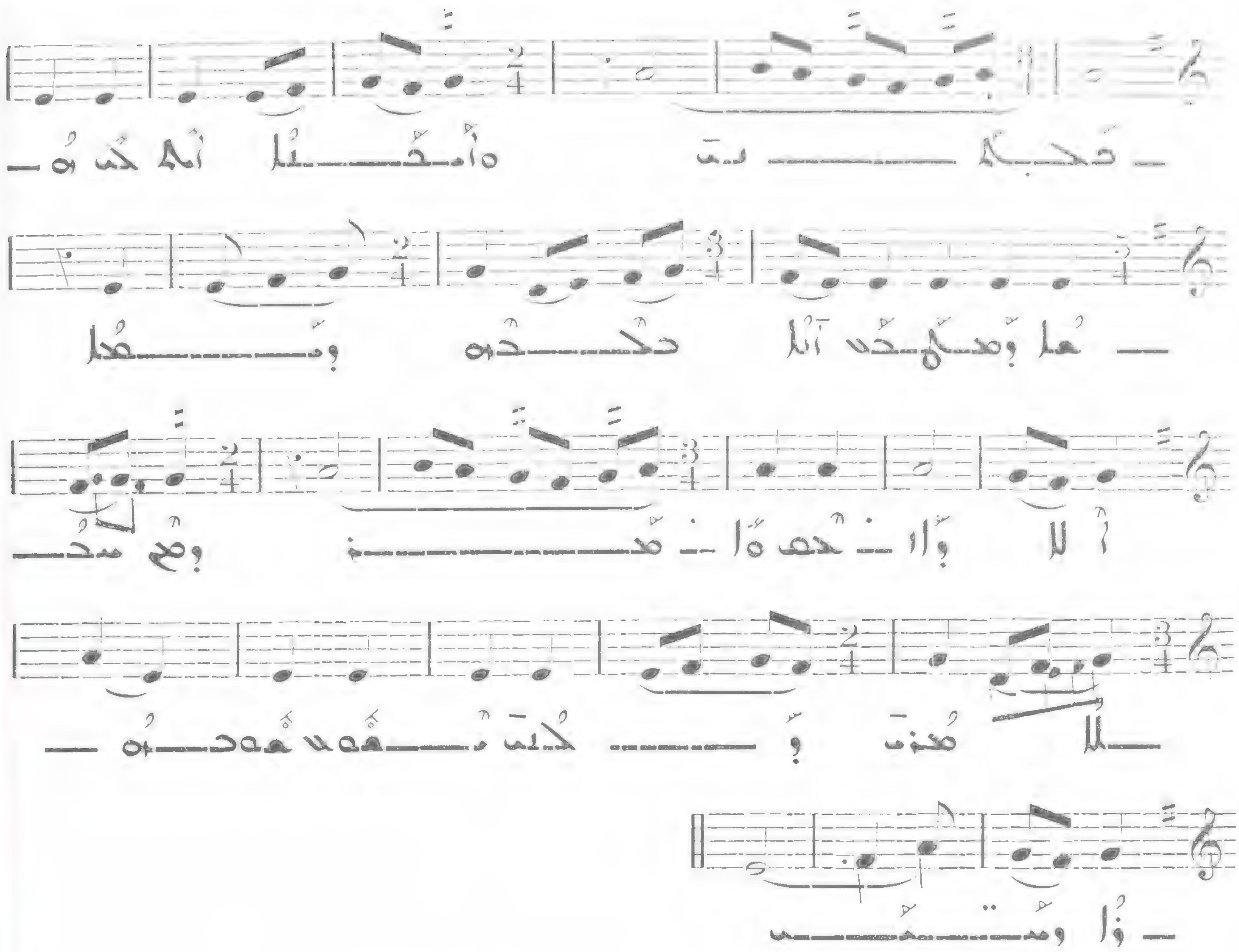
Allegretto



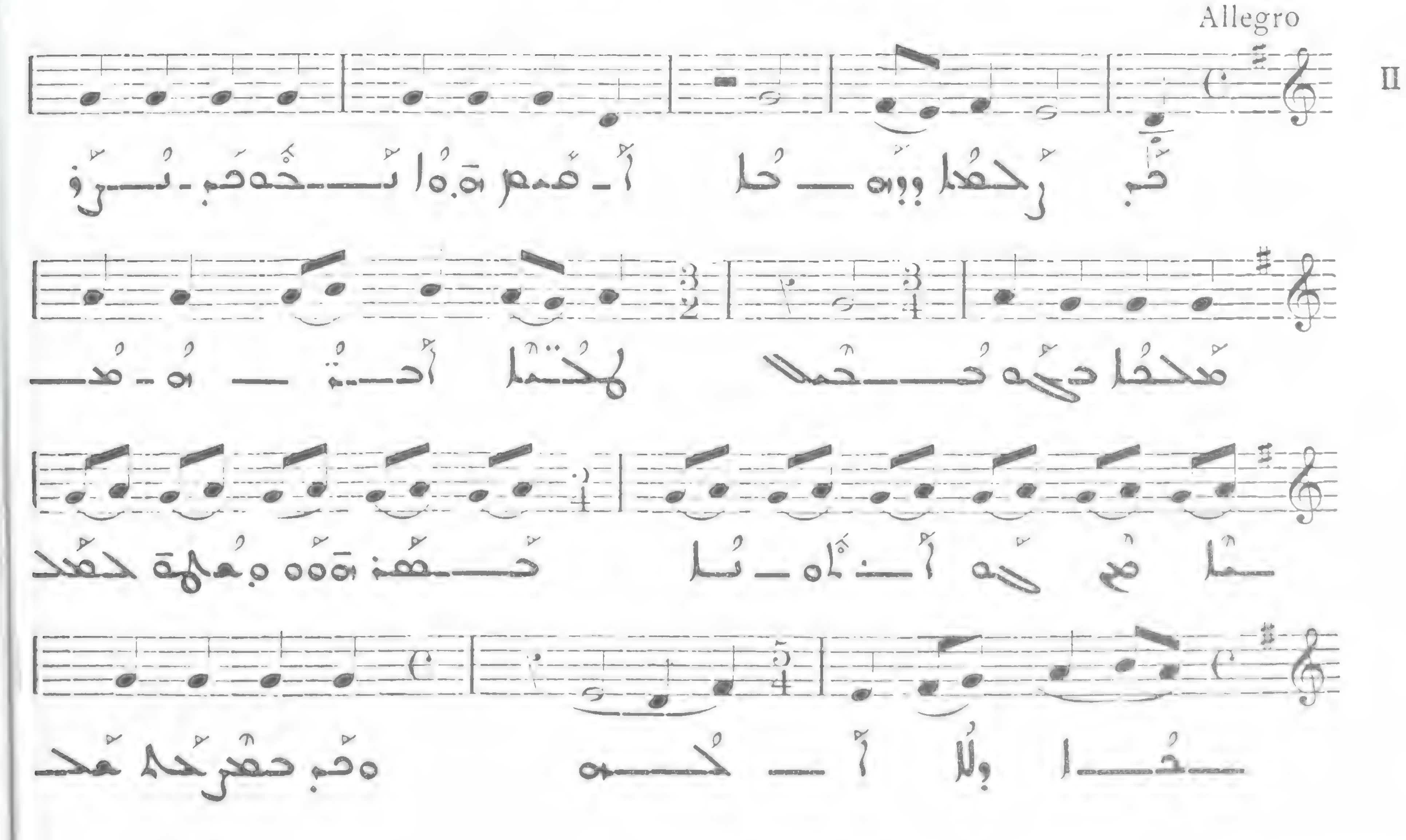
ܒܟܠܚܡ ܒܥܘܗܕܢܗ ܕܐܒܗܬܐ 773

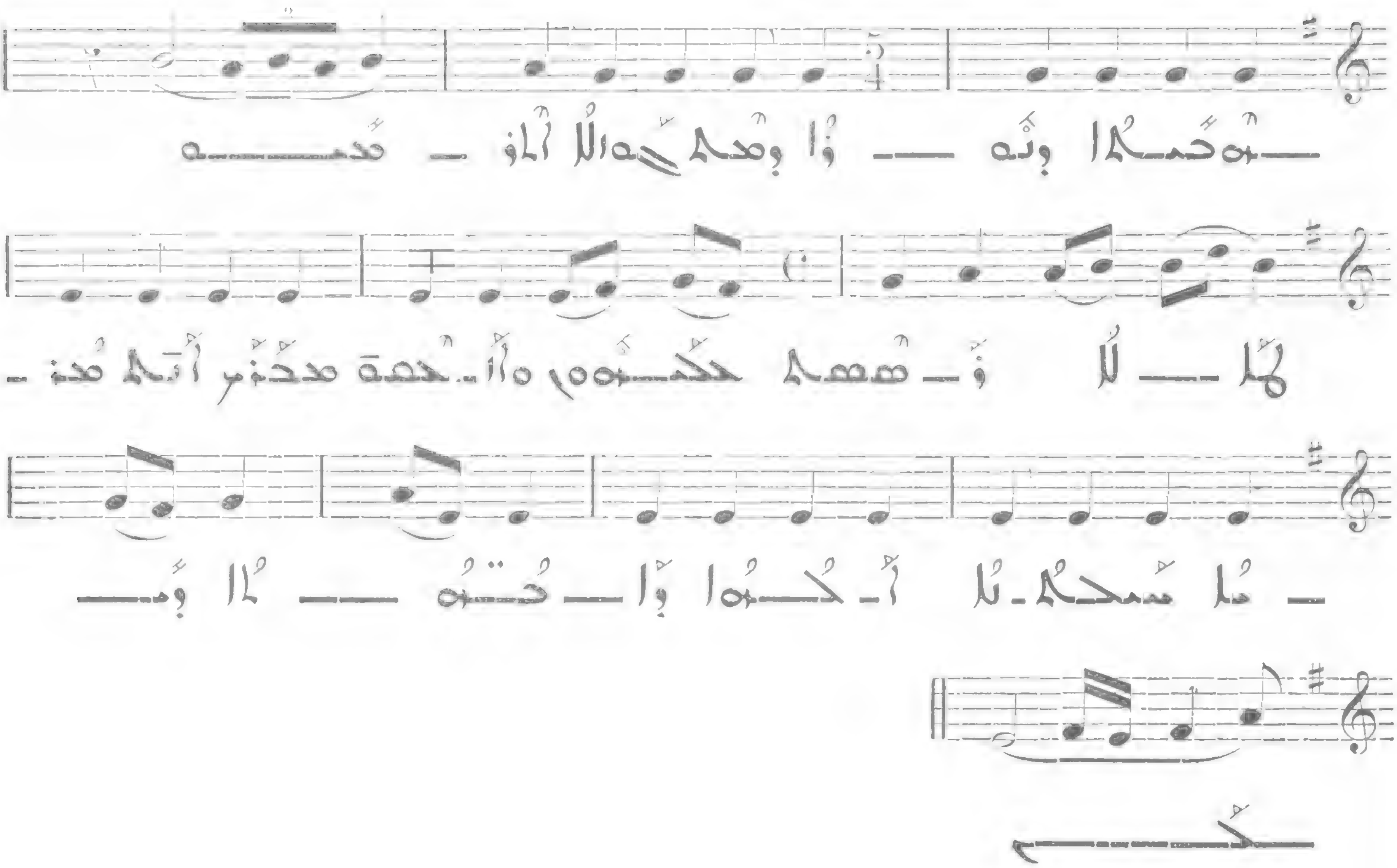
Allegro





774

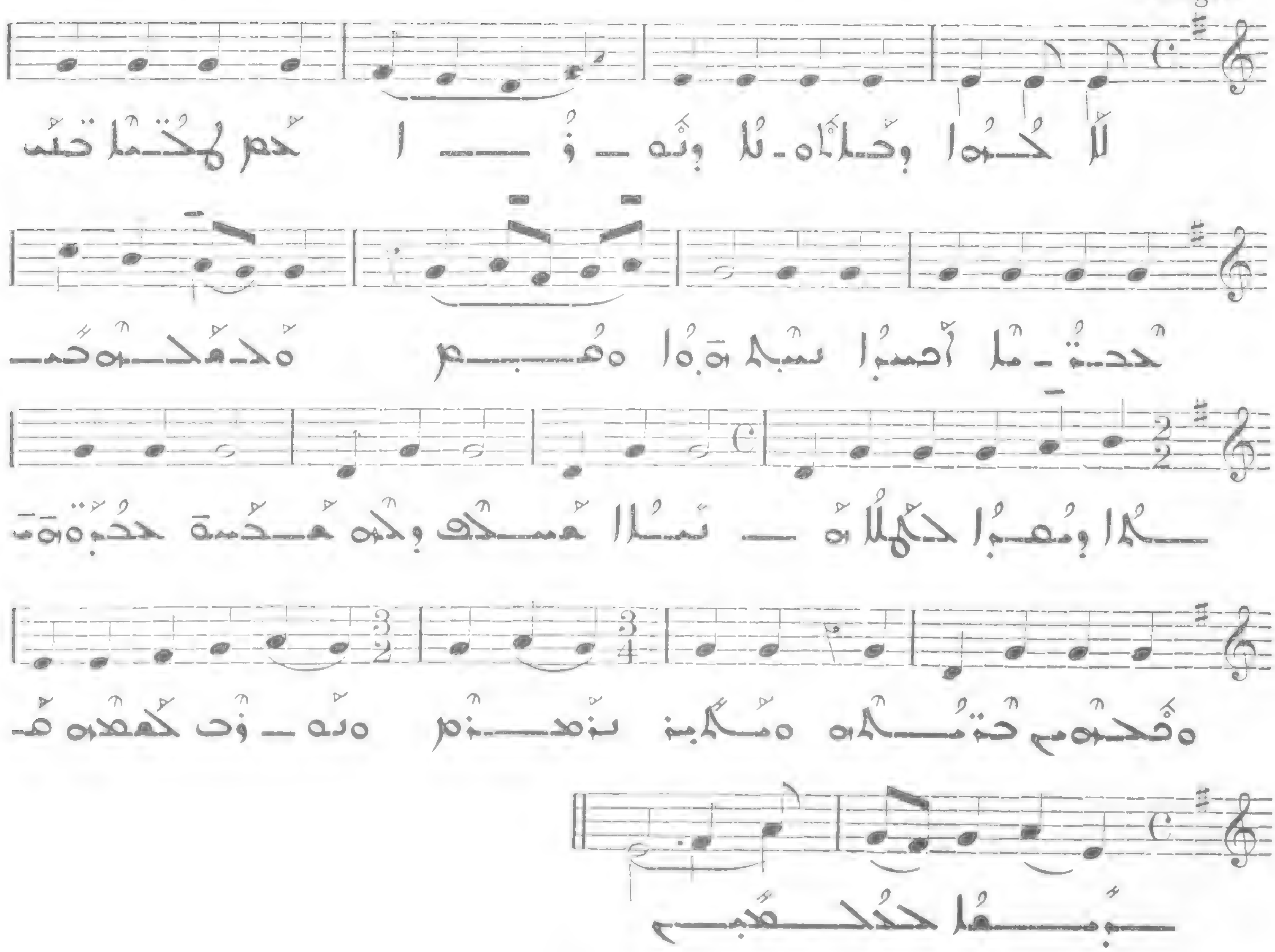




ܠܐܠܗܐ ܕܥܠܡܐ ܕܢܗܘܐ 77

Allegro

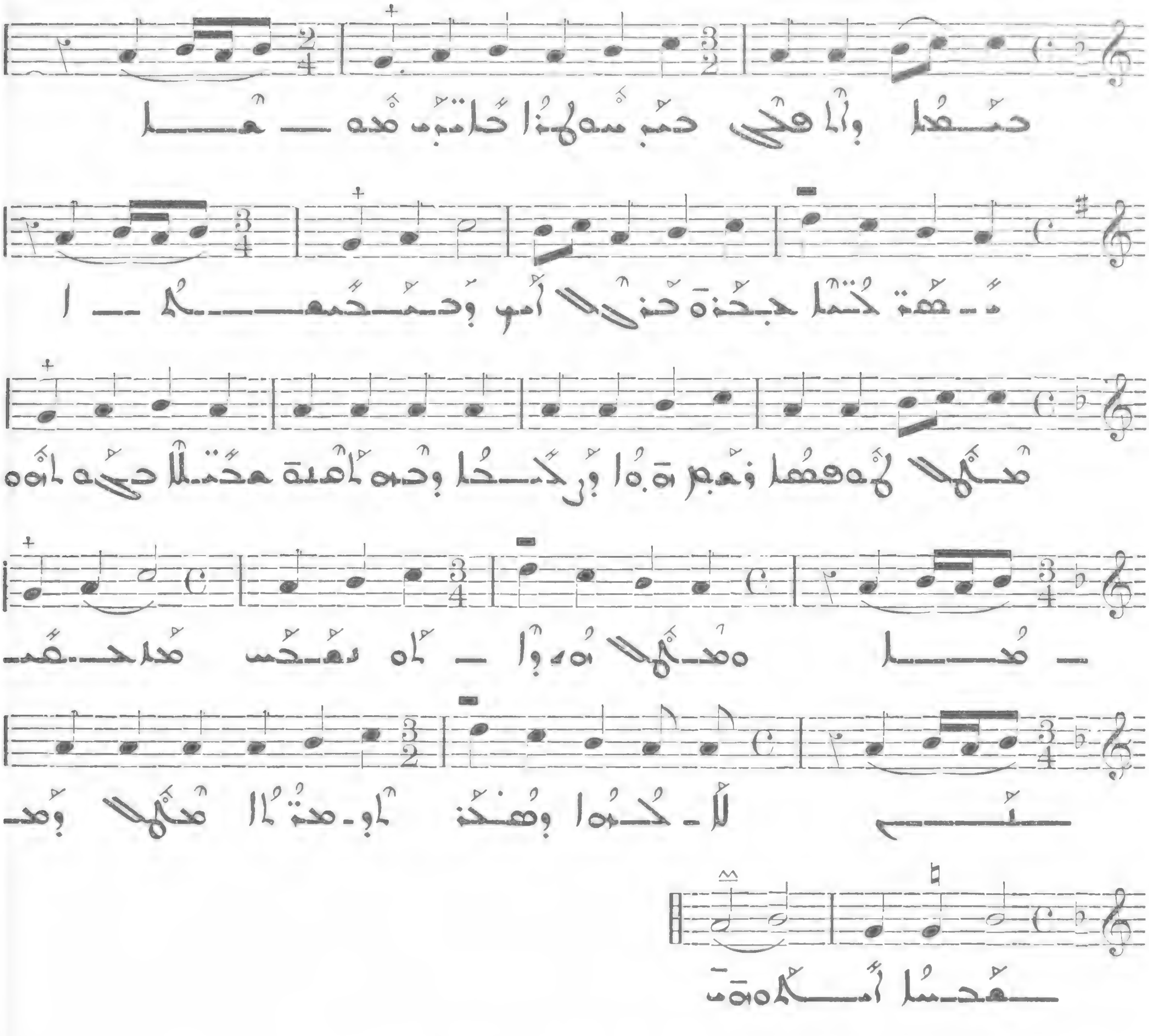
II



776

Allegro molto

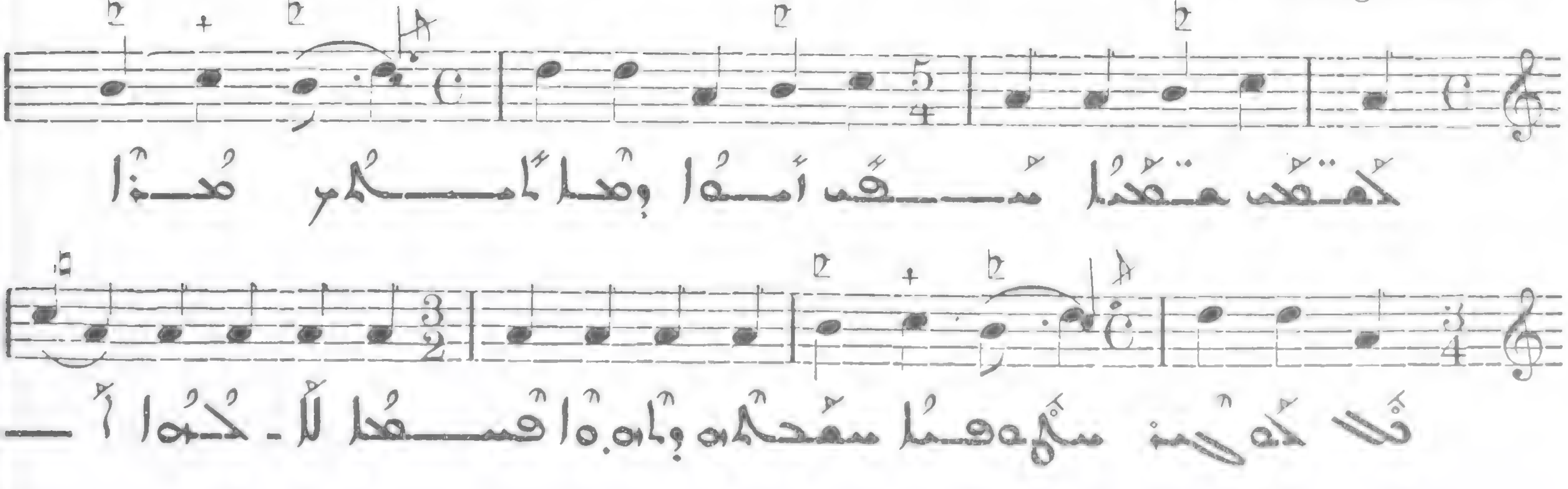
III

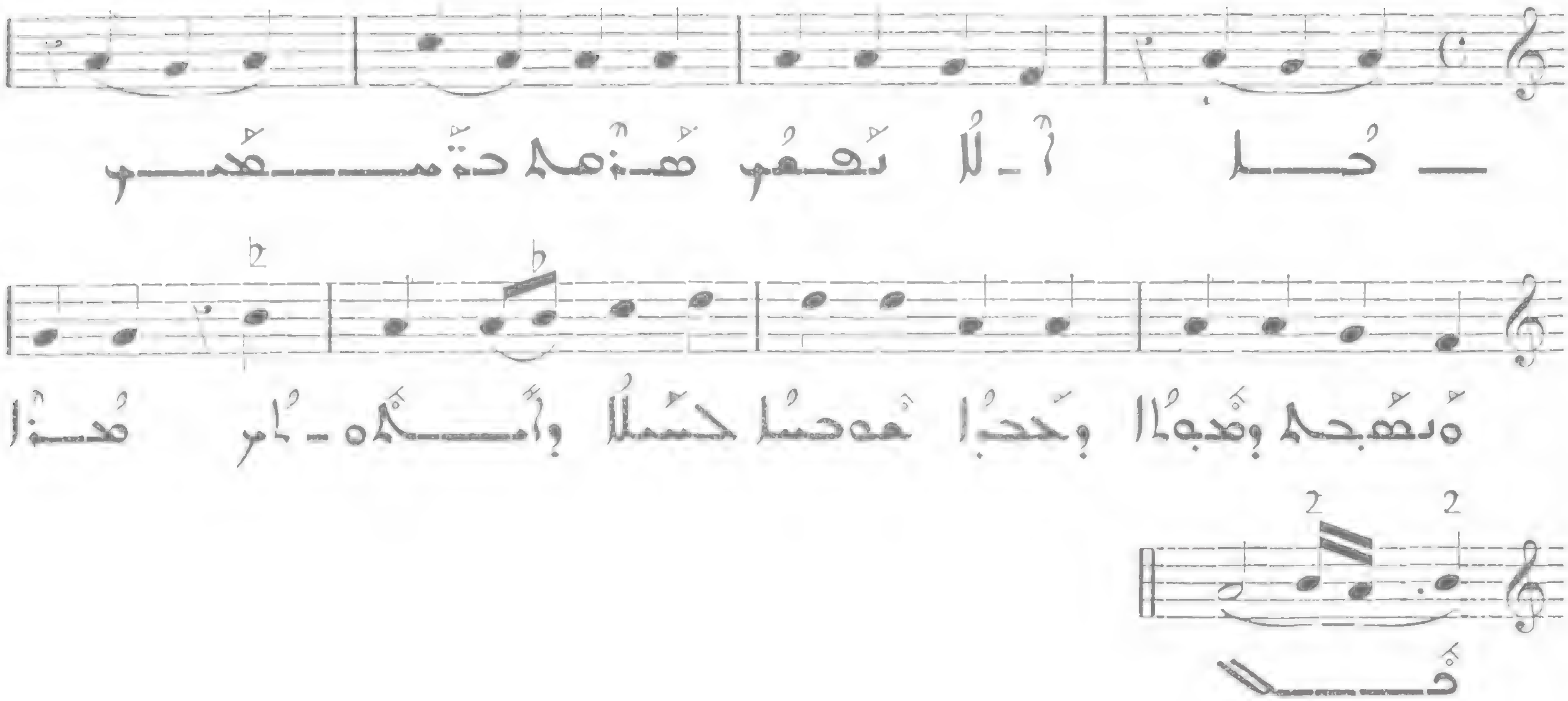


777

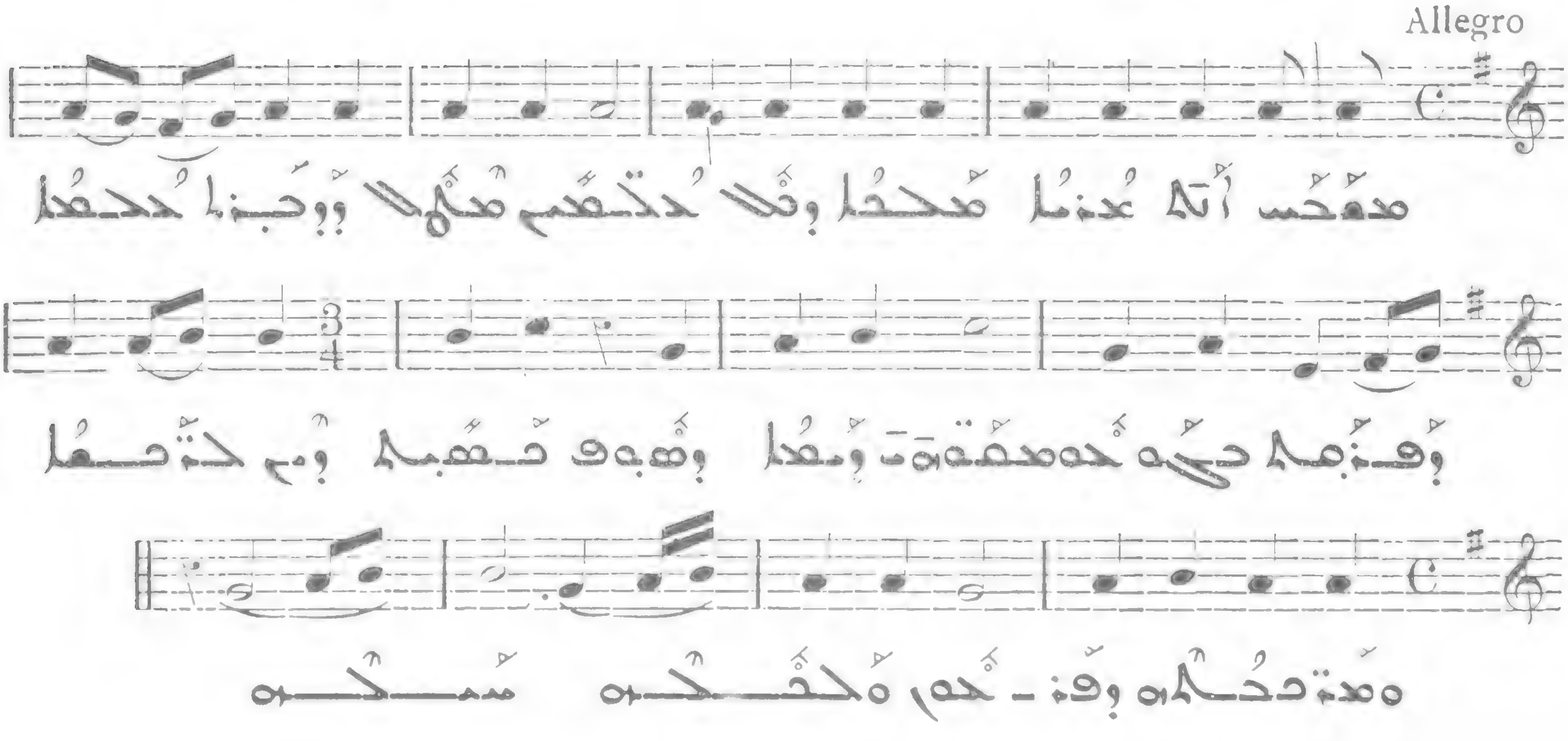
Allegro molto

III

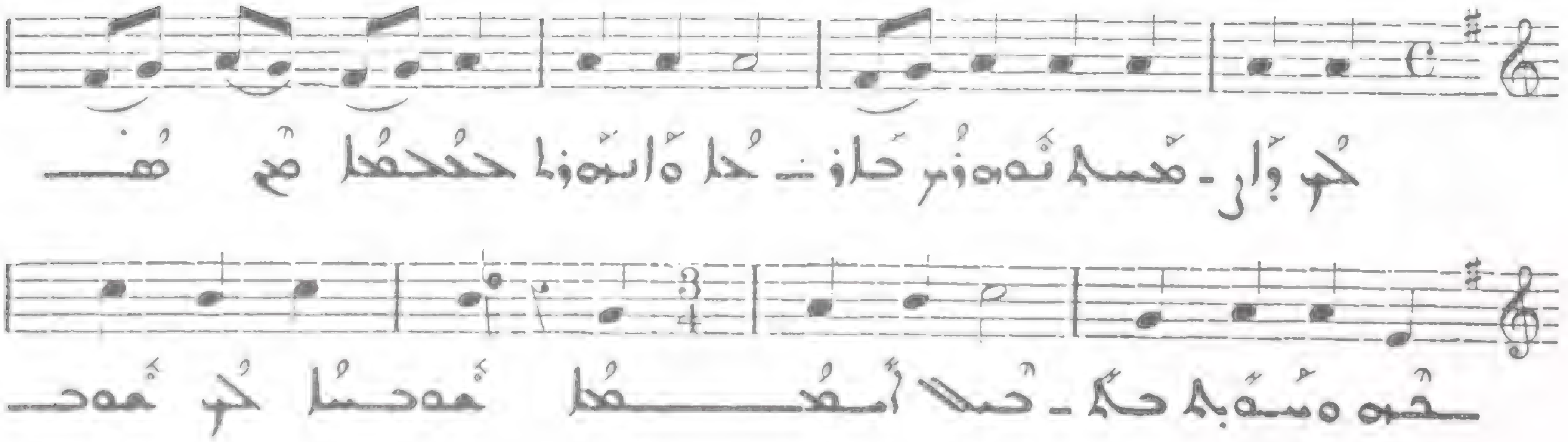


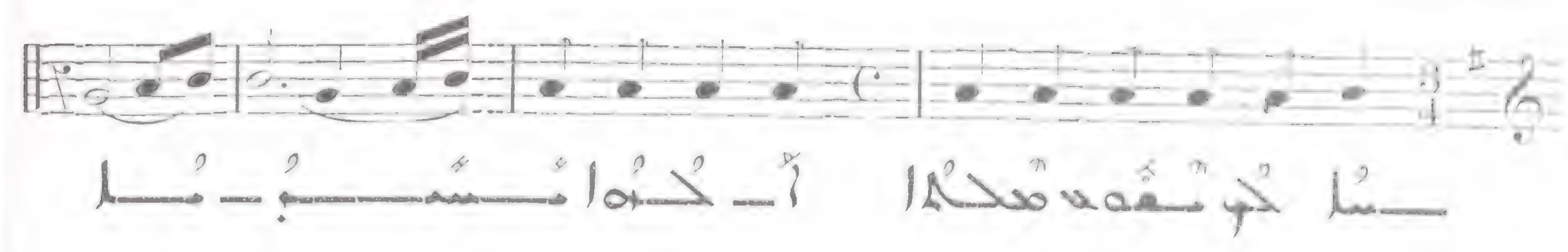


778

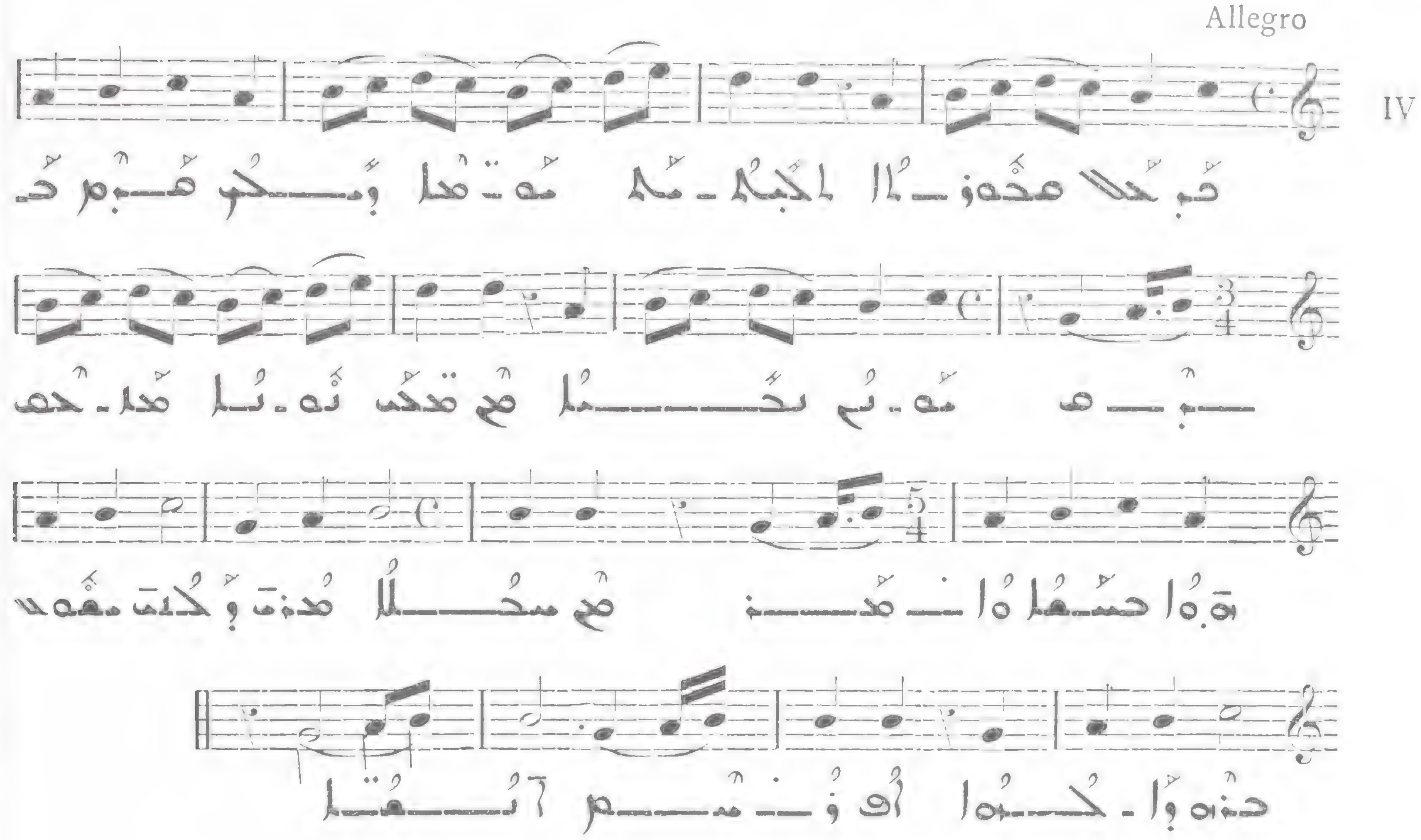


779

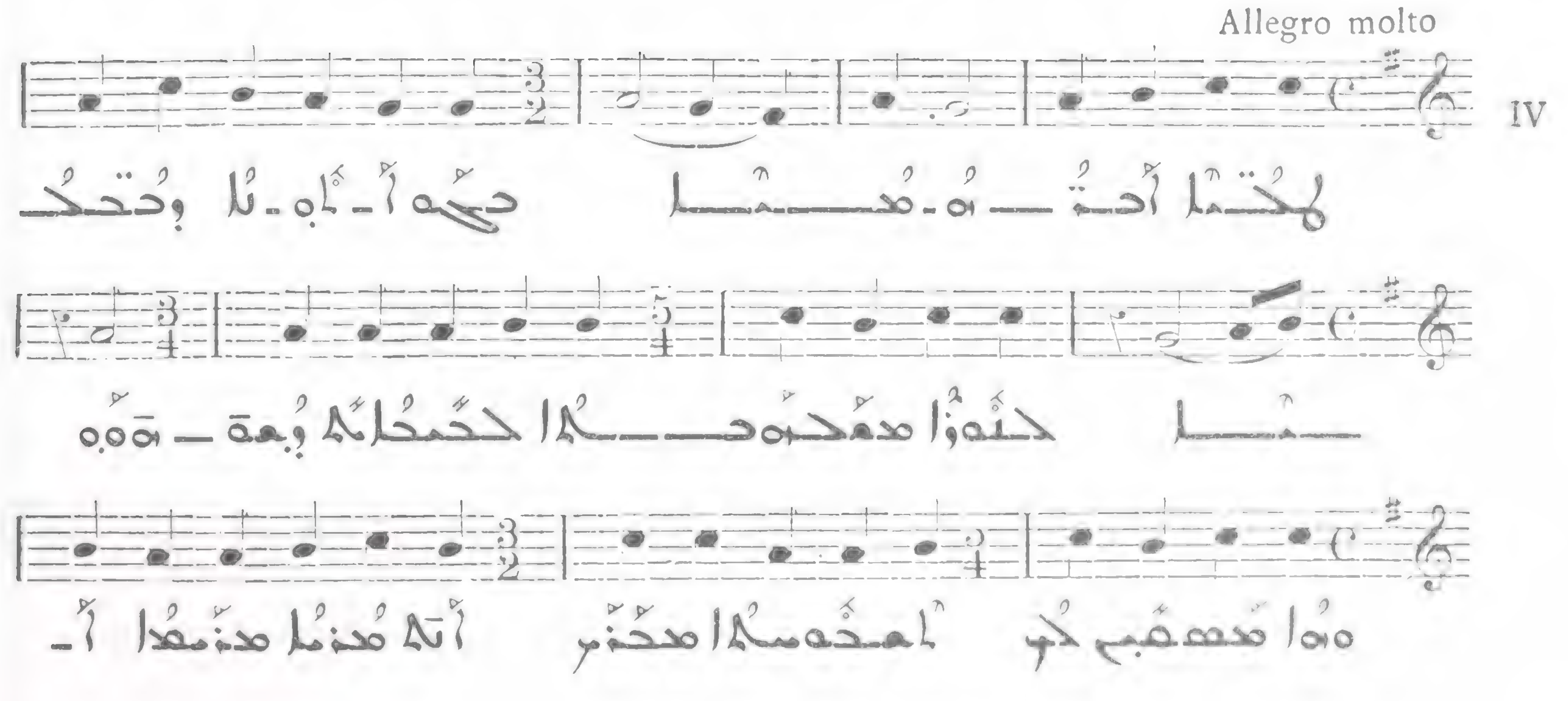


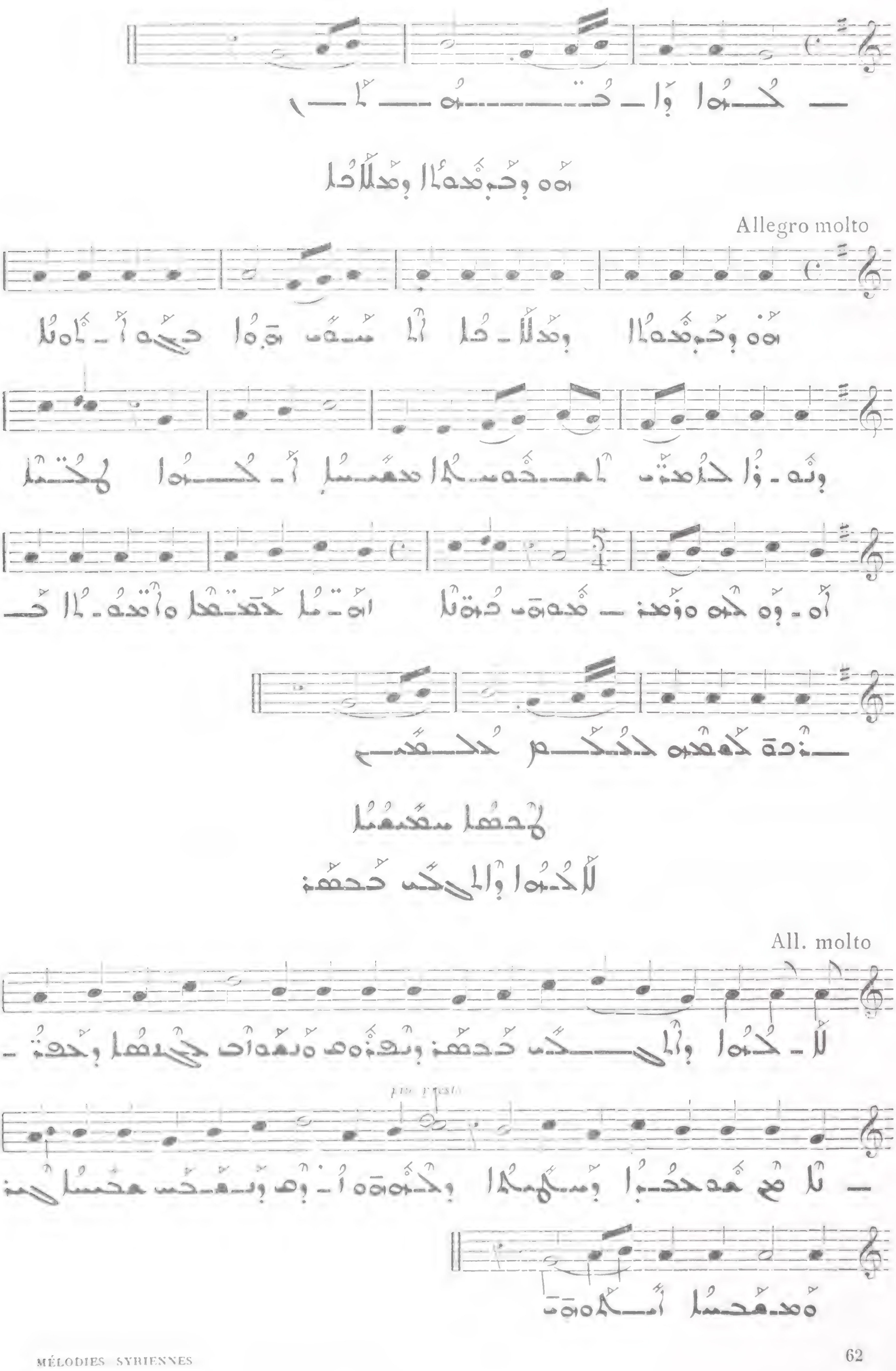


780



781





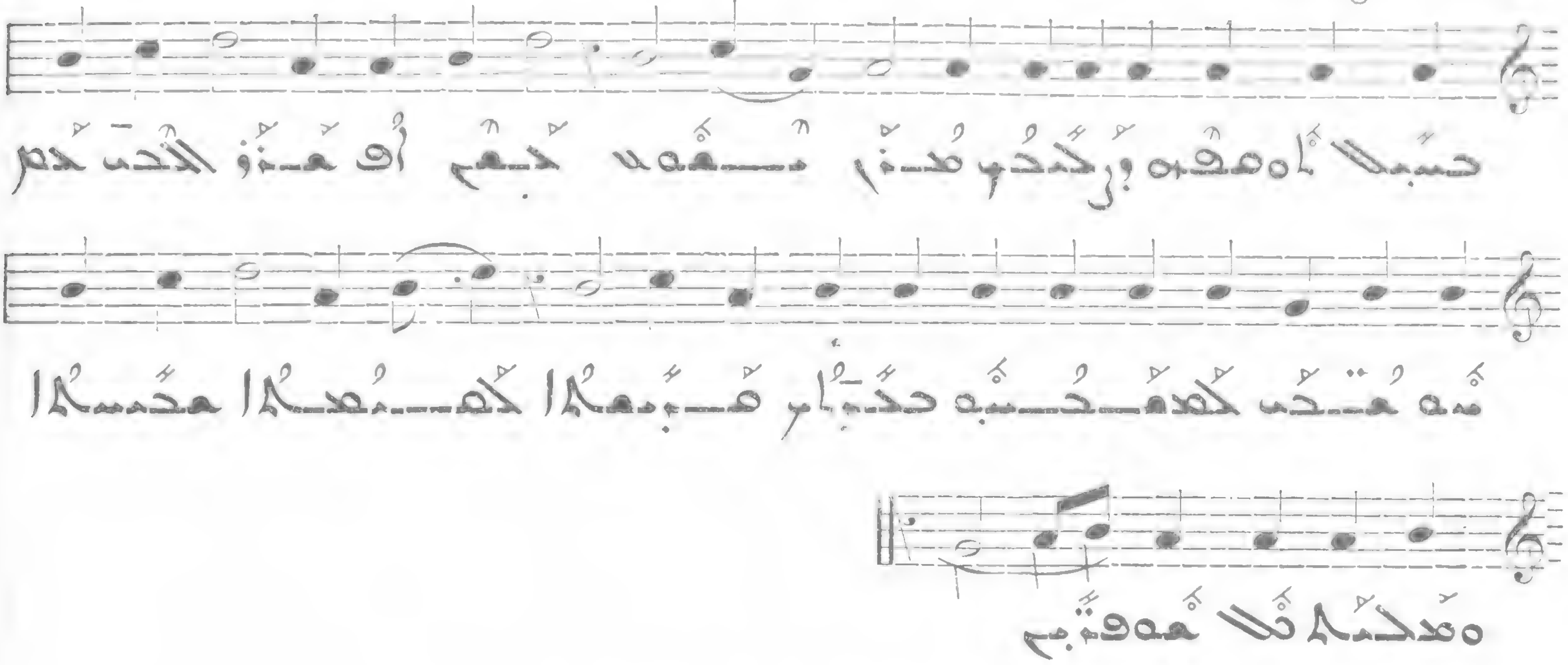
782 IV

783 V

784

Allegro molto

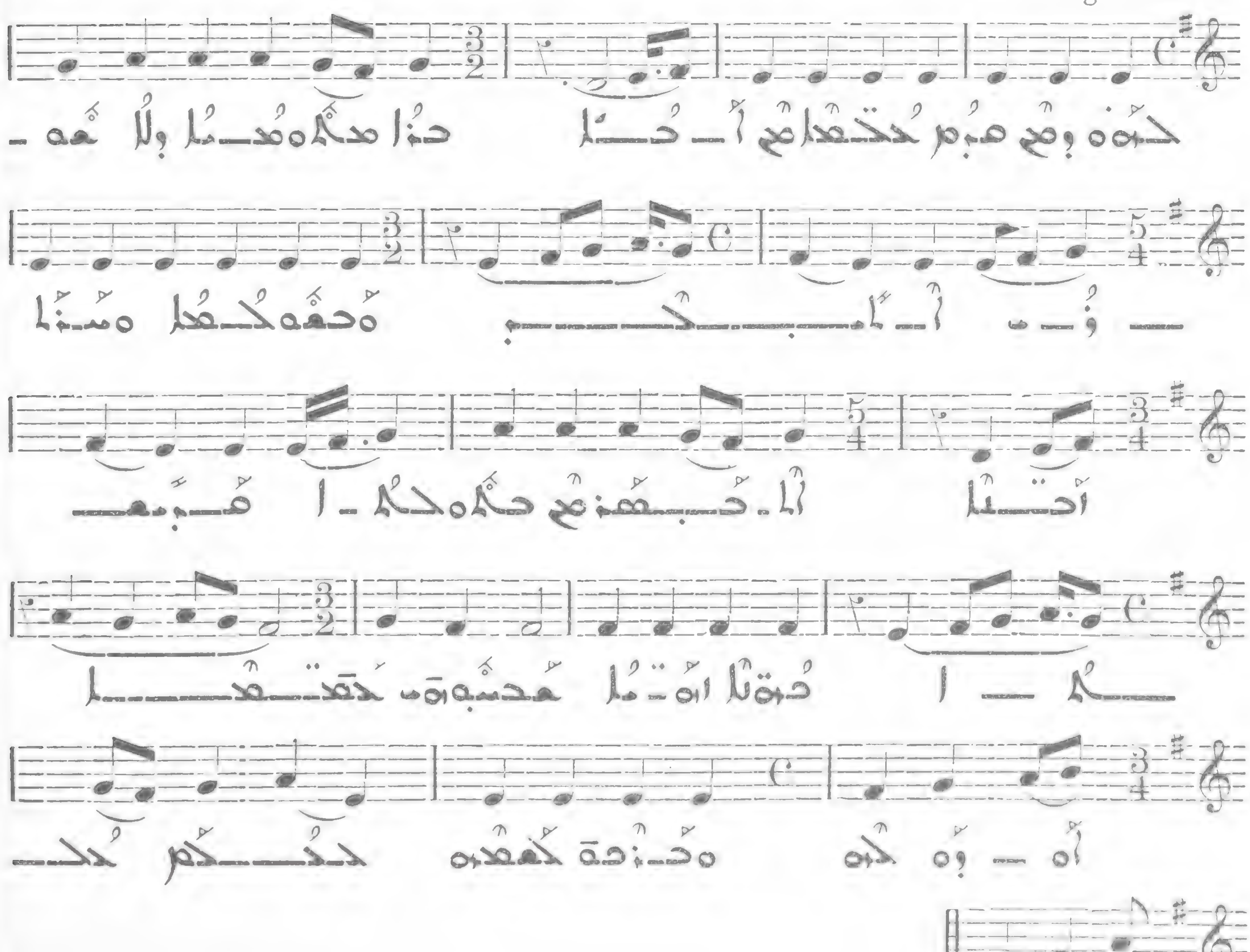
V



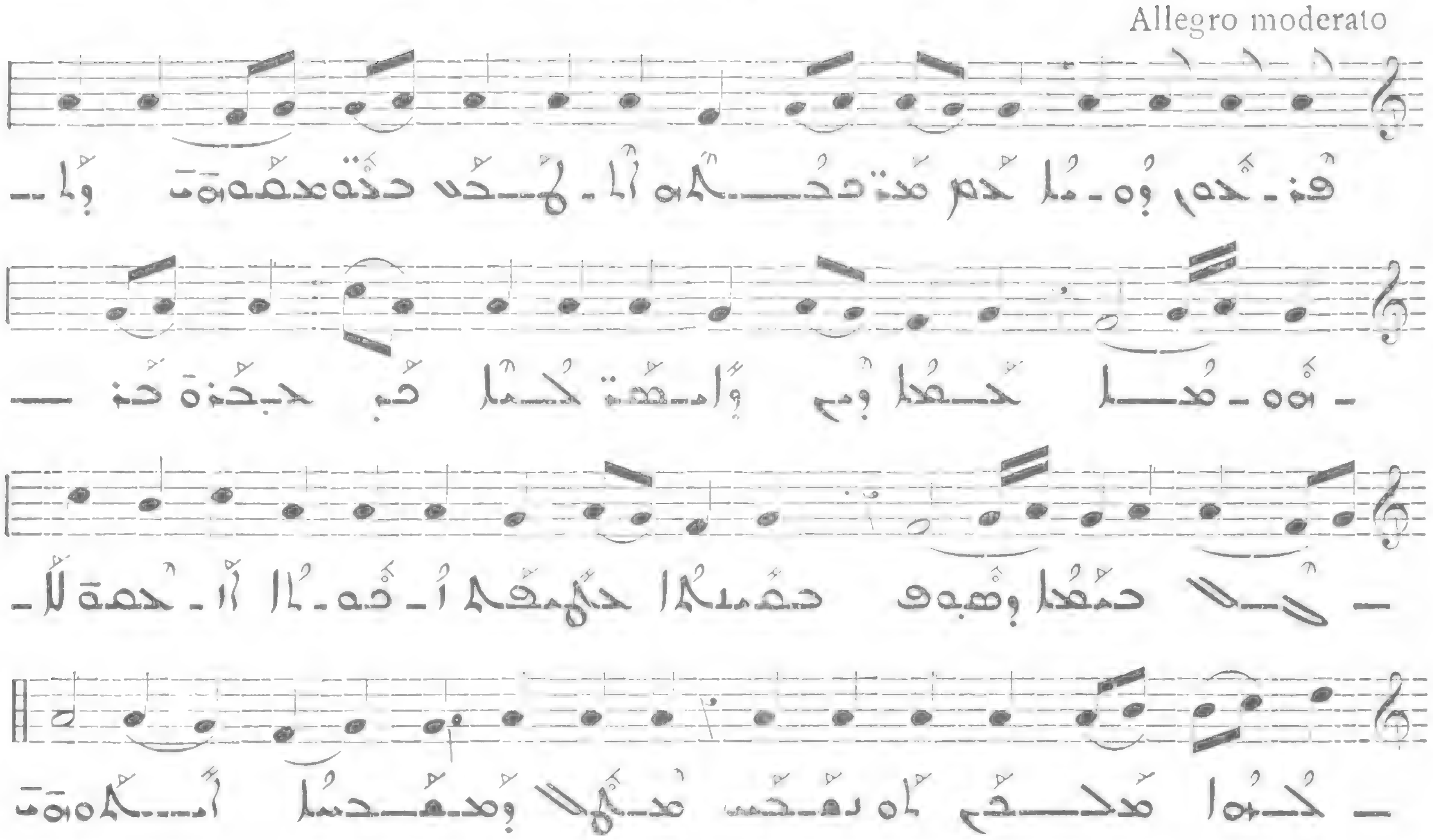
785

Allegro molto

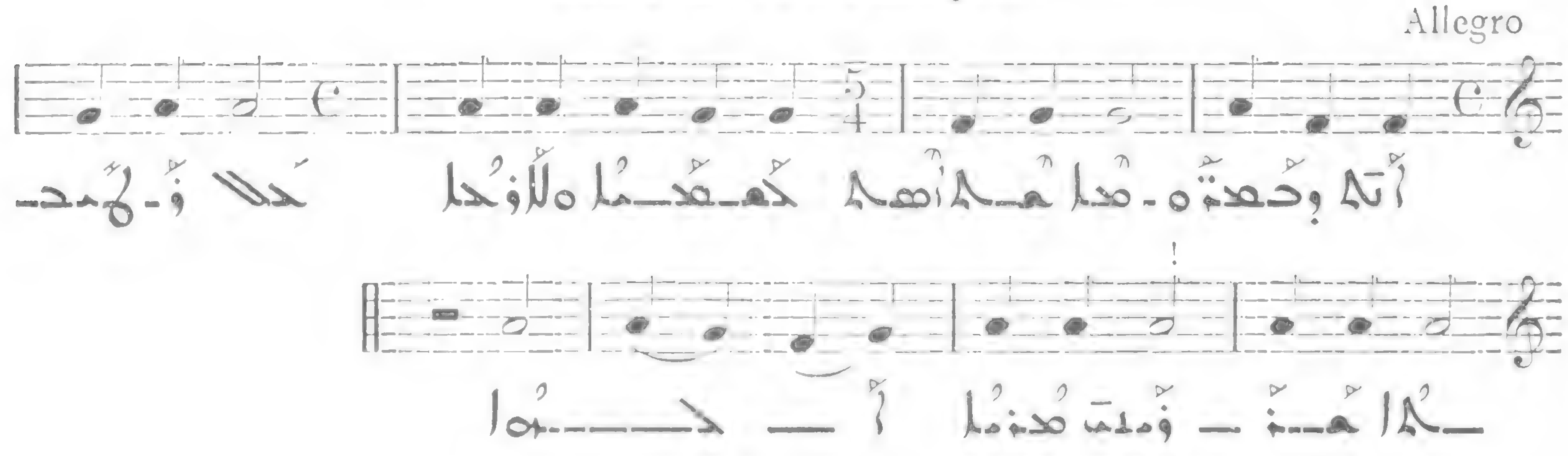
V



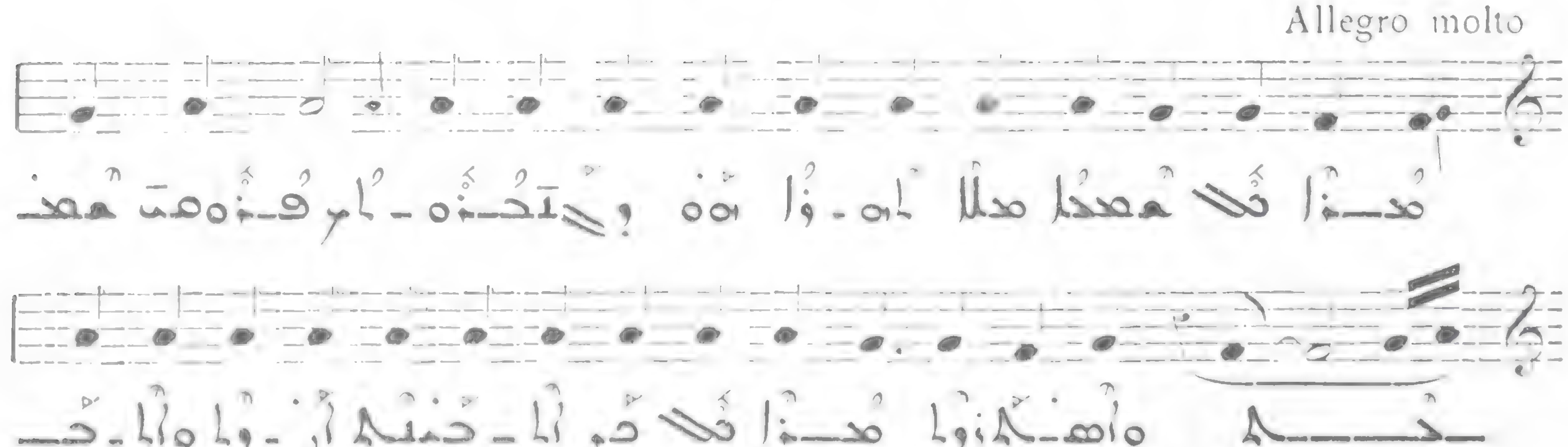
786

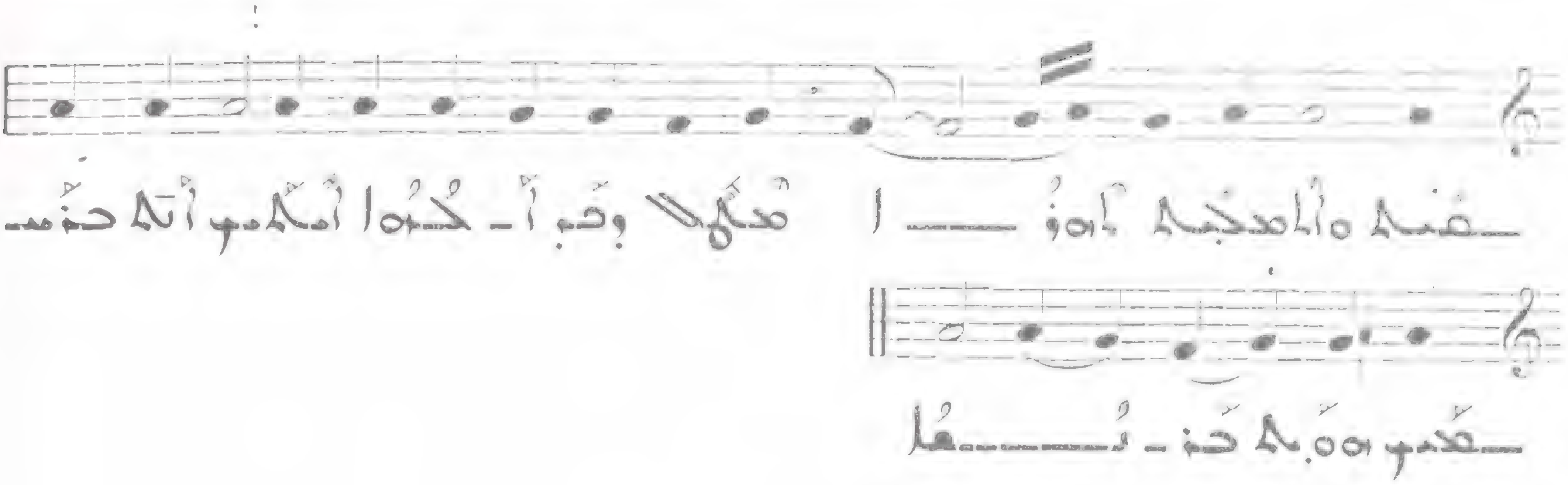


787



788

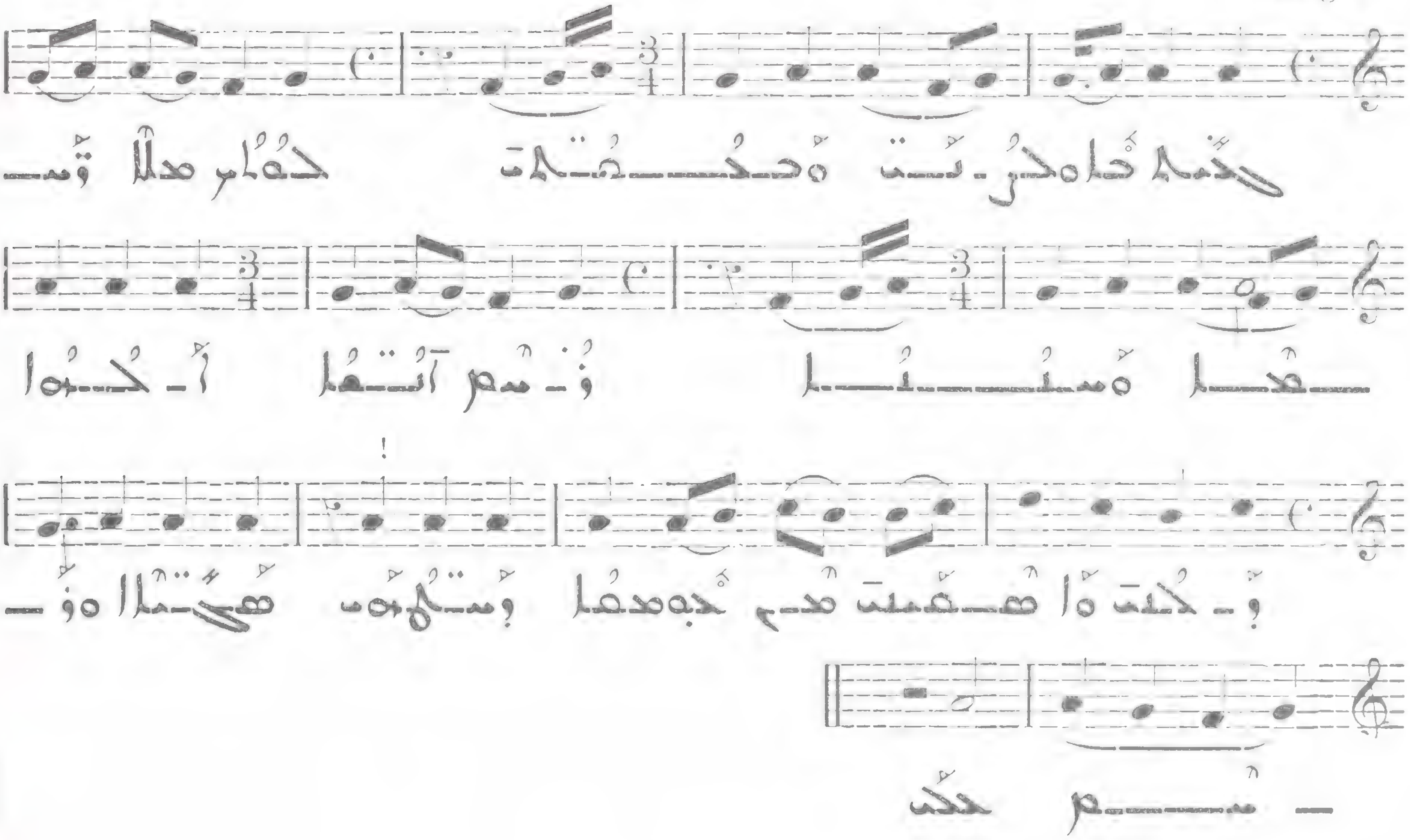




789

Allegro

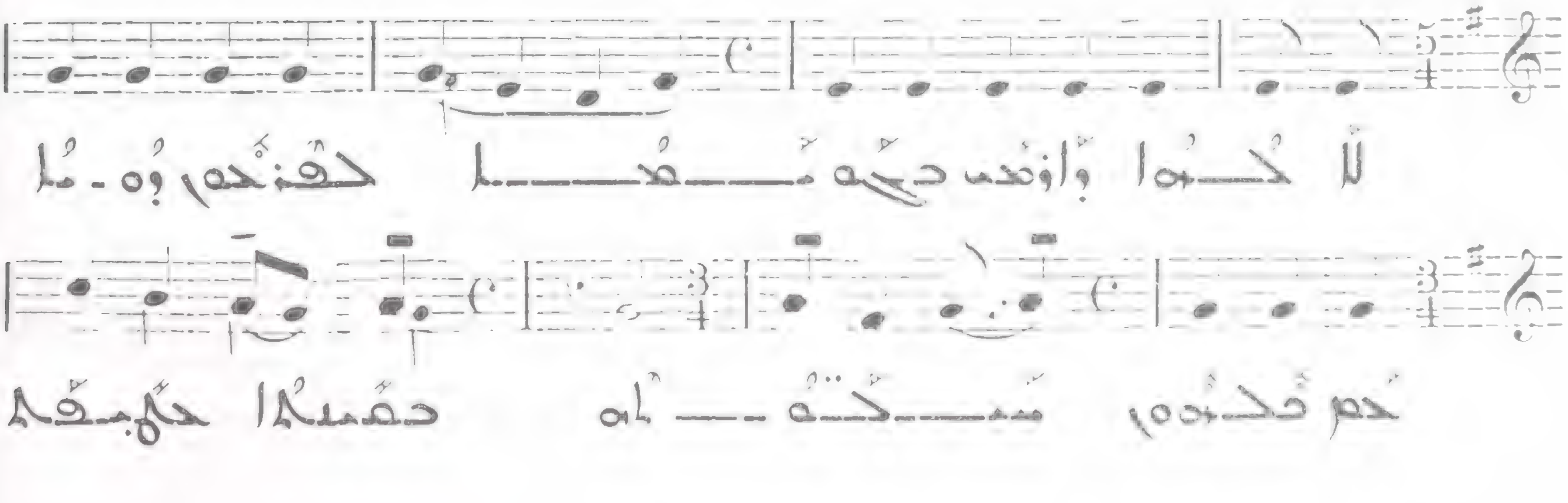
VI

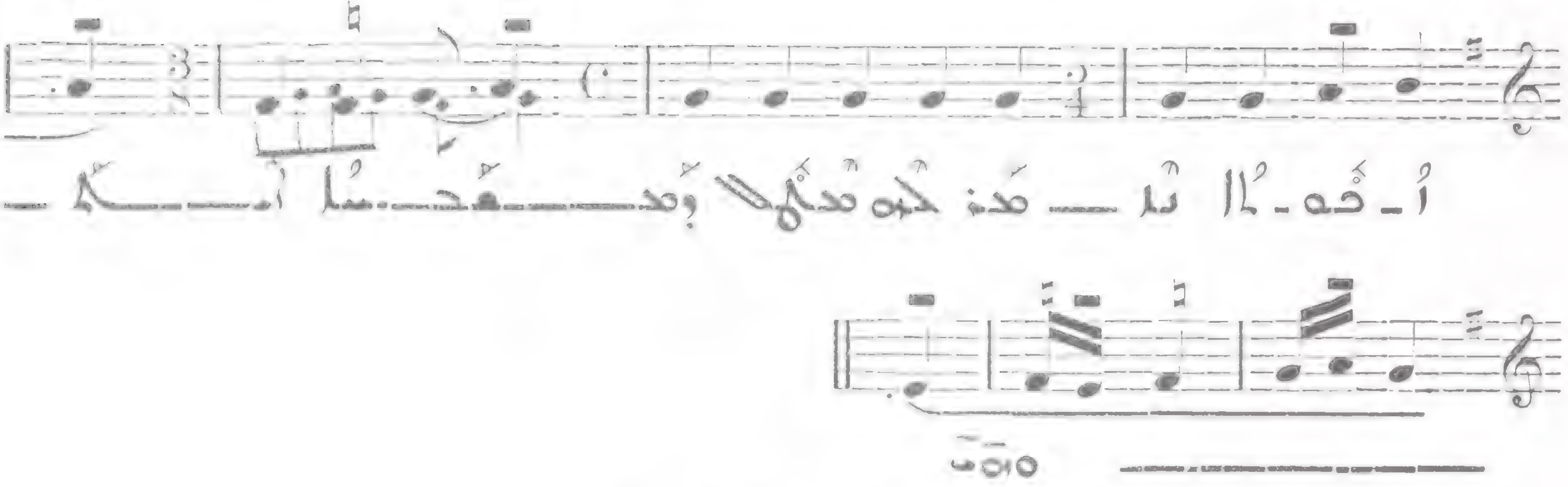


790

Allegro

VII

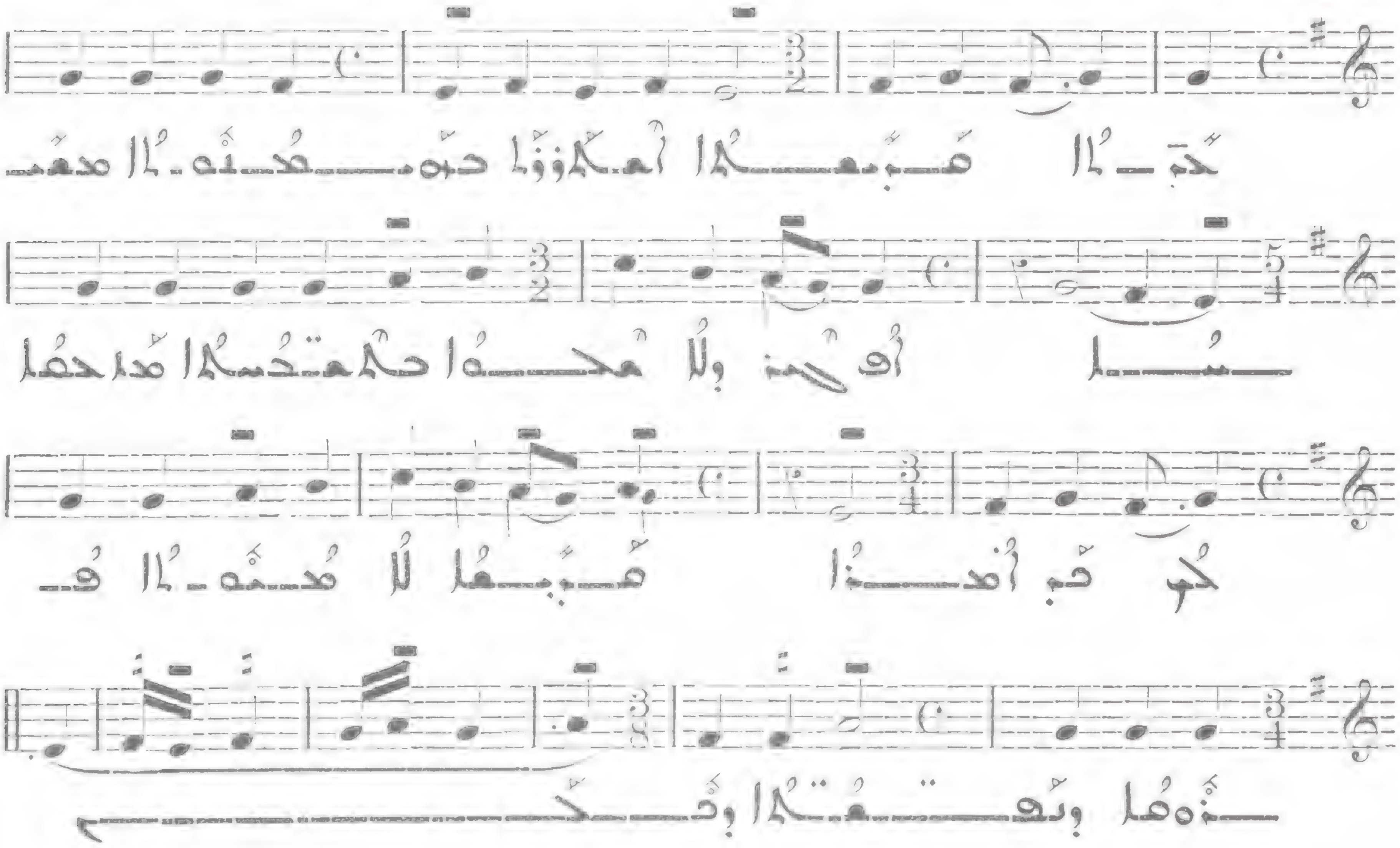




ܒܪܬܐ ܩܕܝܫܬܐ ܐܘܪܫܠܡ 791

Allegro

VII

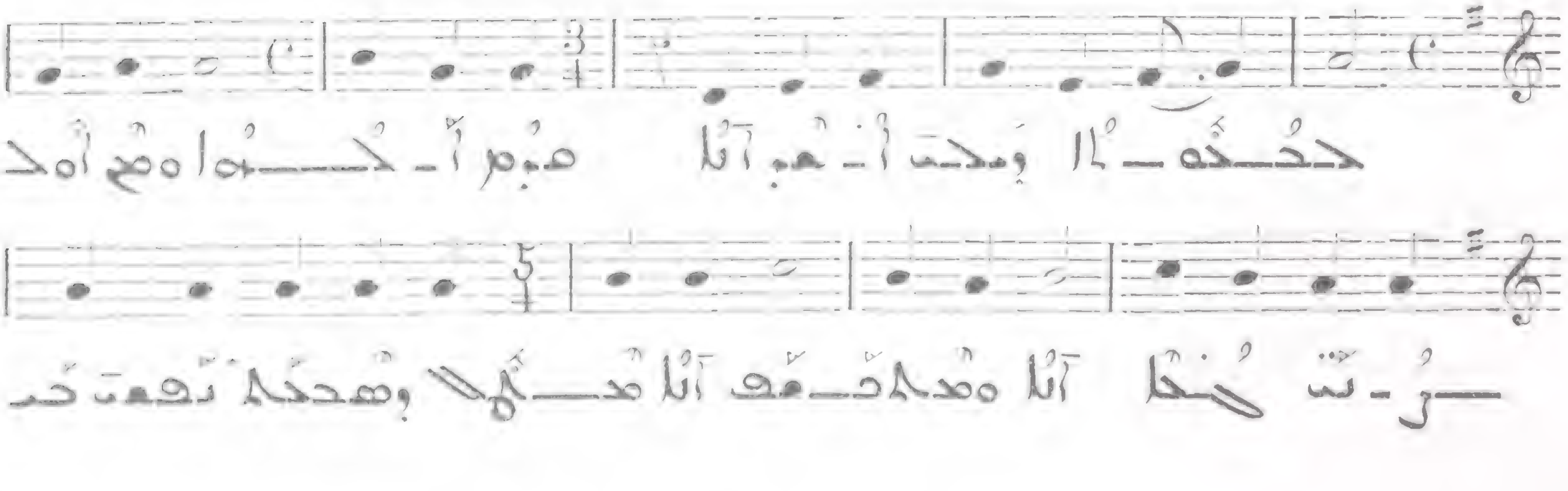


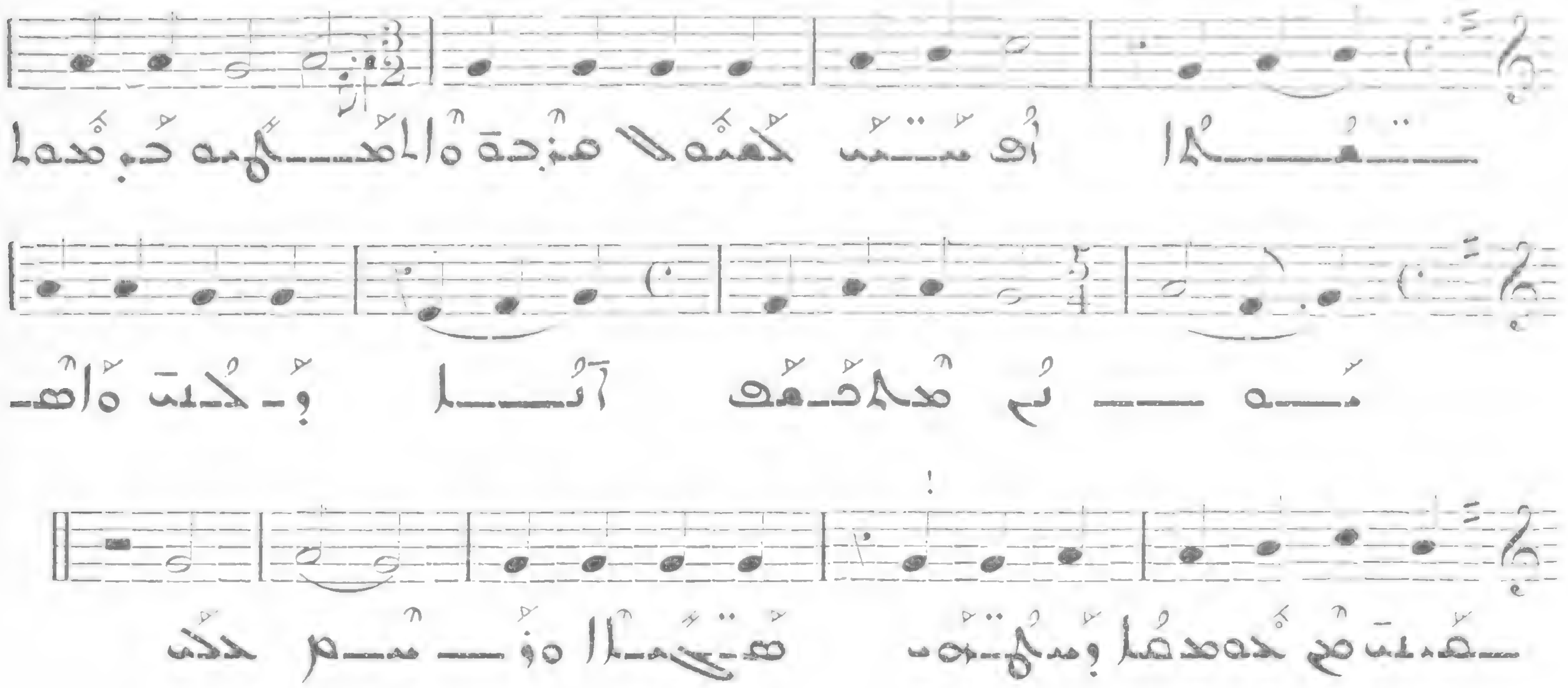
ܛܘܒܐ ܐܡܝܢܐ 792

ܒܒܥܘܬܐ ܕܡܠܟܐ ܐܚܝ ܐܢܐ

All. molto

VIII

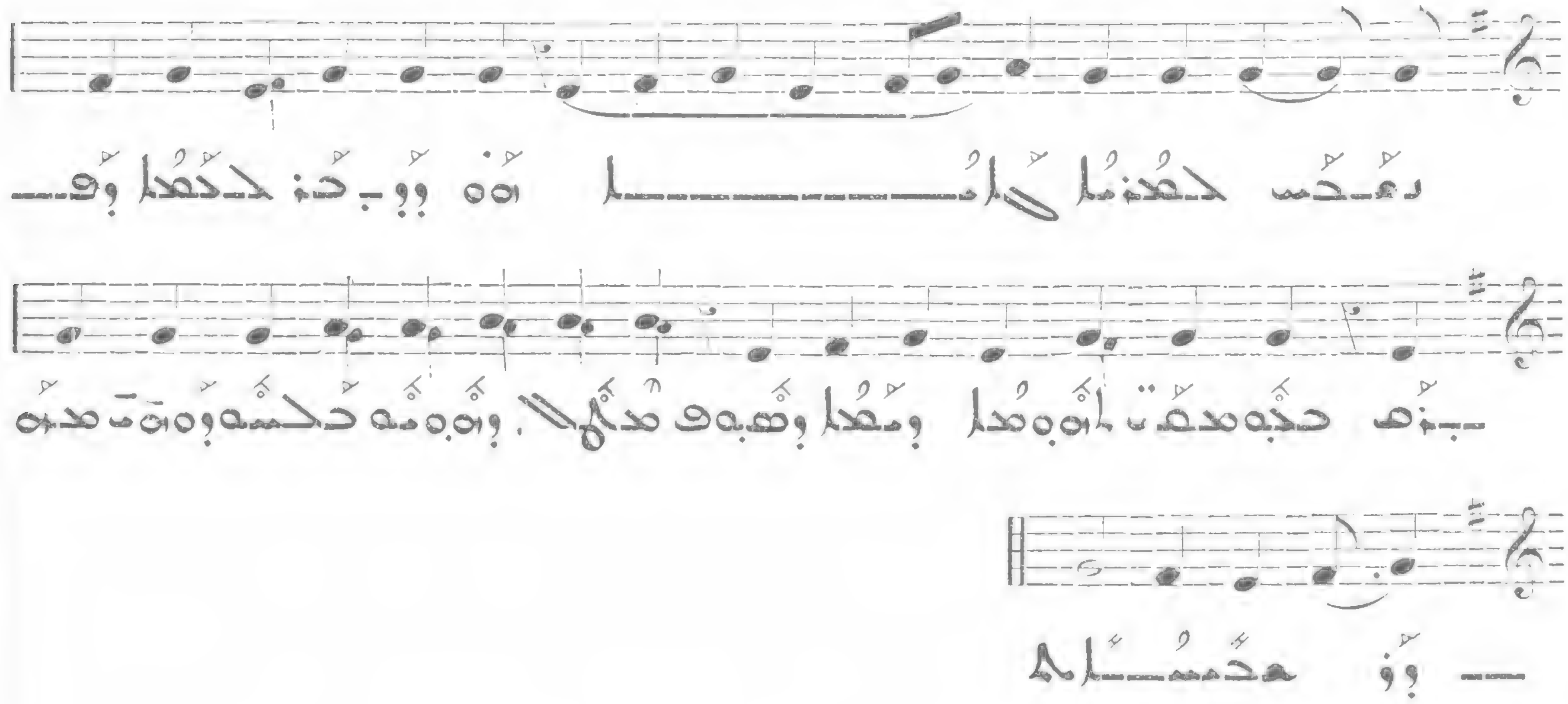




793

Allegro

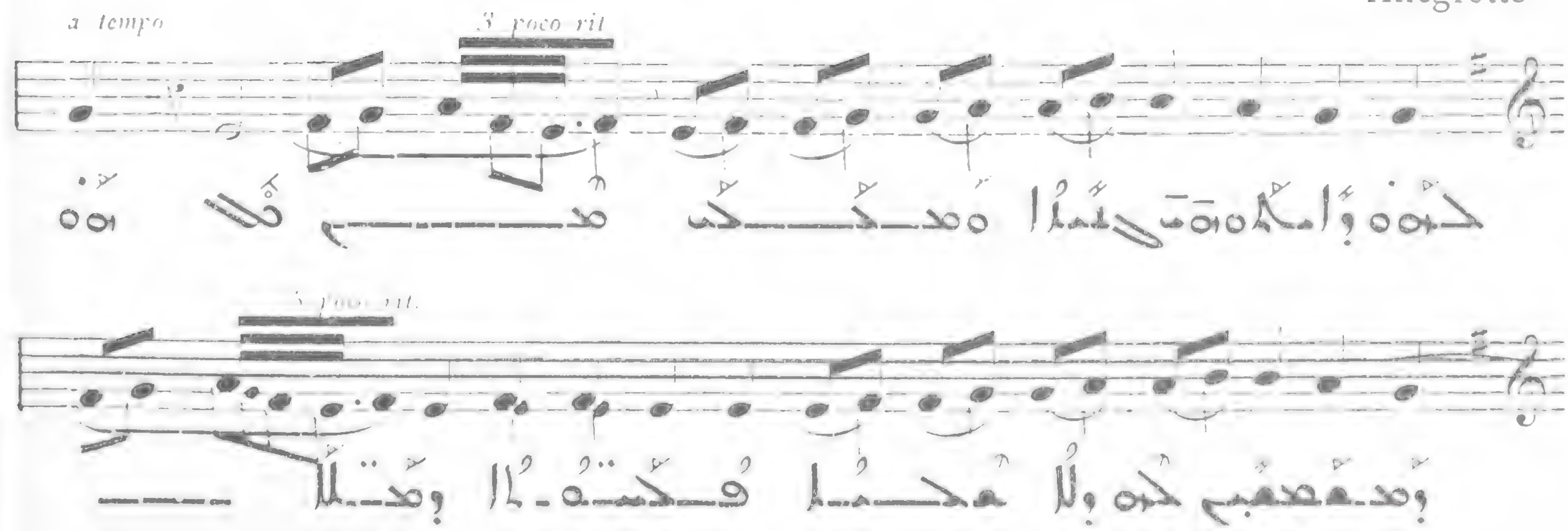
VIII

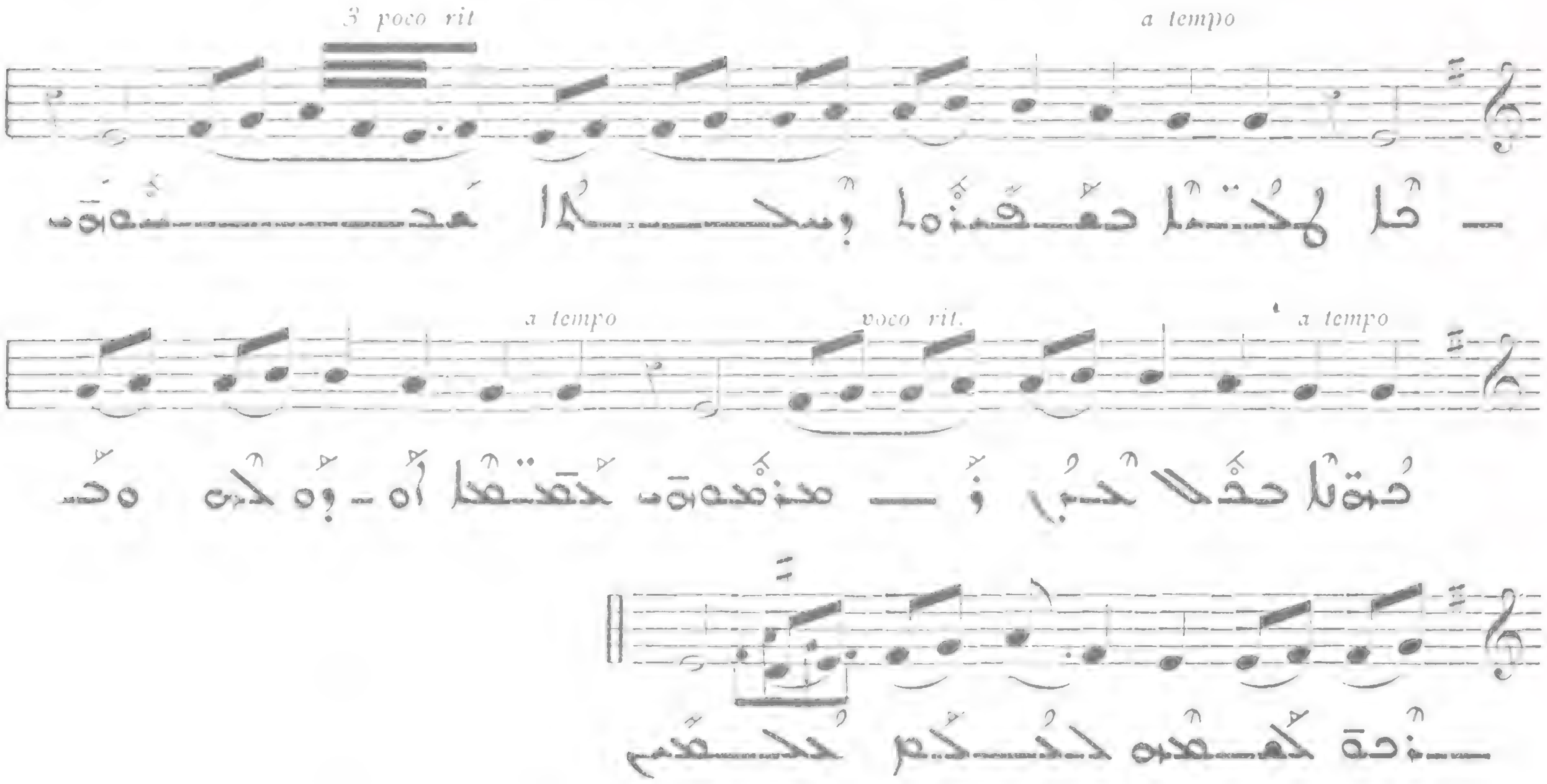


794

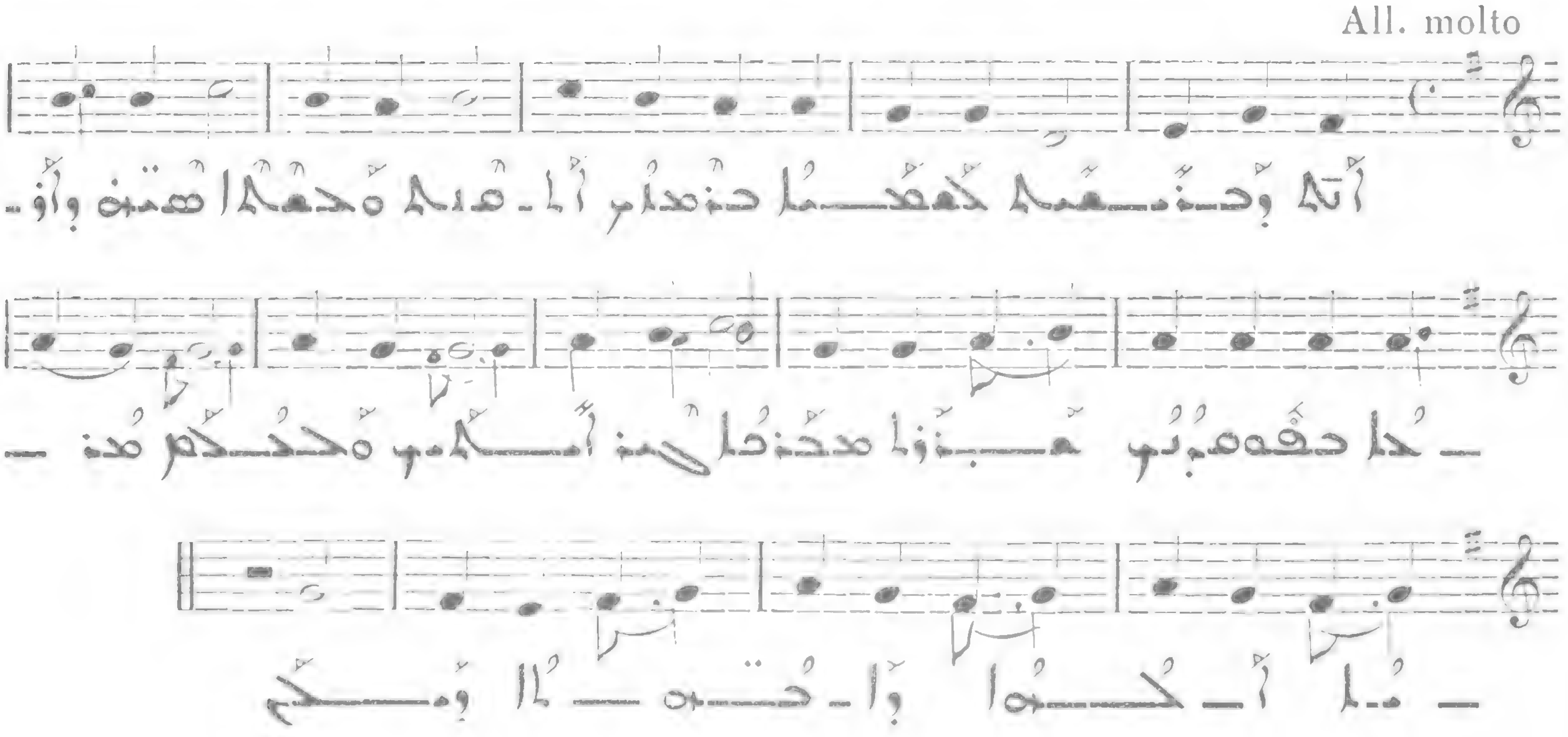
Allegretto

VIII





795



VII

ܬܟܫܦܬܐ

ܕܫܒܝܥܝܐ ܡܢܝܢ ܙܡܪܐ ܕܐܝܬܘܗܝ ܘܬܟܫܦܬܐ ܐܚܪܢܝܬܐ

SEPTIÈME CATÉGORIE D'HYMNE : LES « TAKHECHFOTO »

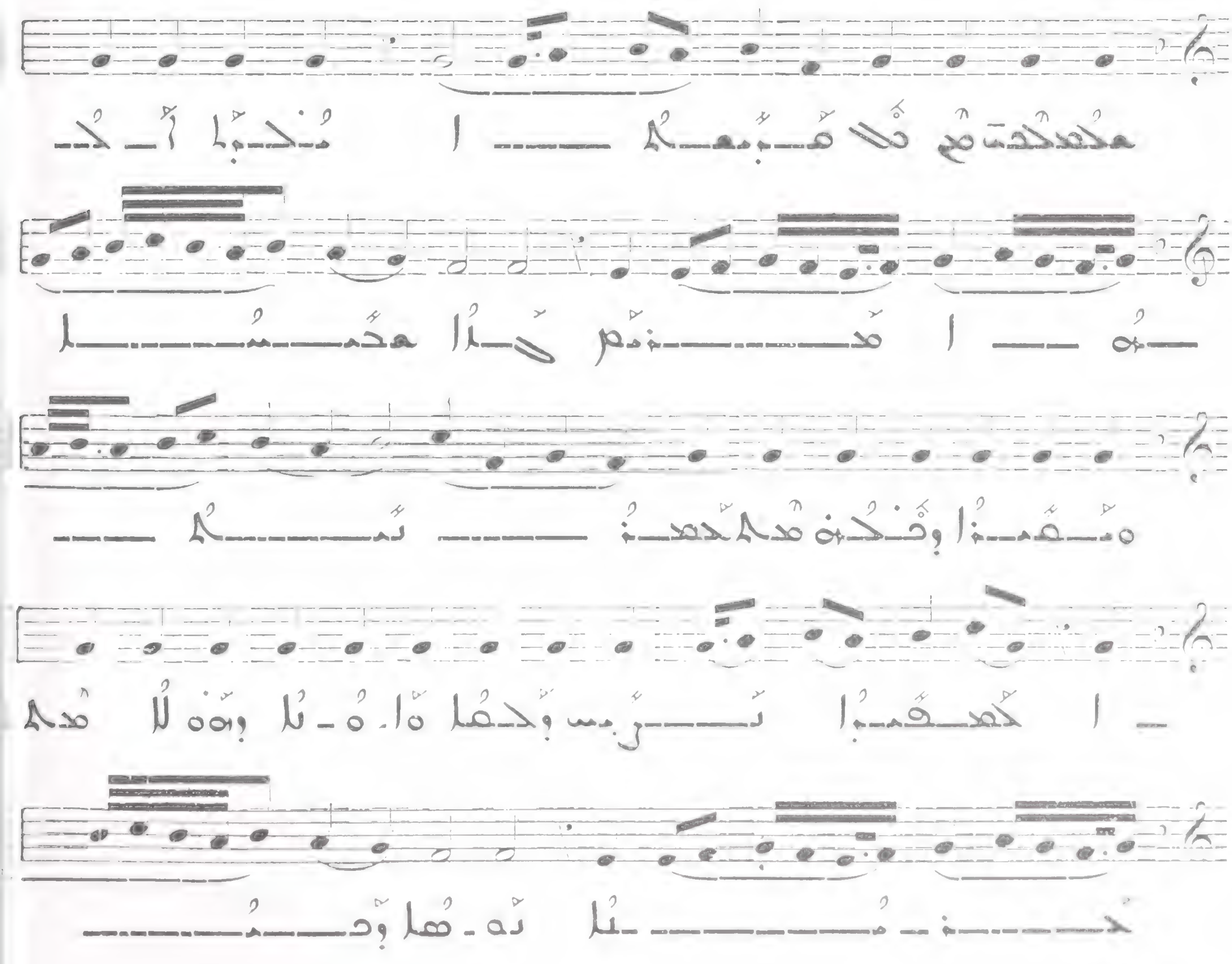
ܩܝܢܬܐ ܫܒܝܥܝܬܐ

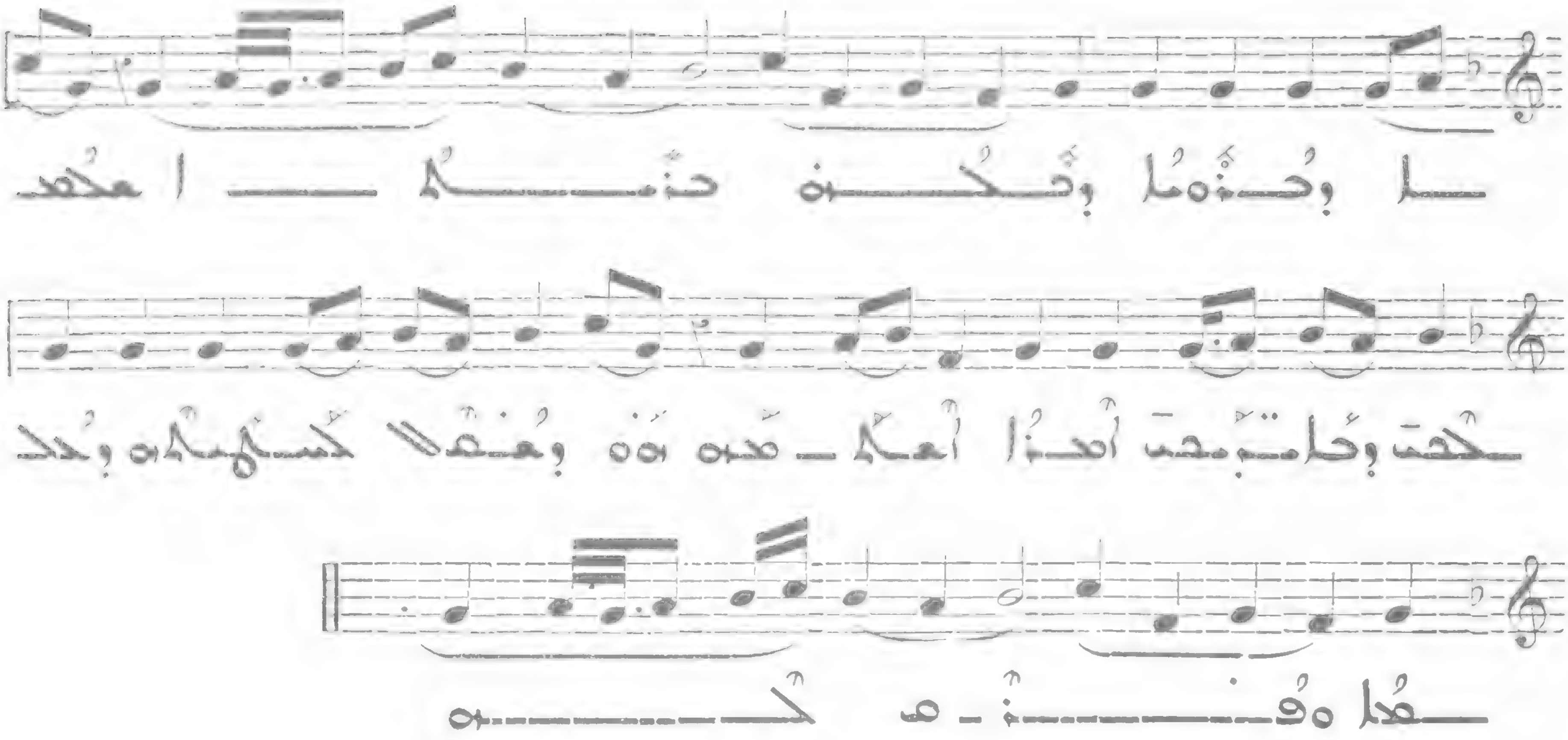
ܡܫܡܫܢܐ ܠܟ ܫܒܝܚܬܐ

796

Andante

I

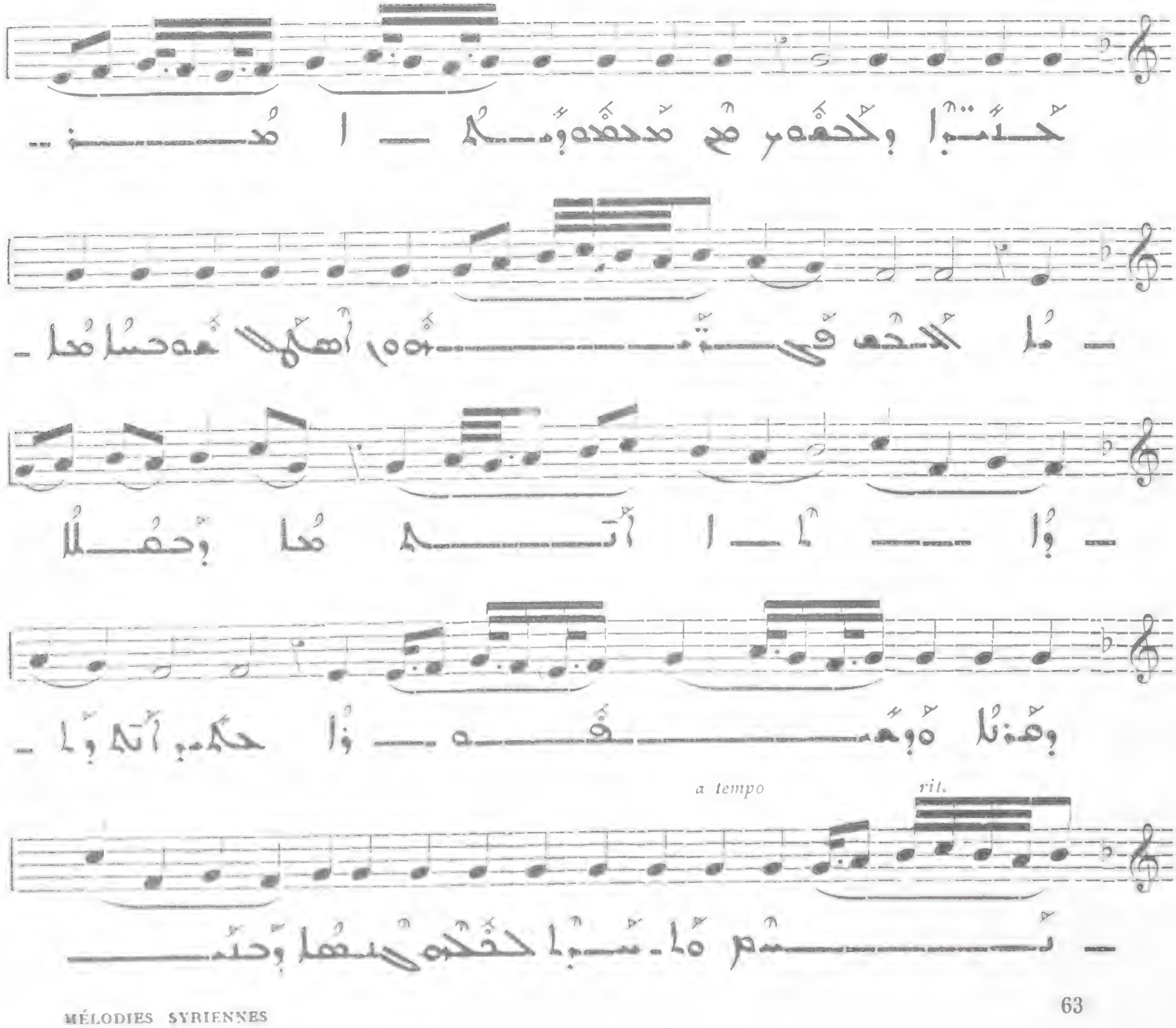


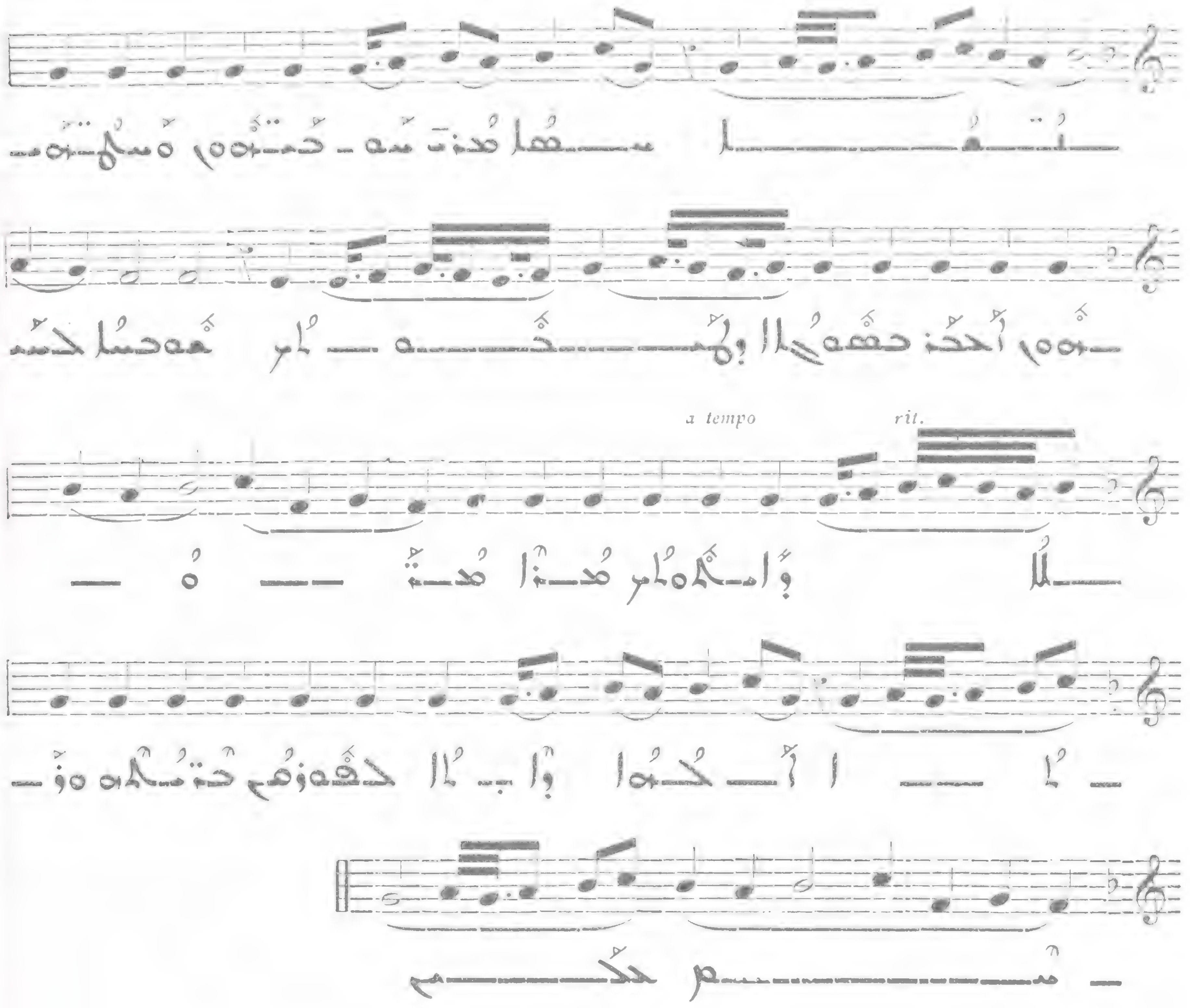


ܒܢܝ̈ܐ ܕܥܠܡܐ 797

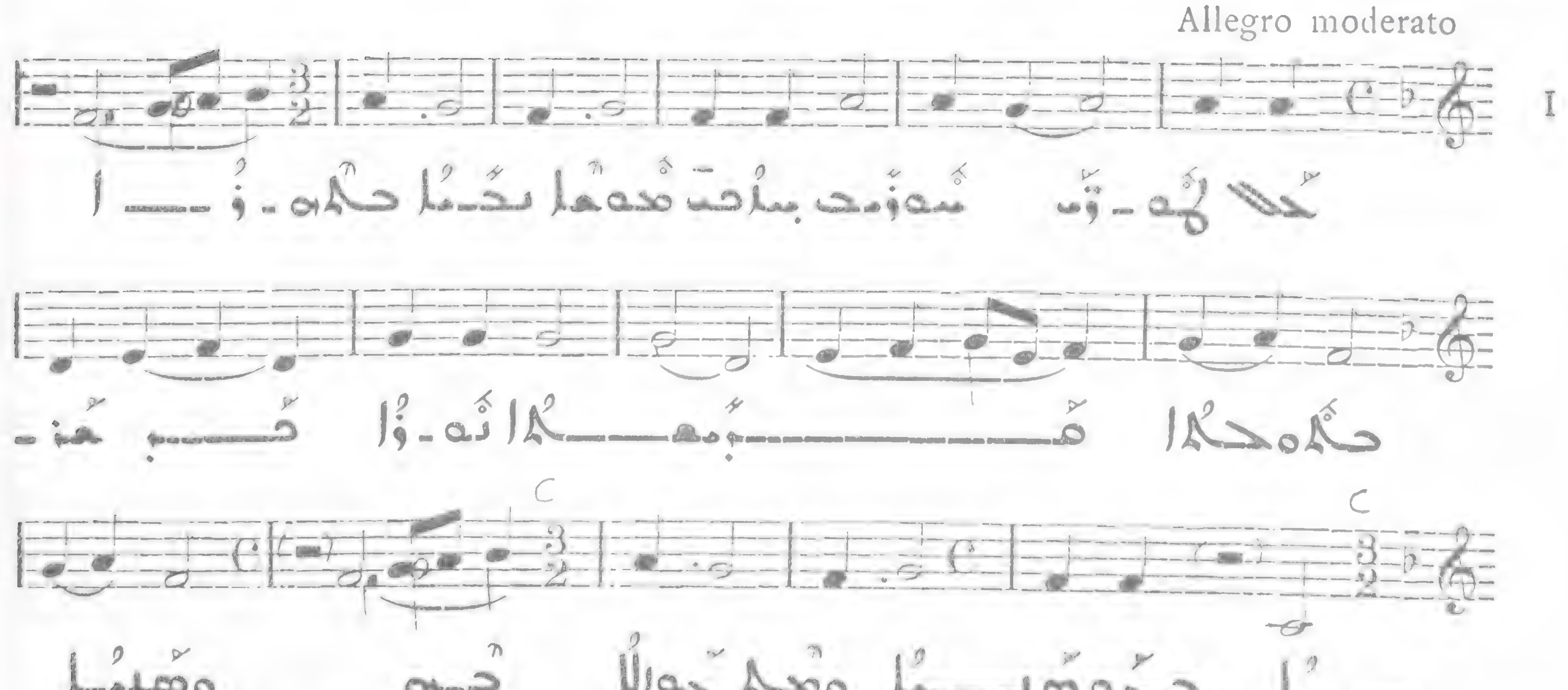
Andante

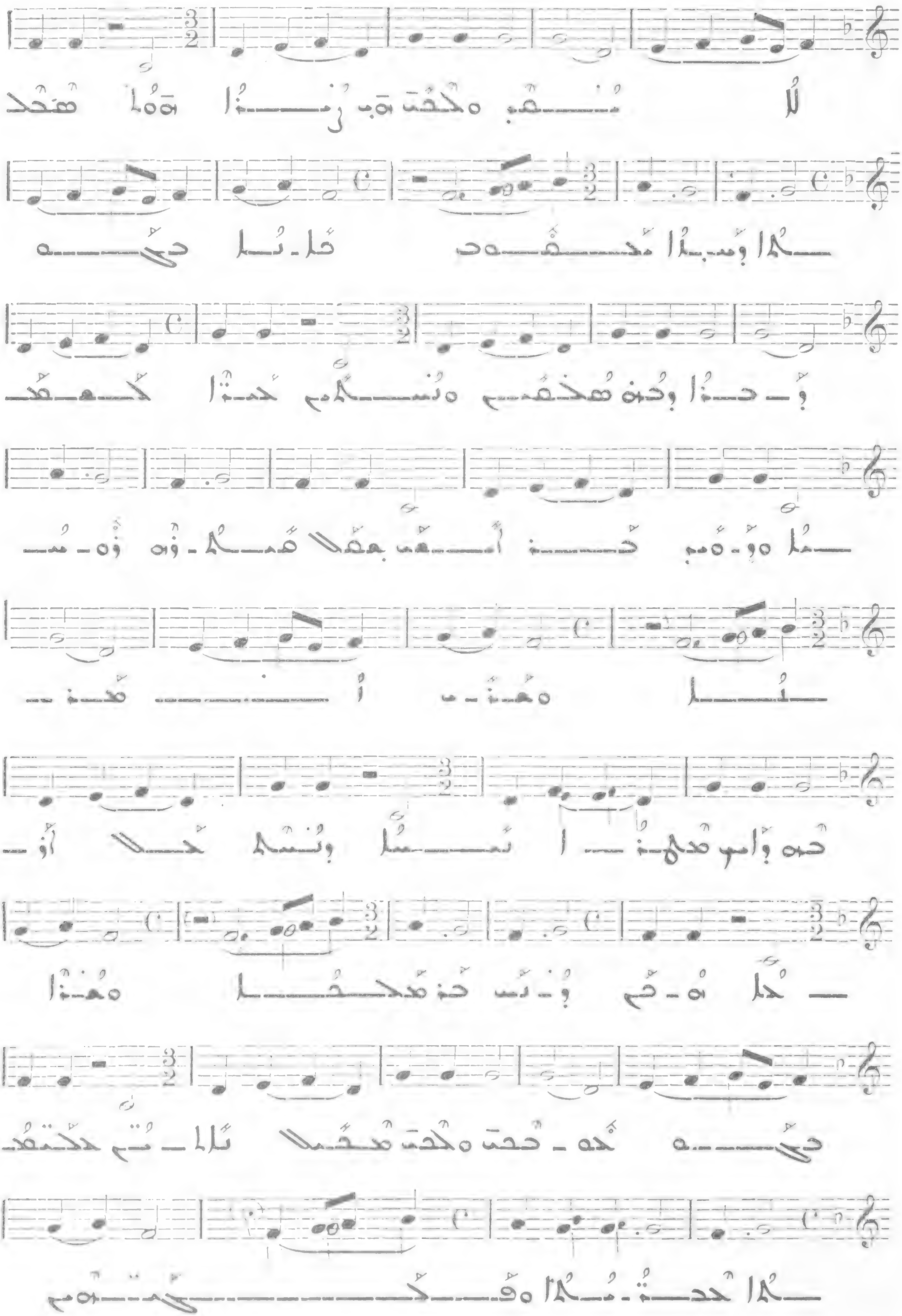
I

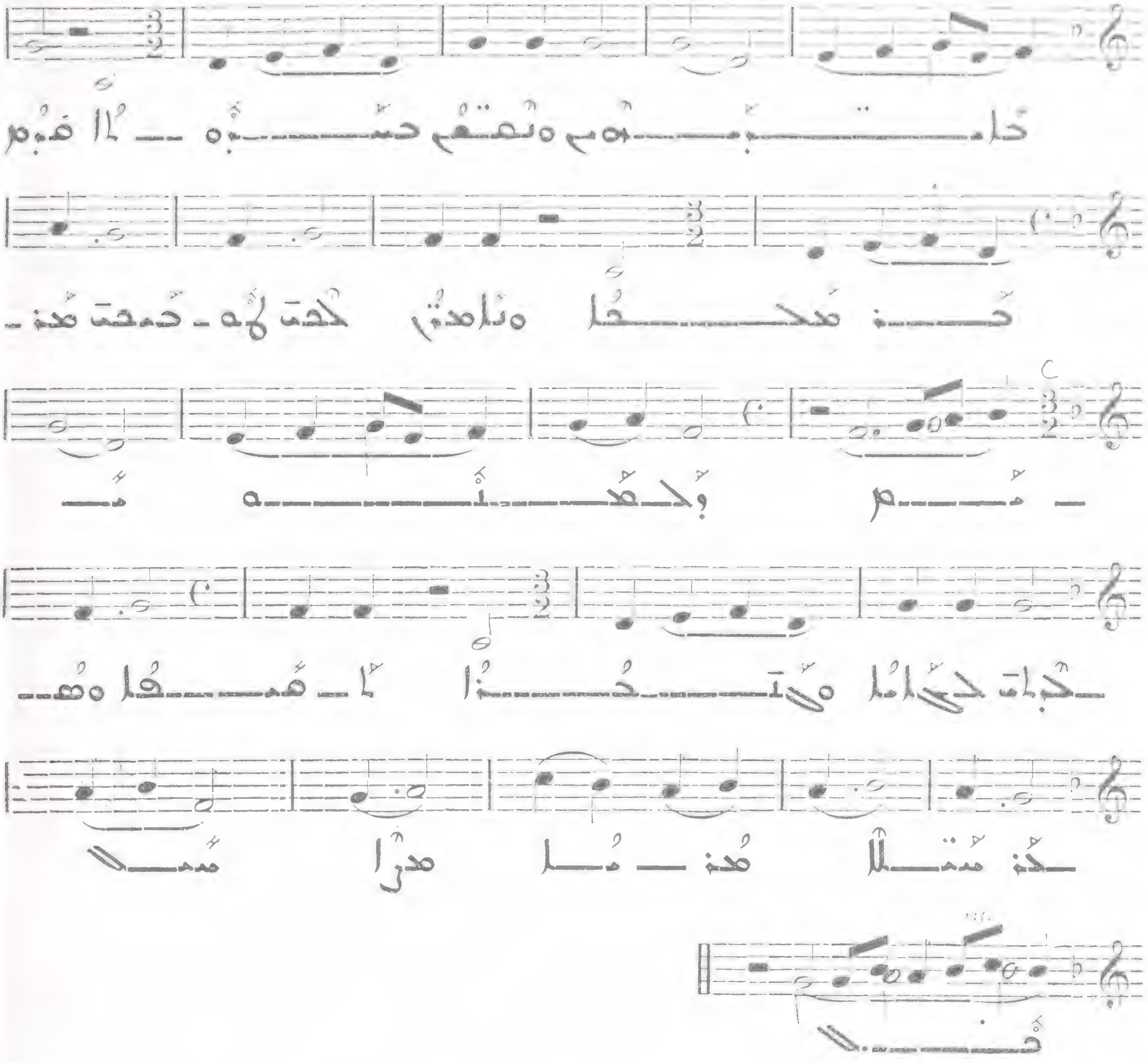




798

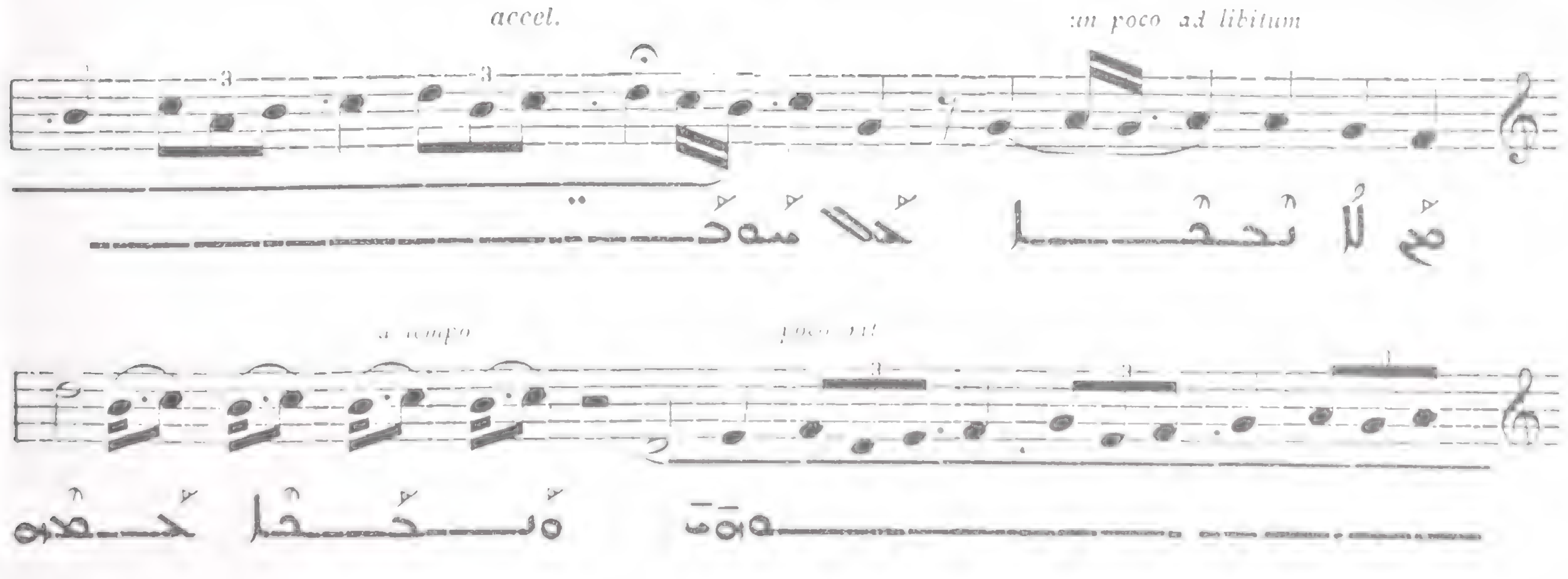


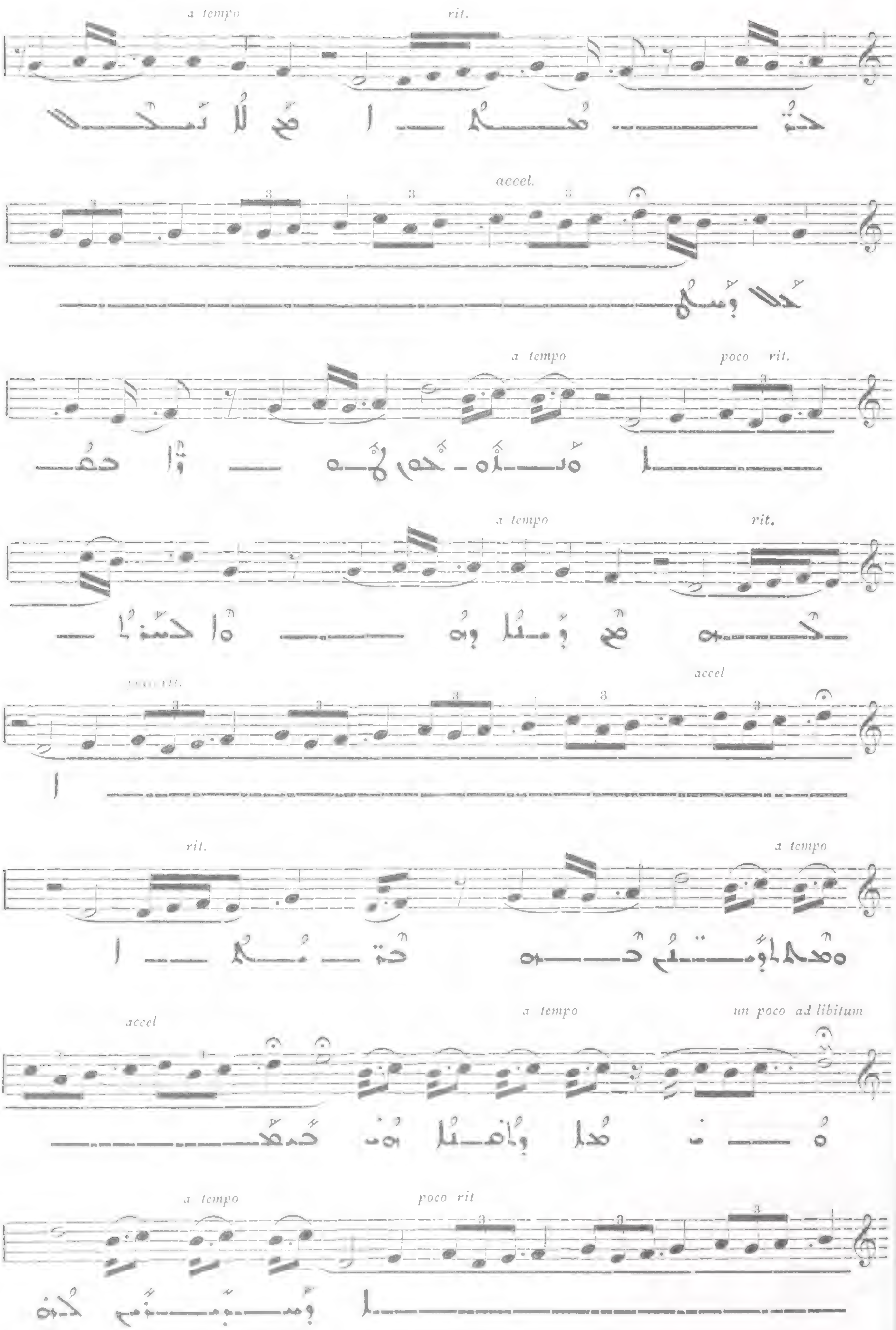


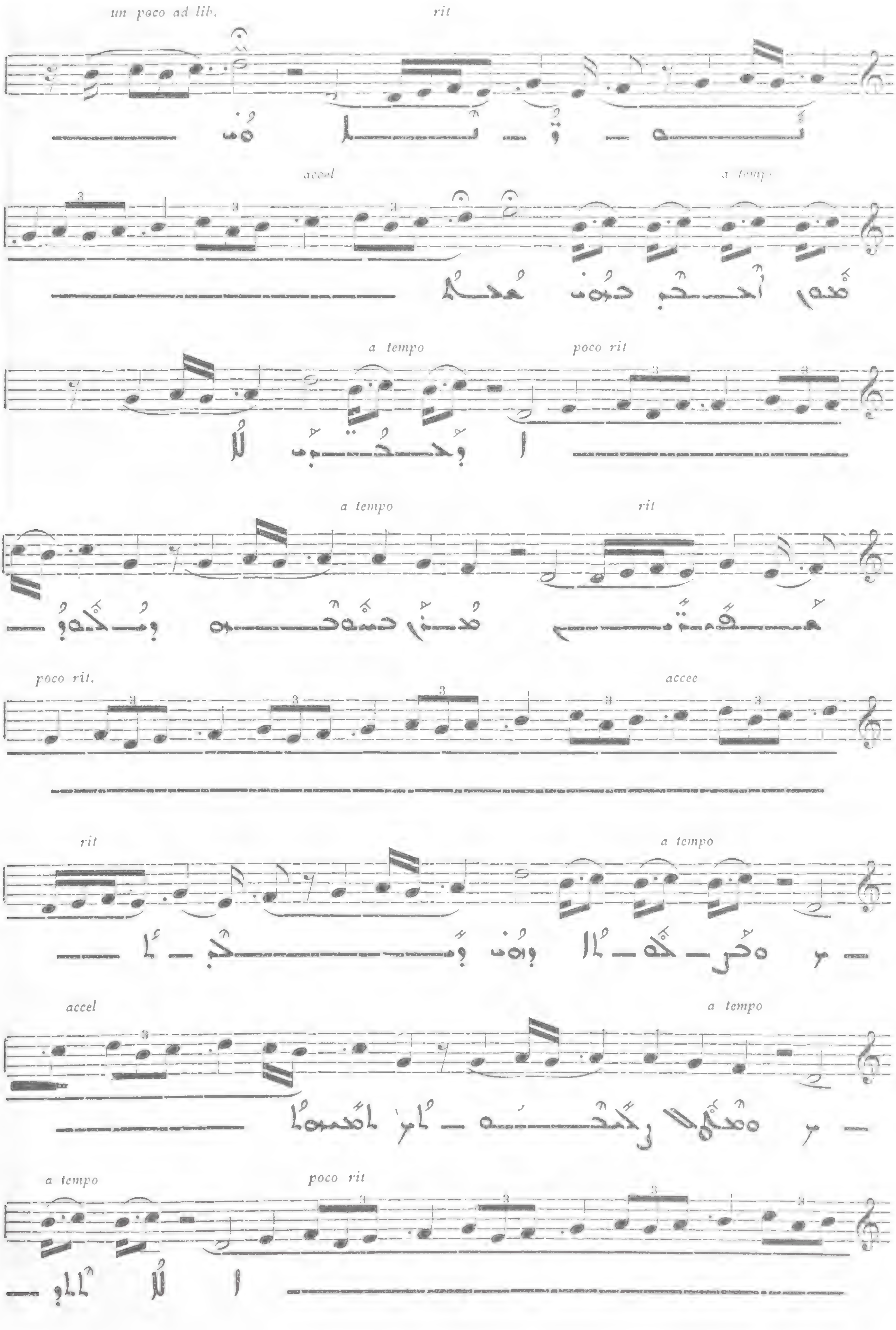


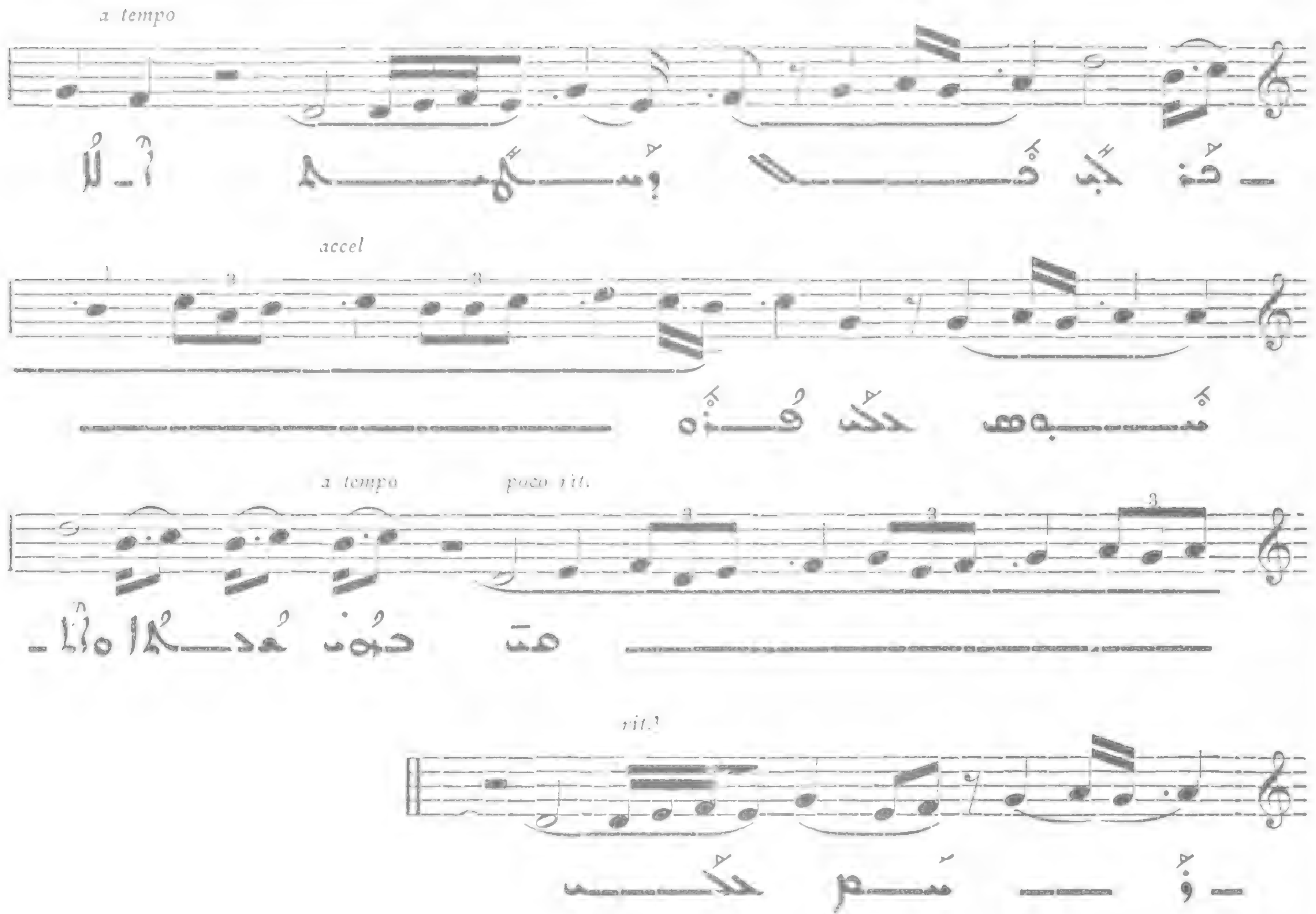
ܩܠܐ ܢܒܚܐ 799

Andante




a tempo
rit.
accel.
a tempo
poco rit.
a tempo
rit.
poco rit.
accel
rit.
a tempo
accel
a tempo
un poco ad libitum
a tempo
poco rit


un poco ad lib.
rit
accel
a tempo
a tempo
poco rit
a tempo
rit
poco rit.
accec
rit
a tempo
accel
a tempo
a tempo
poco rit

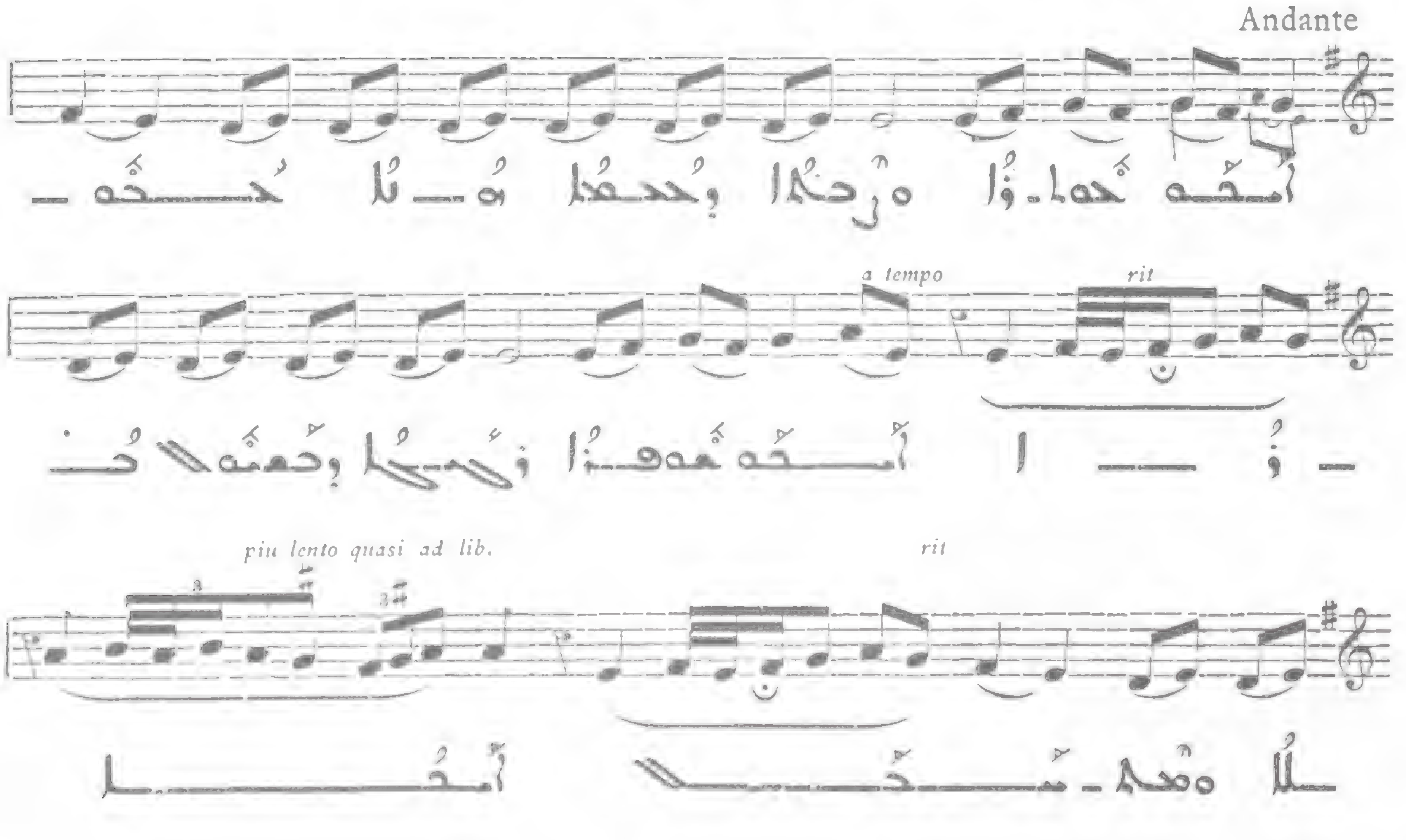


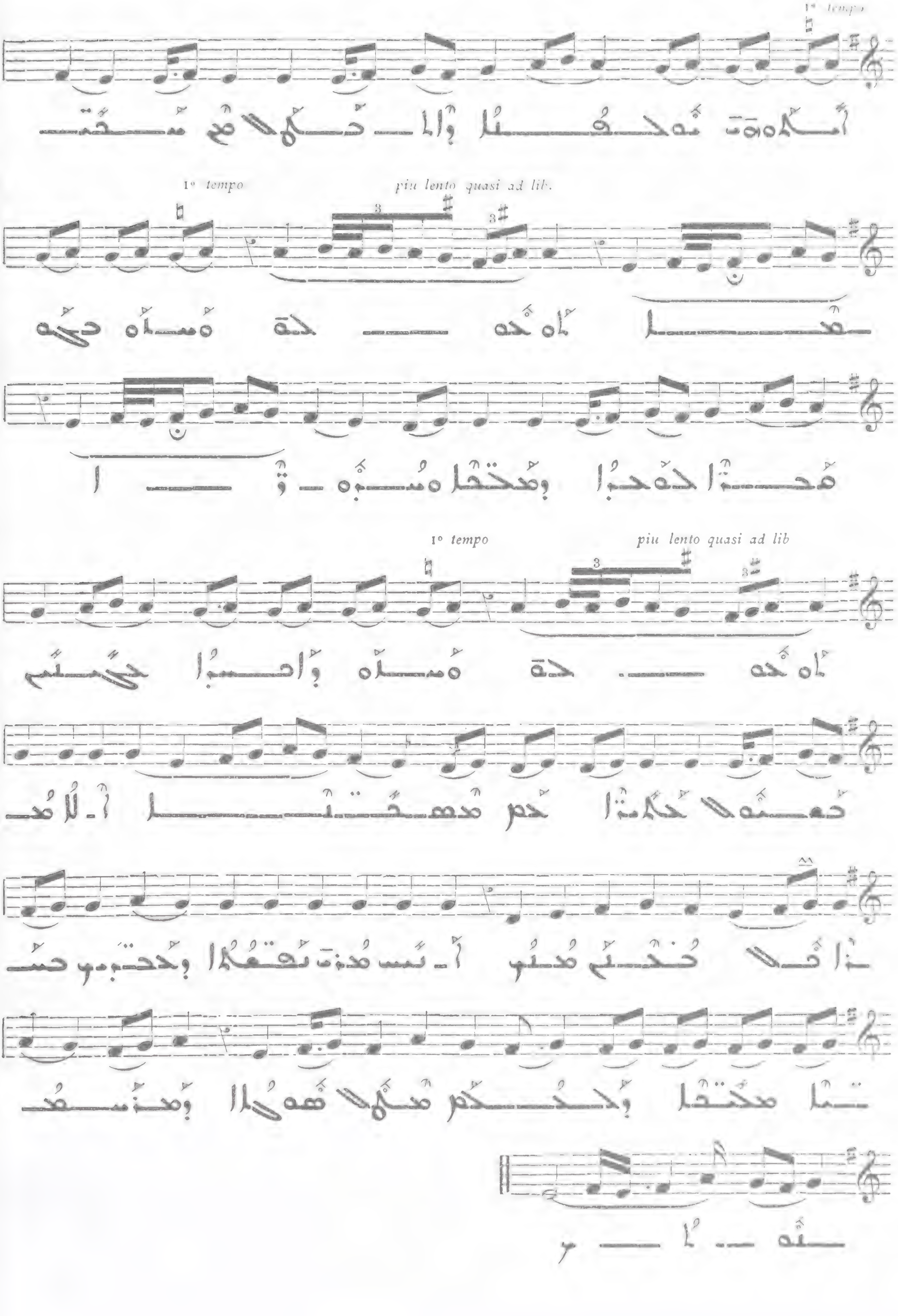
ܩܠܐ ܠܩܪܝܢܐ

ܐܒܘܢ ܕܒܫܡܝܐ

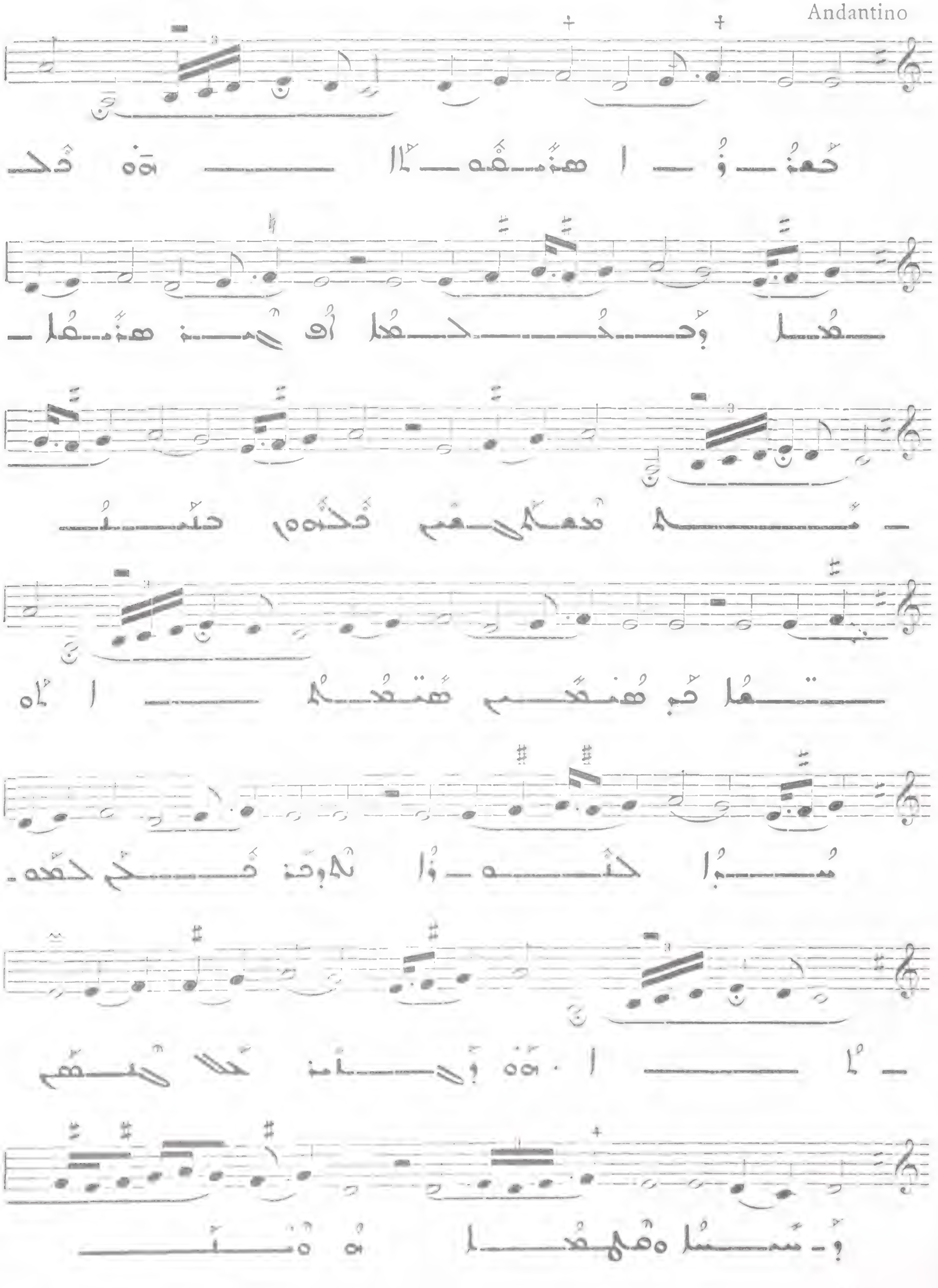
800

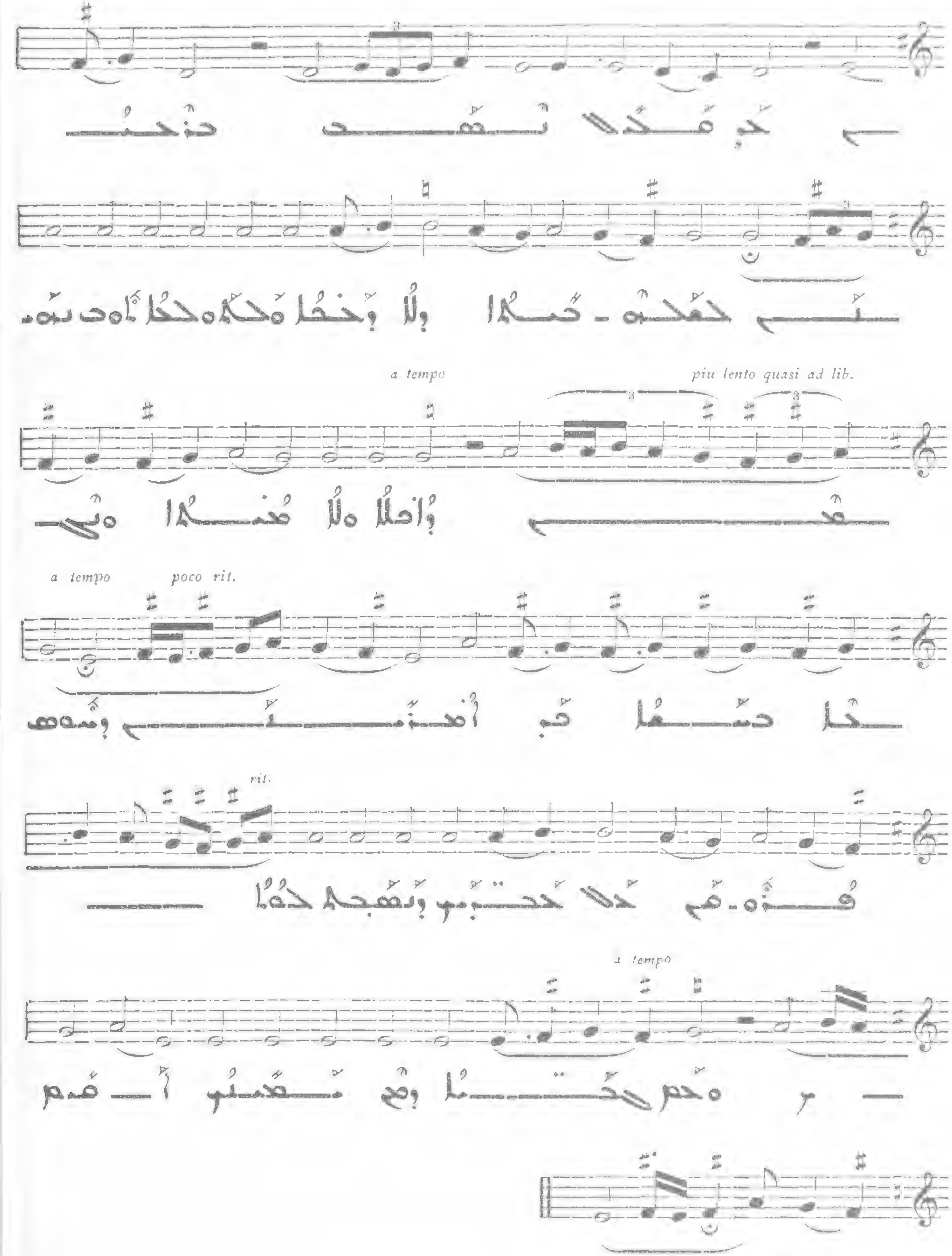
II




1° tempo
1° tempo
piu lento quasi ad lib.
1° tempo
piu lento quasi ad lib

801



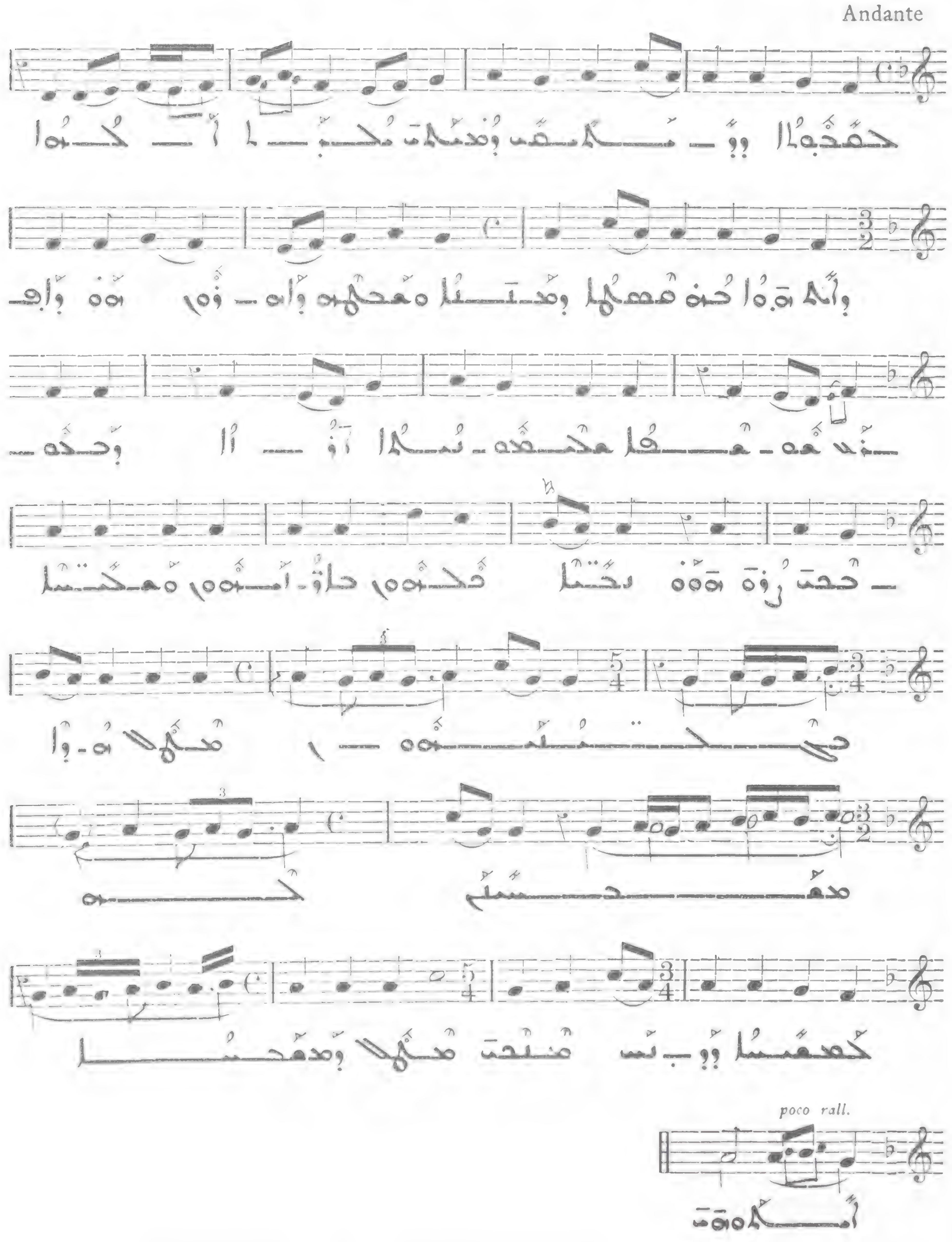

a tempo
piu lento quasi ad lib.
a tempo
poco rit.
rit.
a tempo

ܩܠܐ ܐܟܡܘܢܐ

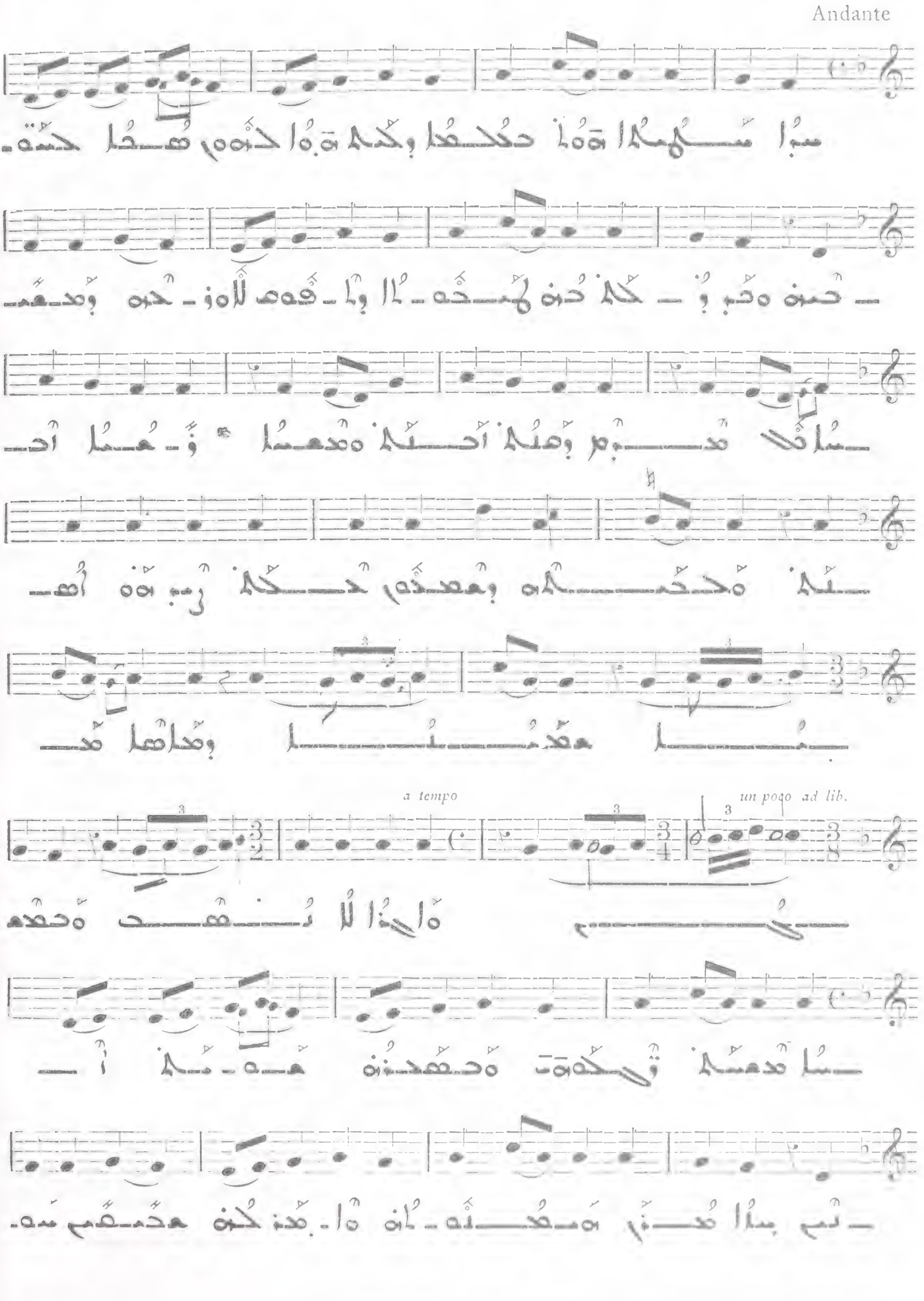
ܒܡܘܕܝܐ ܕܗܝܡܢܝ

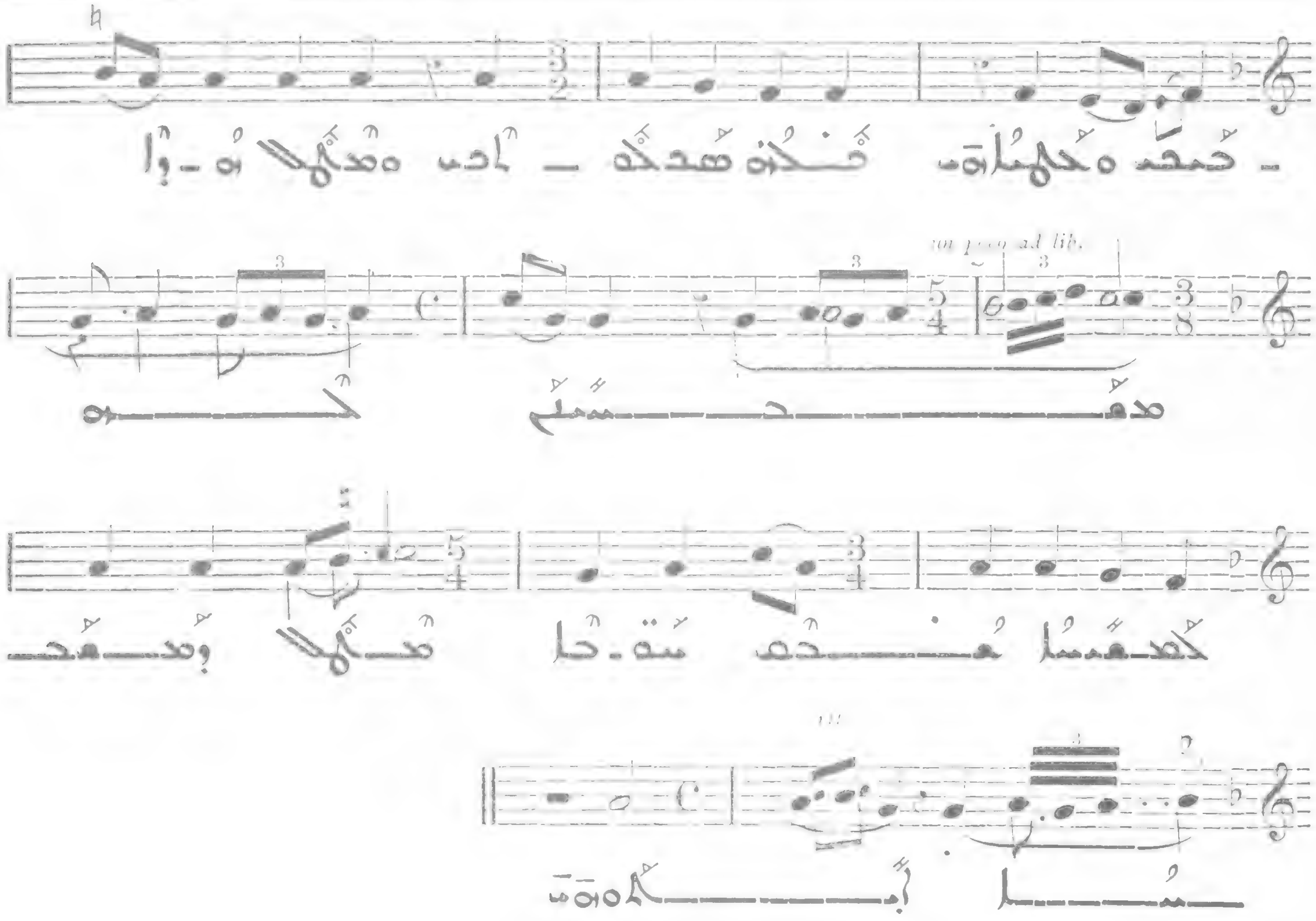
802

III



803

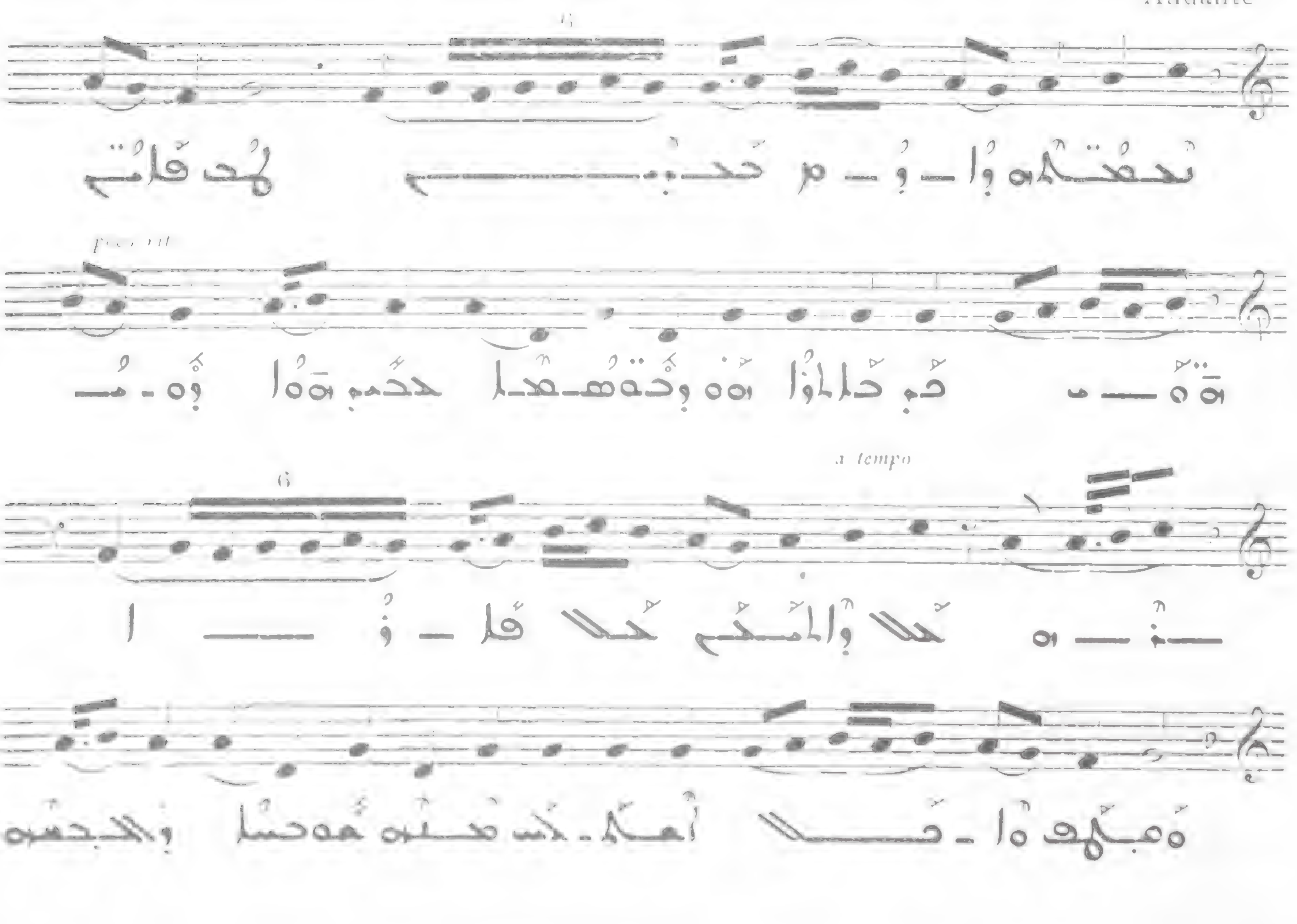


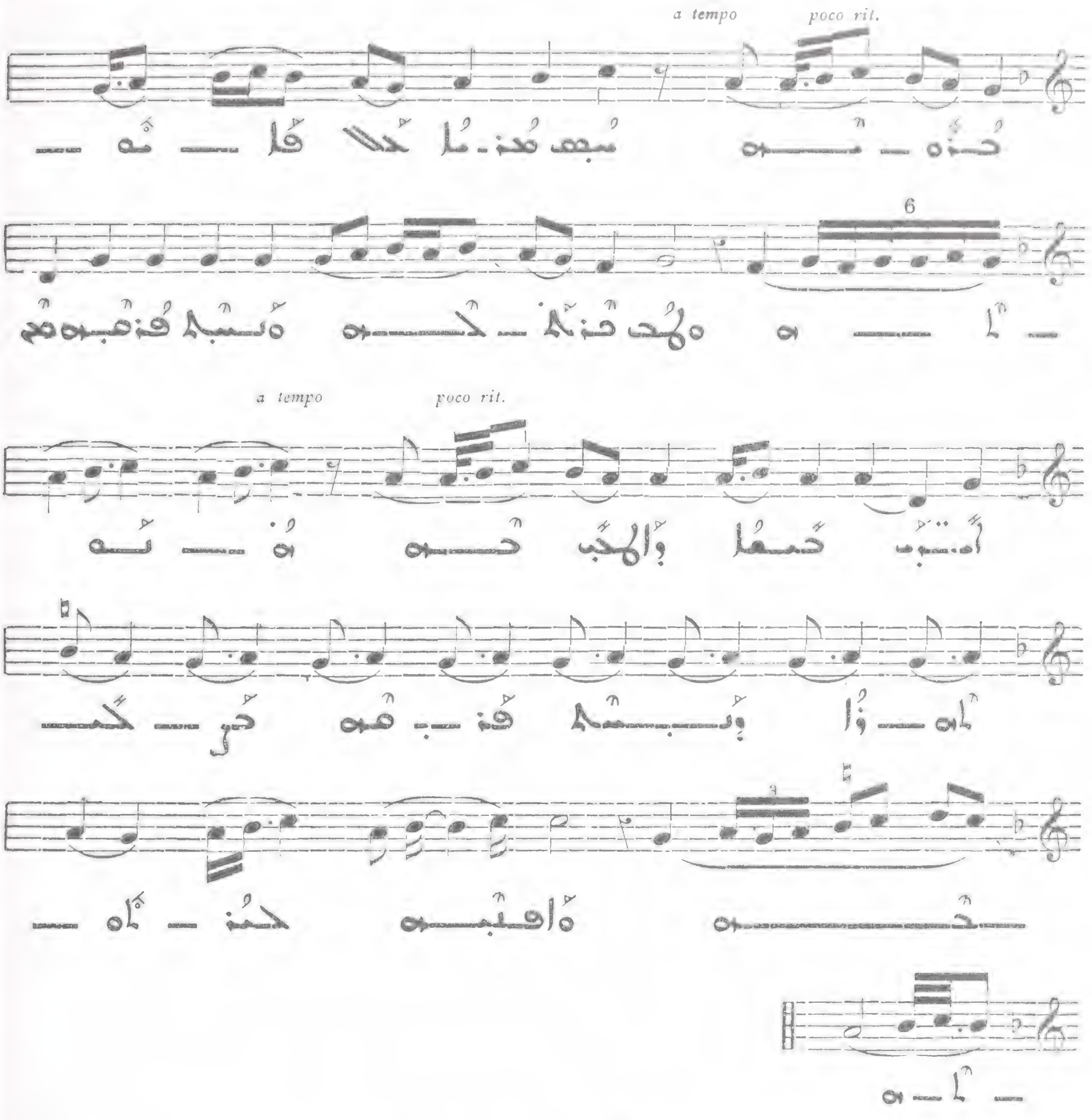


804

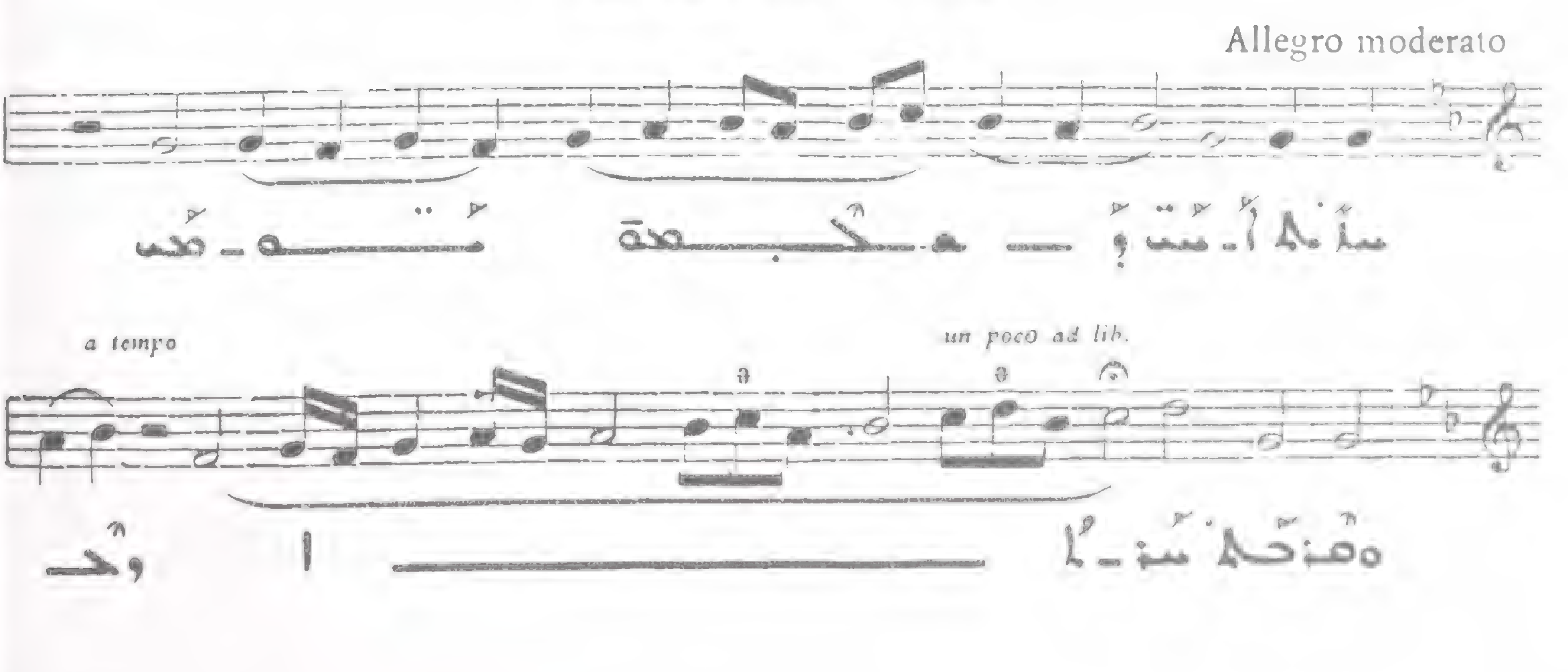
Andante

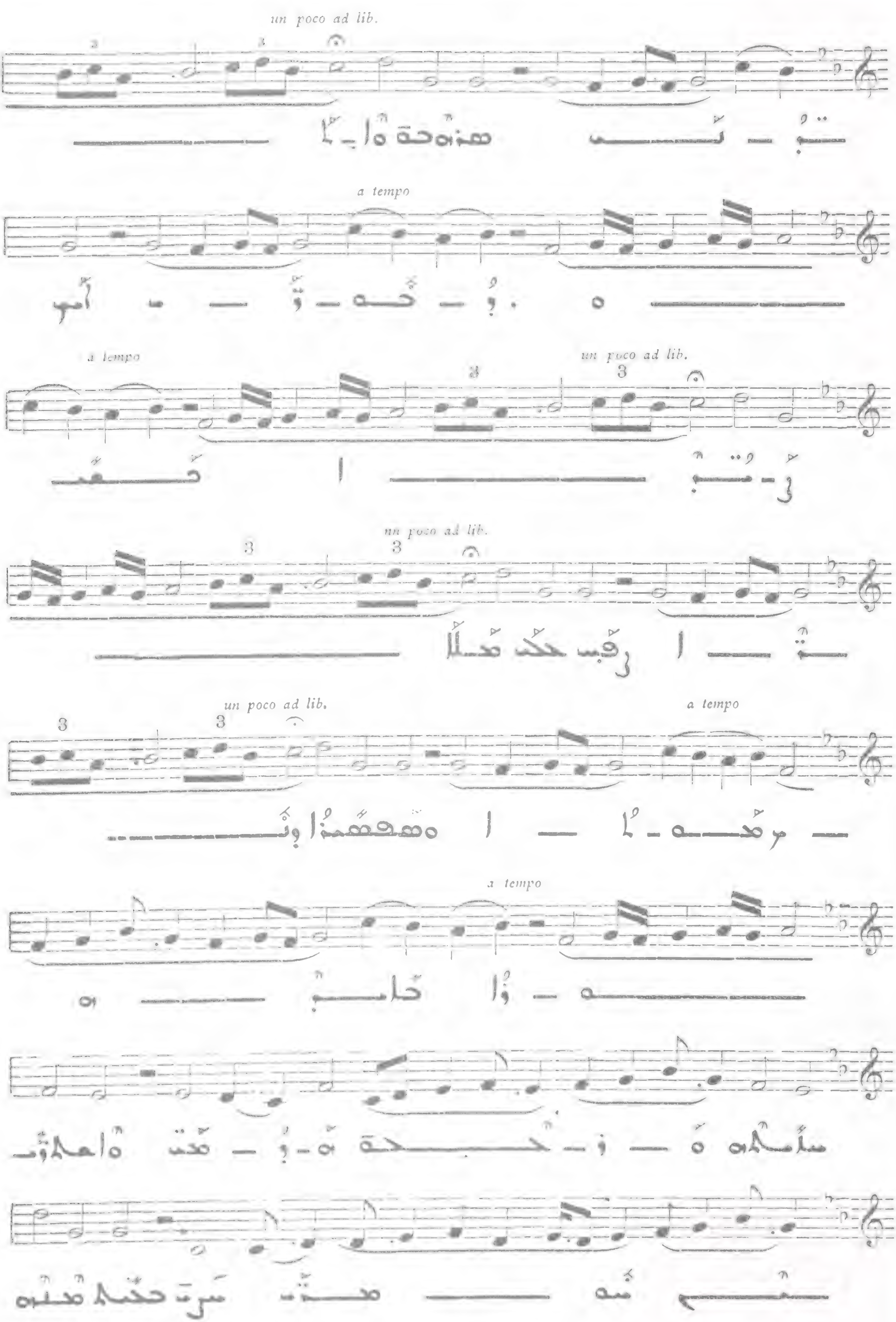
III

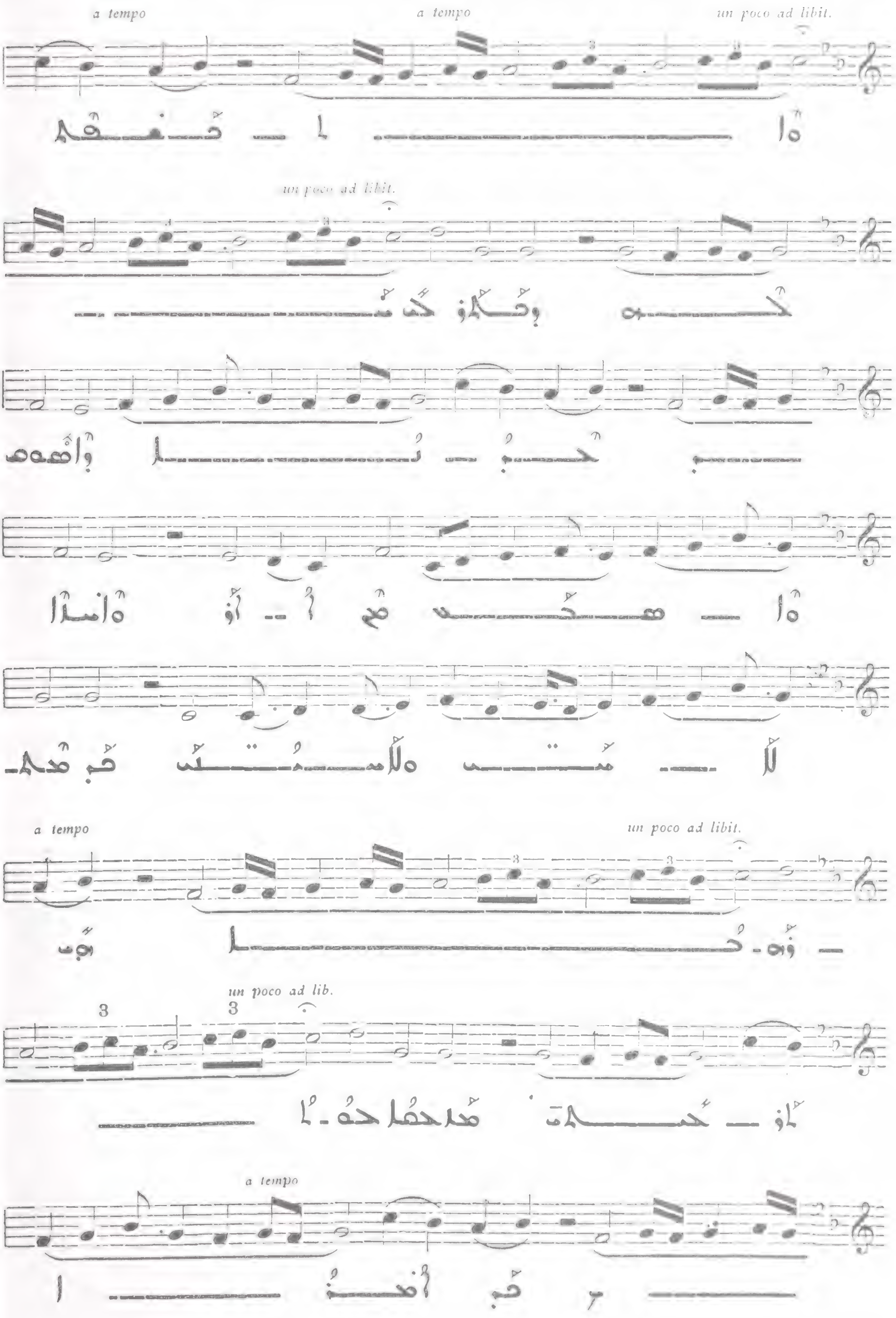


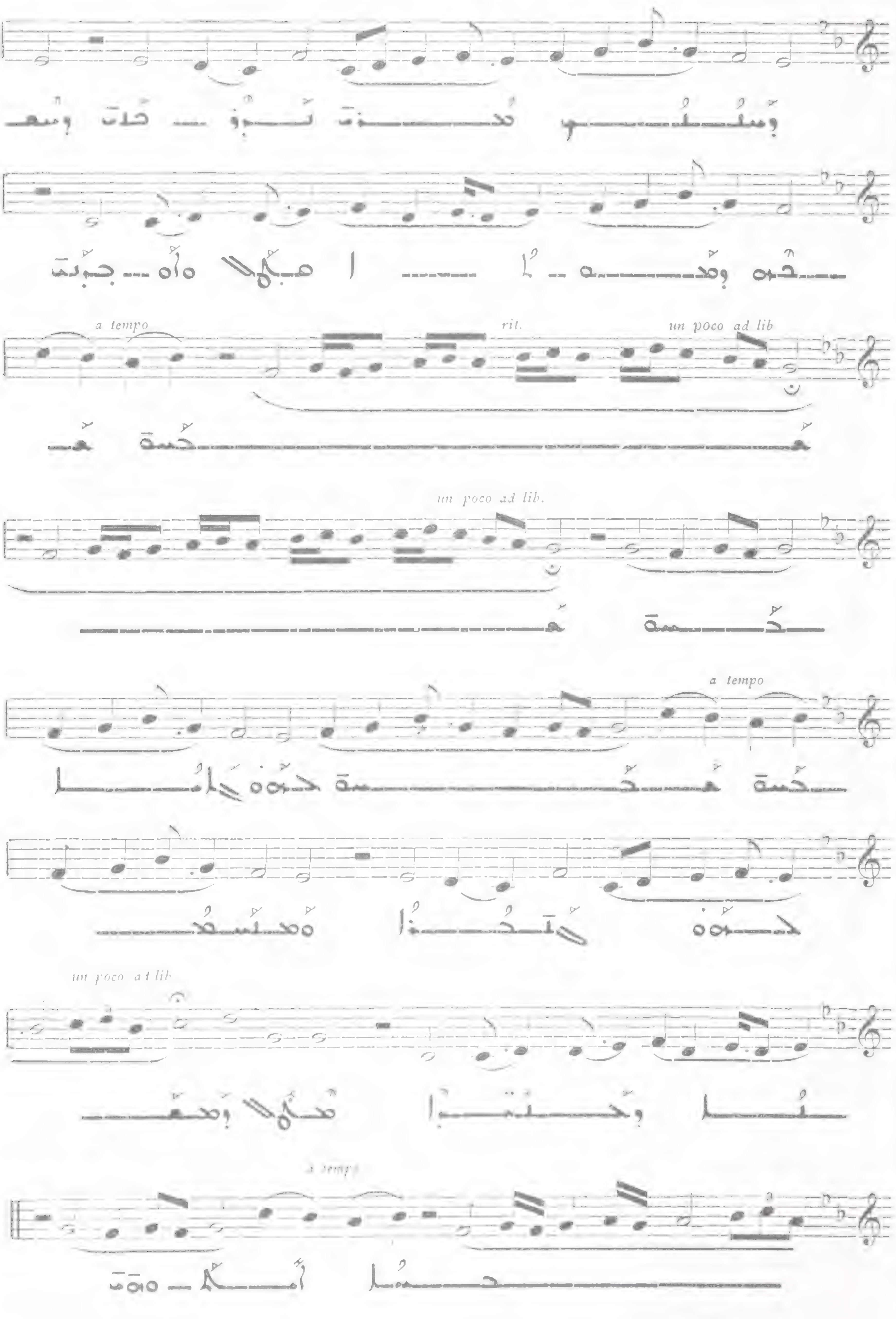

a tempo
poco rit.
6
a tempo
poco rit.

805


Allegro moderato
a tempo
un poco ad lib.

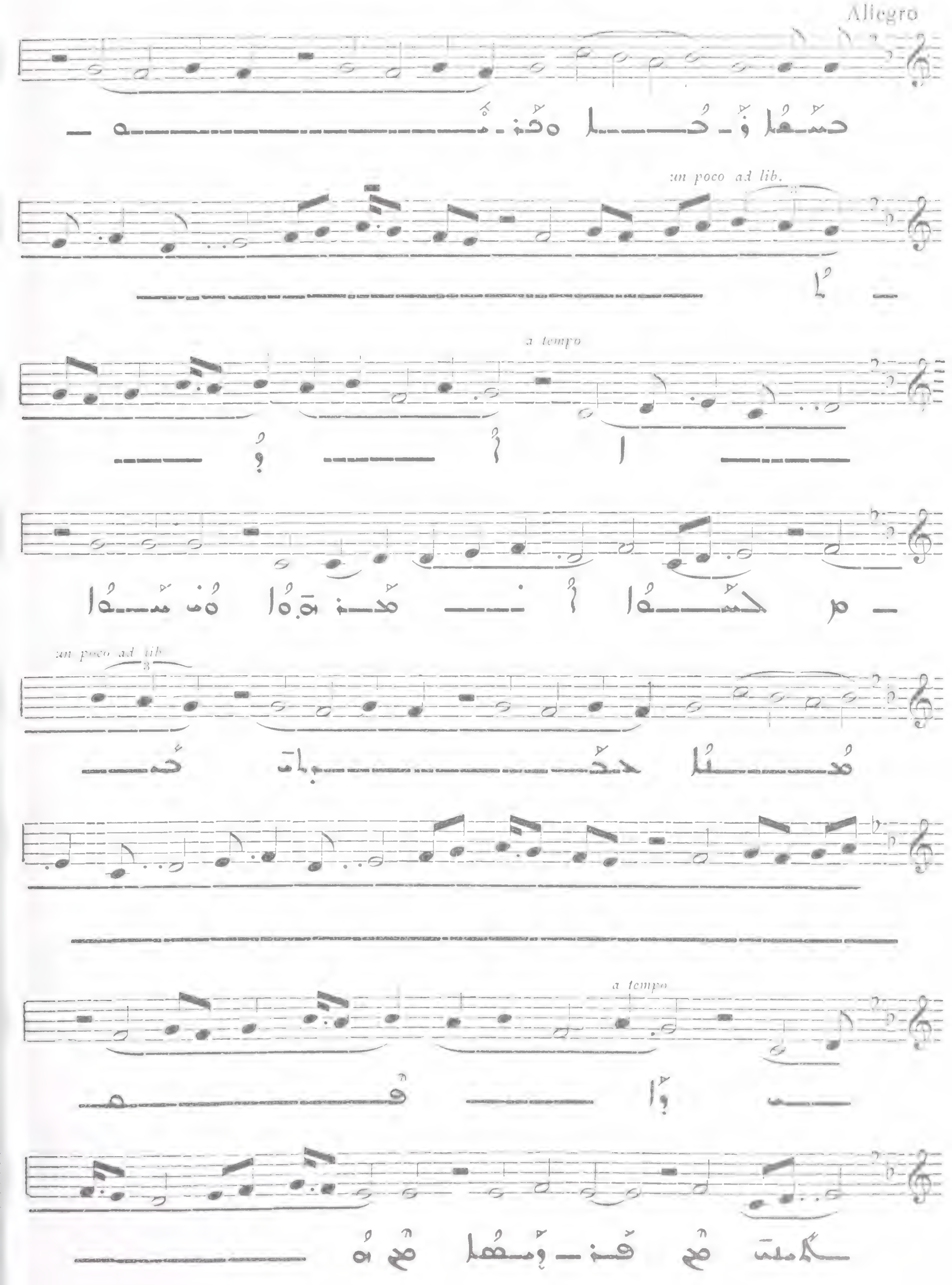

un poco ad lib.
a tempo
a tempo
un poco ad lib.
un poco ad lib.
un poco ad lib.
a tempo
a tempo

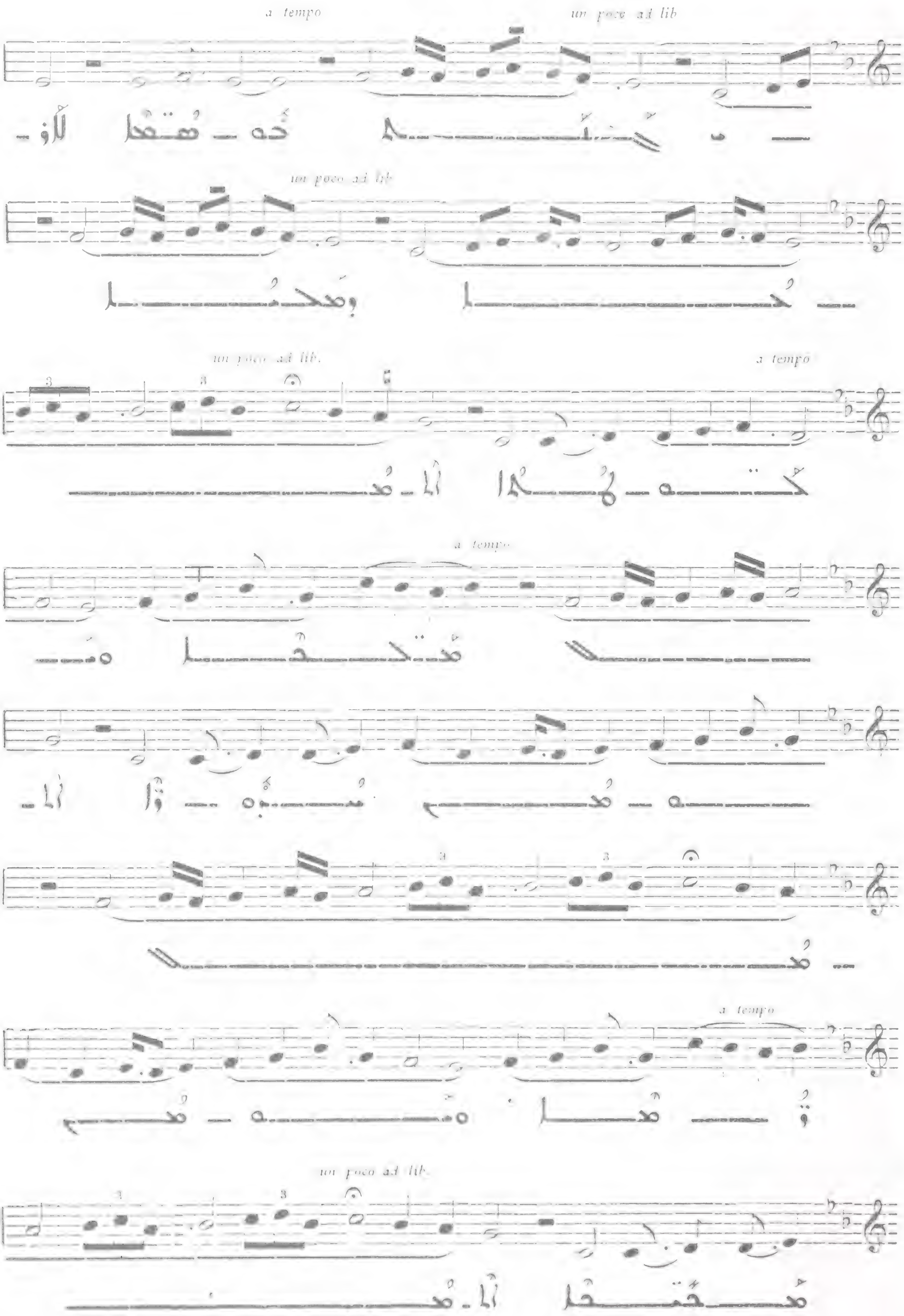

a tempo
a tempo
un poco ad libit.
un poco ad libit.
a tempo
un poco ad libit.
un poco ad lib.
a tempo

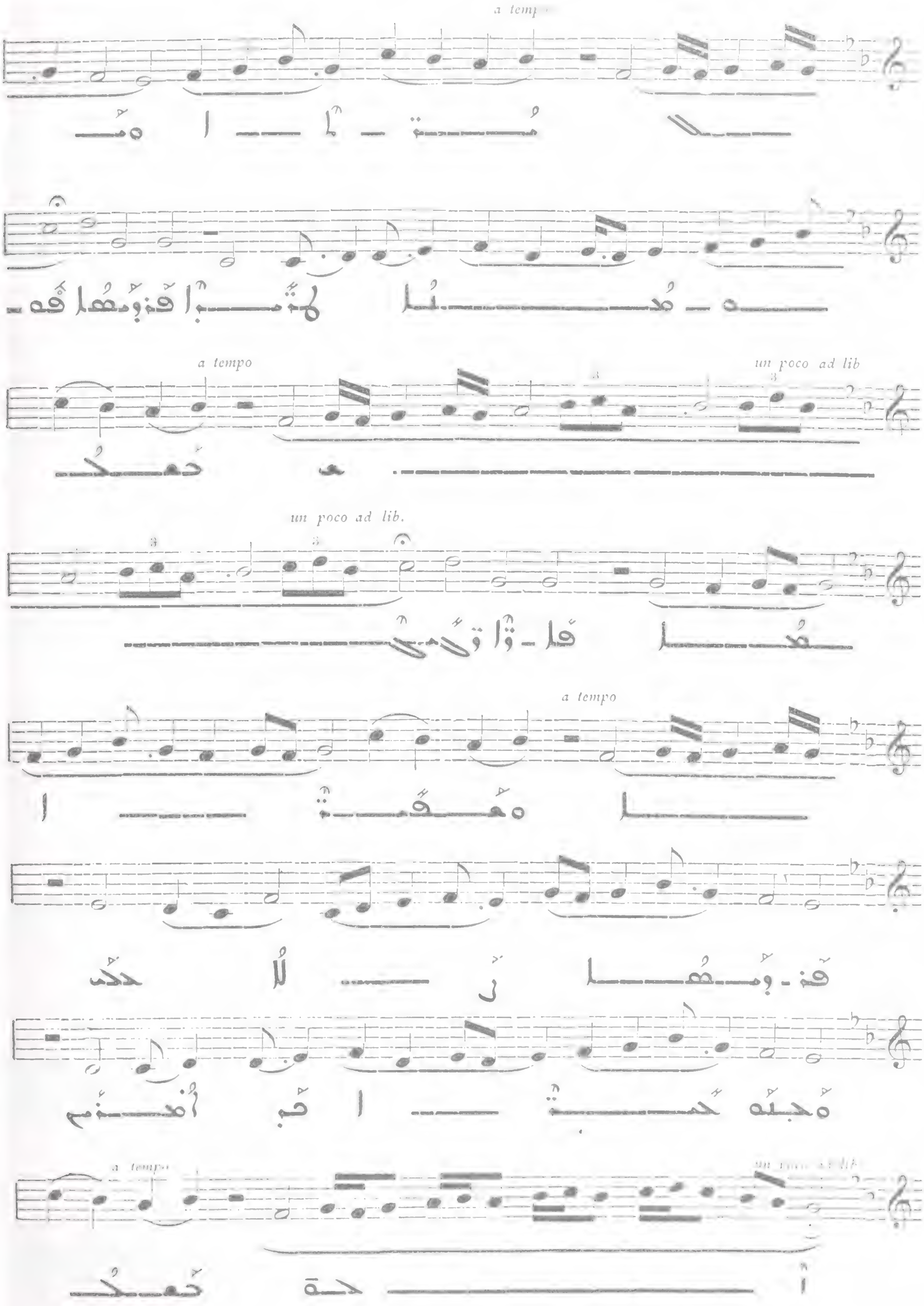

a tempo
rit.
un poco ad lib
un poco ad lib.
a tempo
un poco ad lib

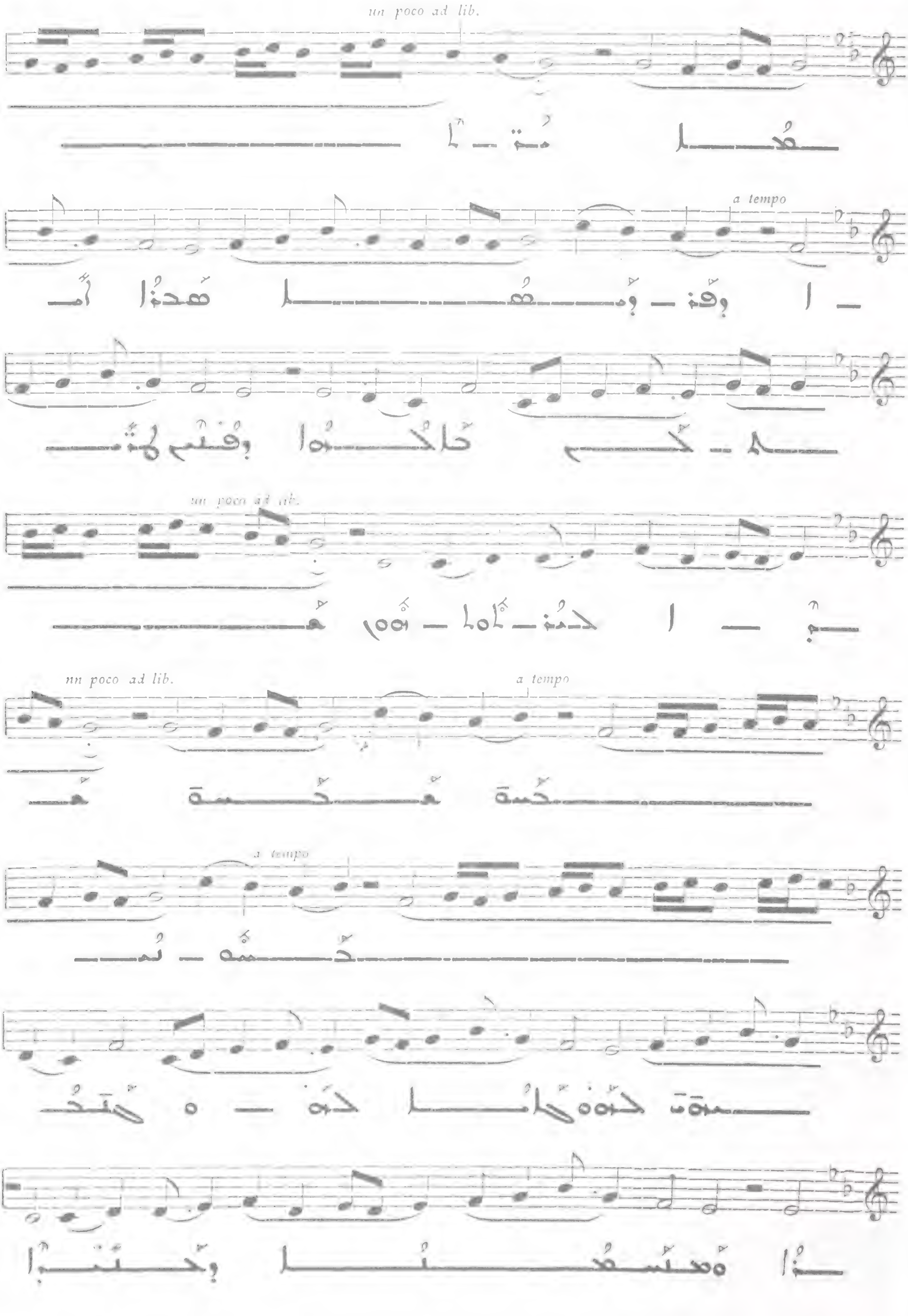
ܒܫܡܝܐ ܕܚܠܐ ܘܒܪܝܬܐ

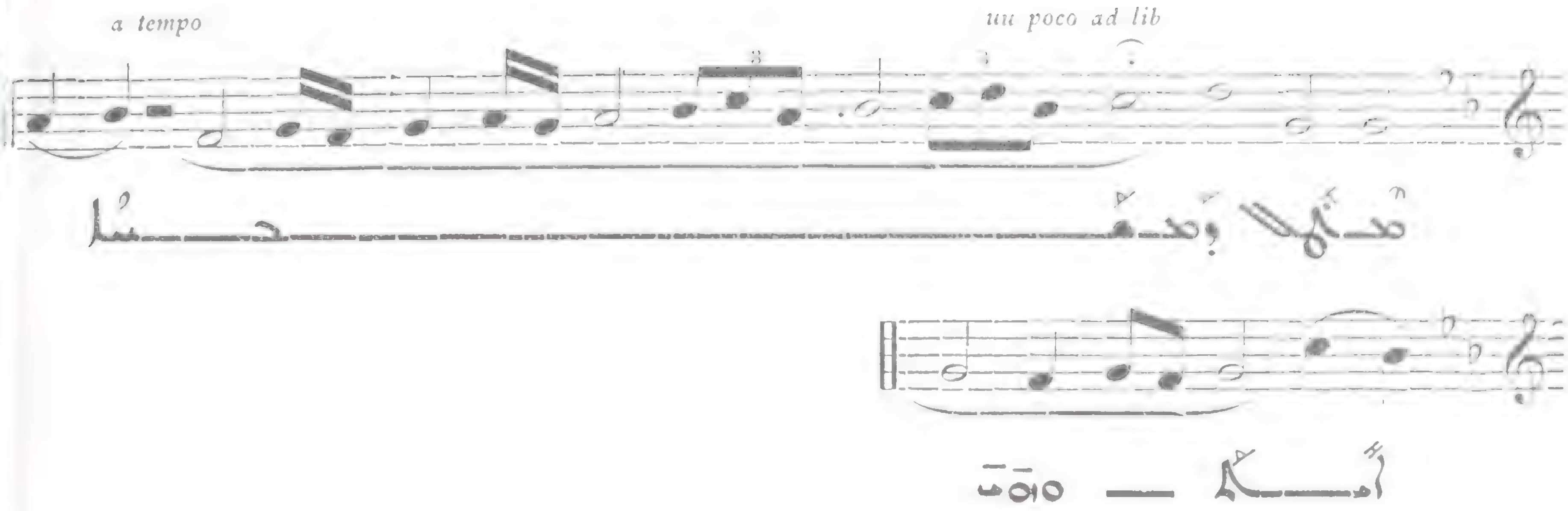
806



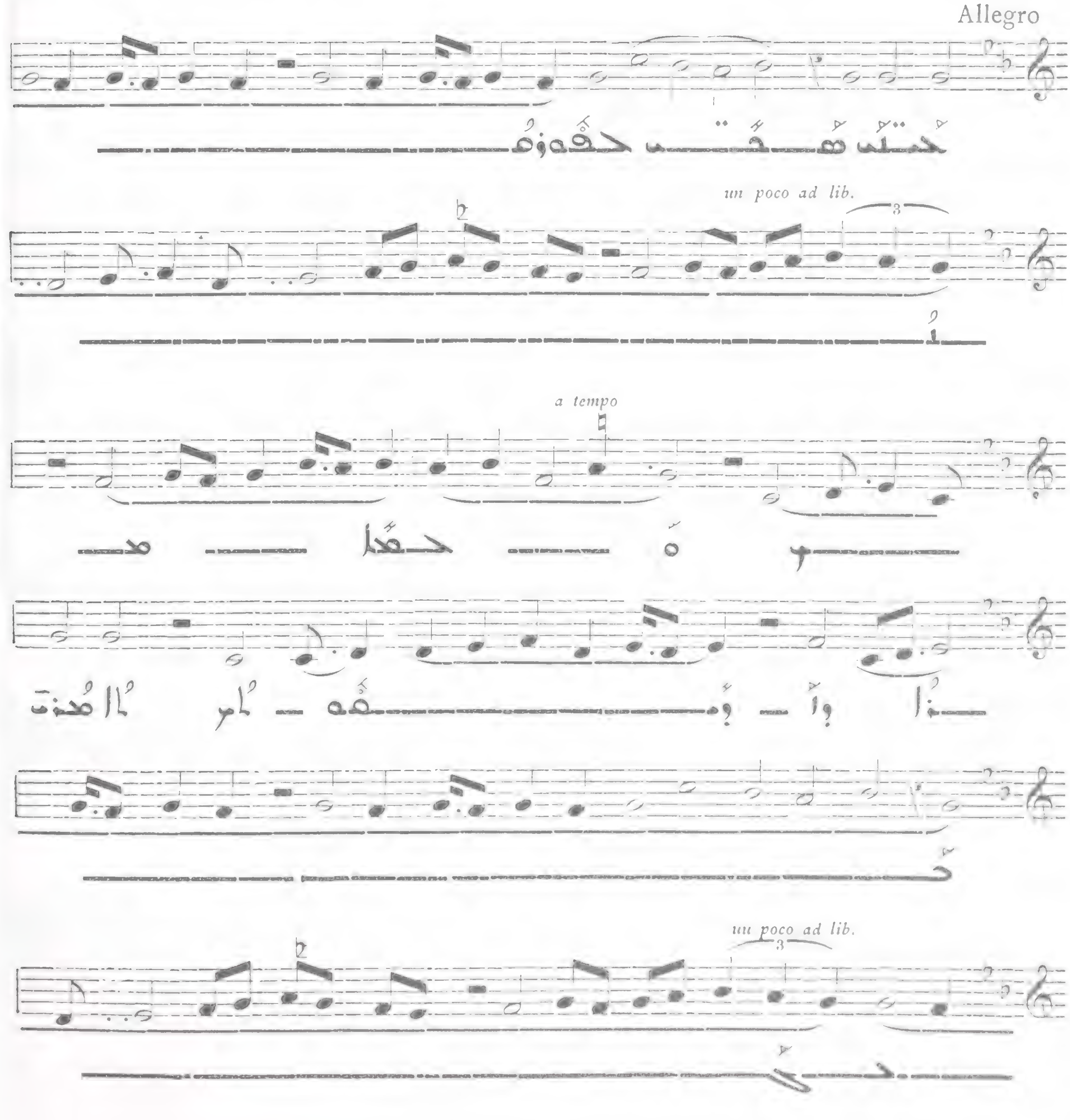

a tempo
un poco ad lib
un poco ad lib
un poco ad lib.
a tempo
a tempo
a tempo
un poco ad lib.


a tempo
a tempo
un poco ad lib
un poco ad lib.
a tempo
a tempo

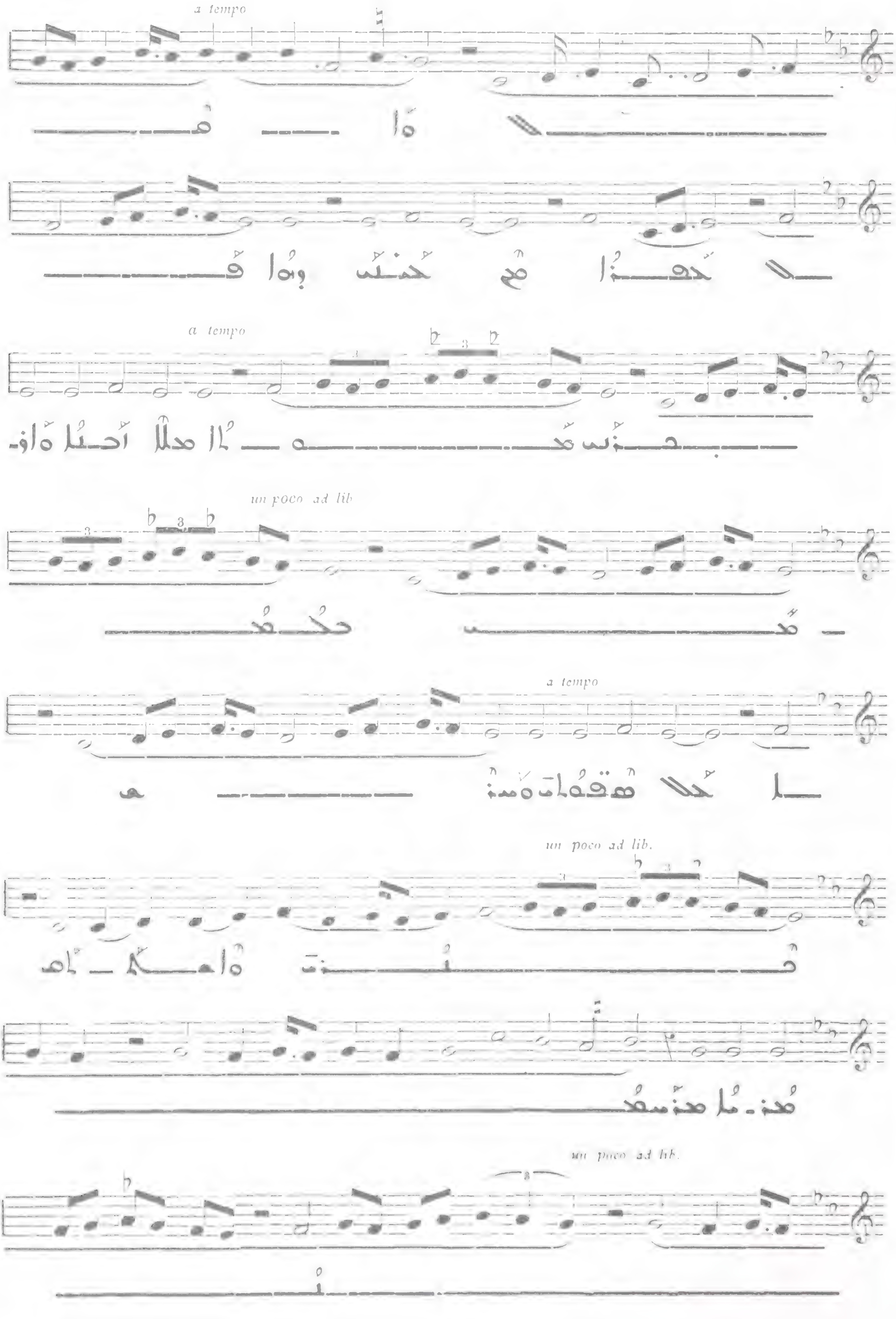

un poco ad lib.
a tempo
un poco ad lib.
un poco ad lib.
a tempo
a tempo

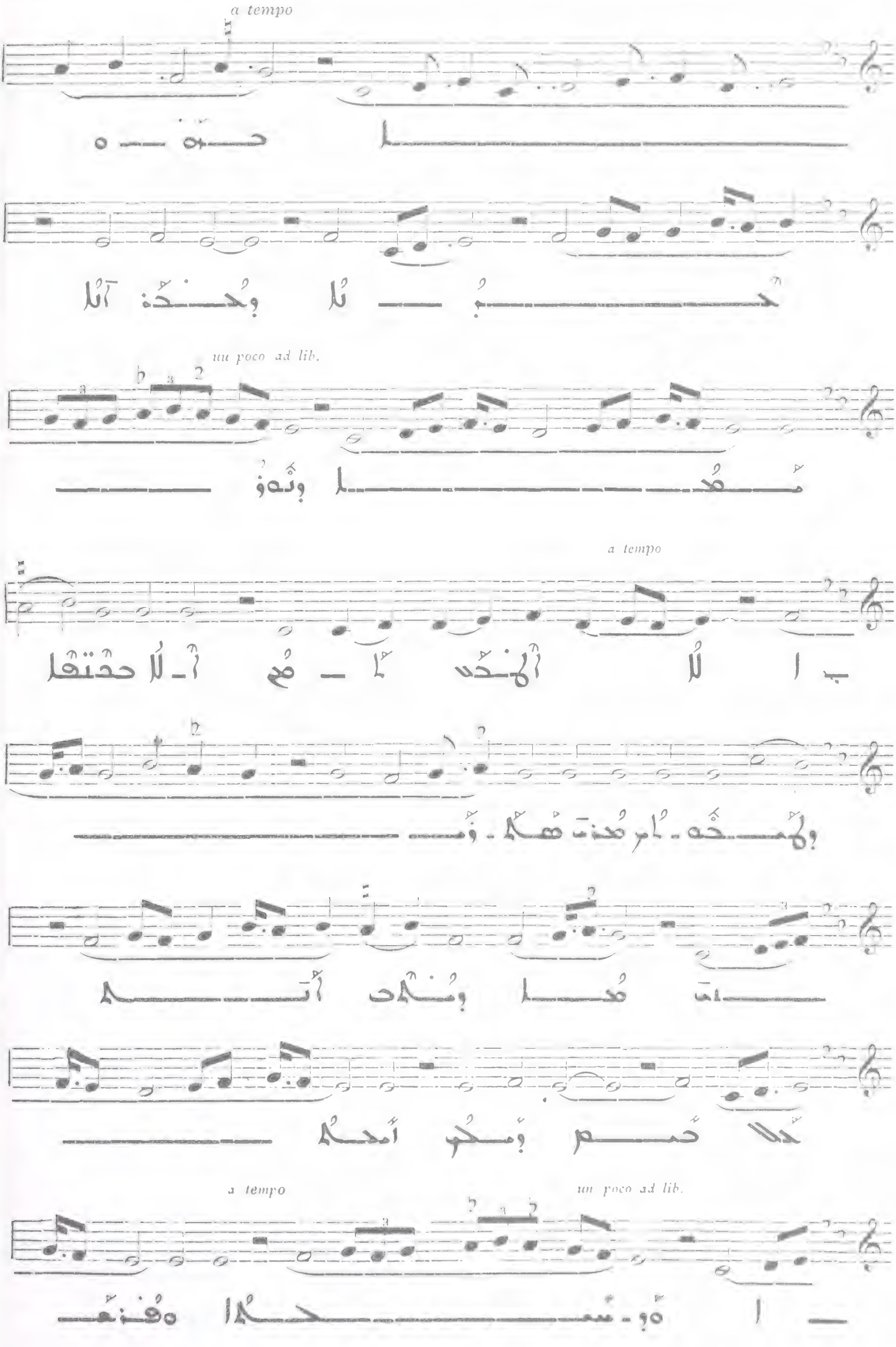

a tempo
un poco ad lib

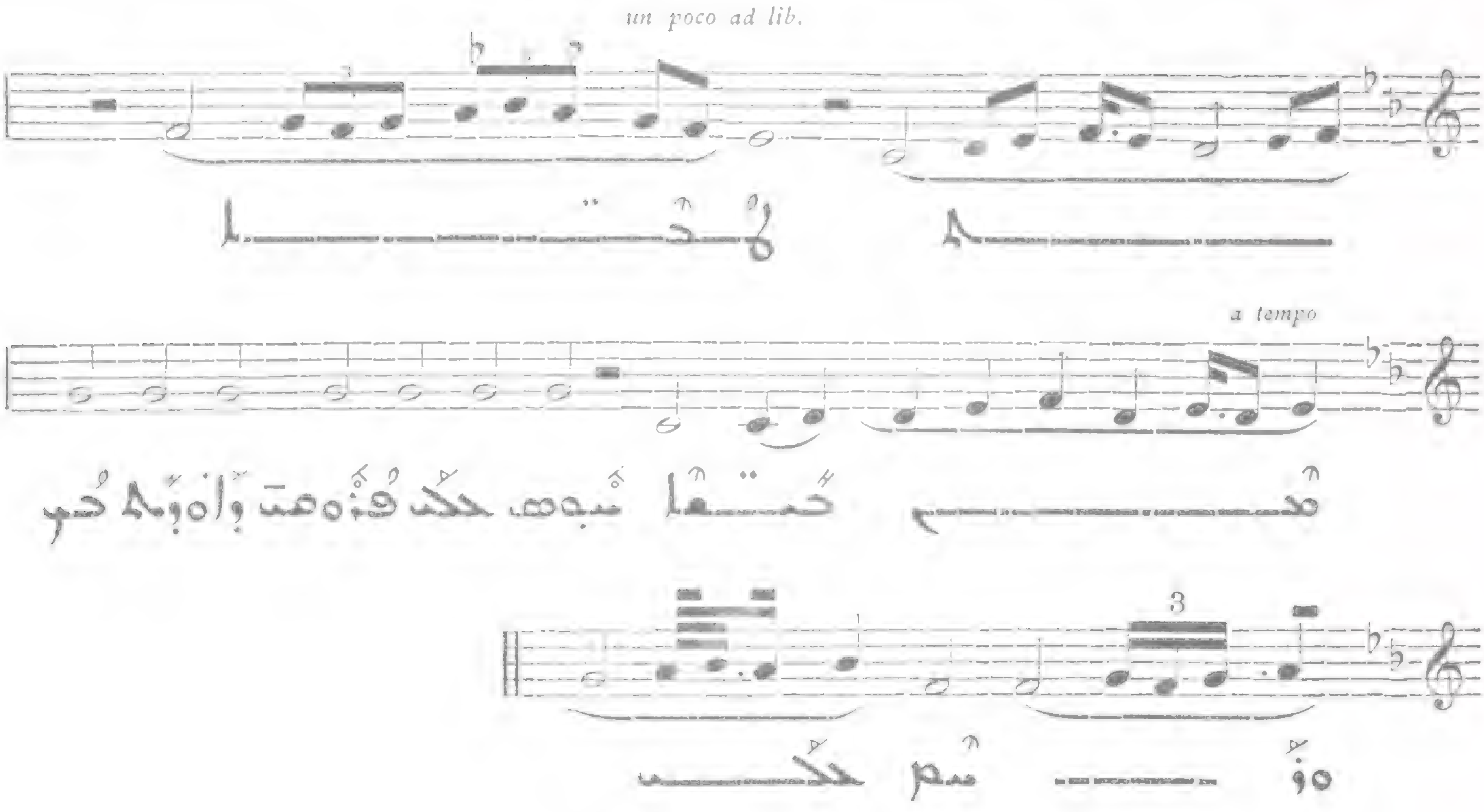
807


Allegro
un poco ad lib.
a tempo
un poco ad lib.

I

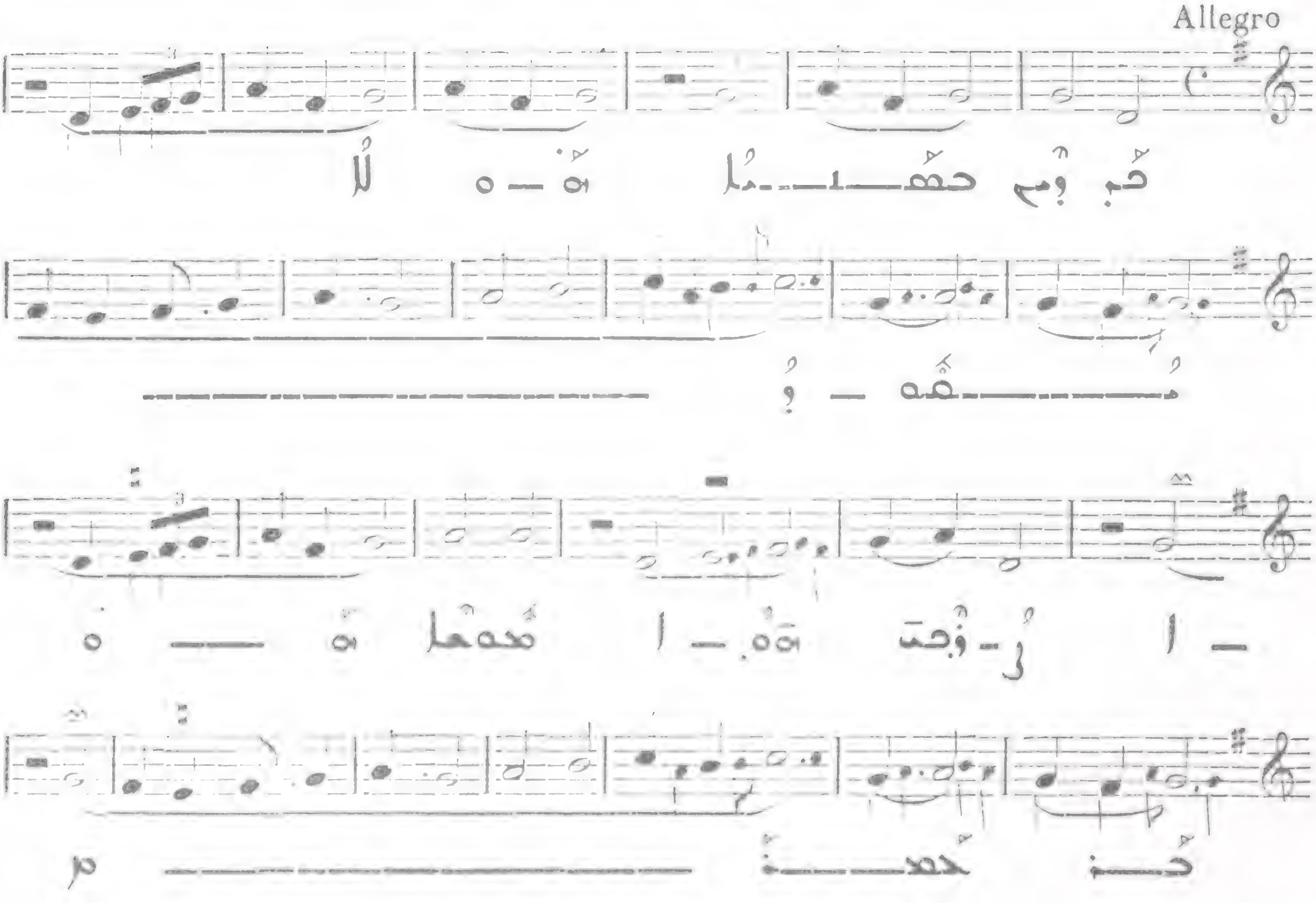

a tempo
a tempo
un poco ad lib.
a tempo
un poco ad lib.
un poco ad lib.

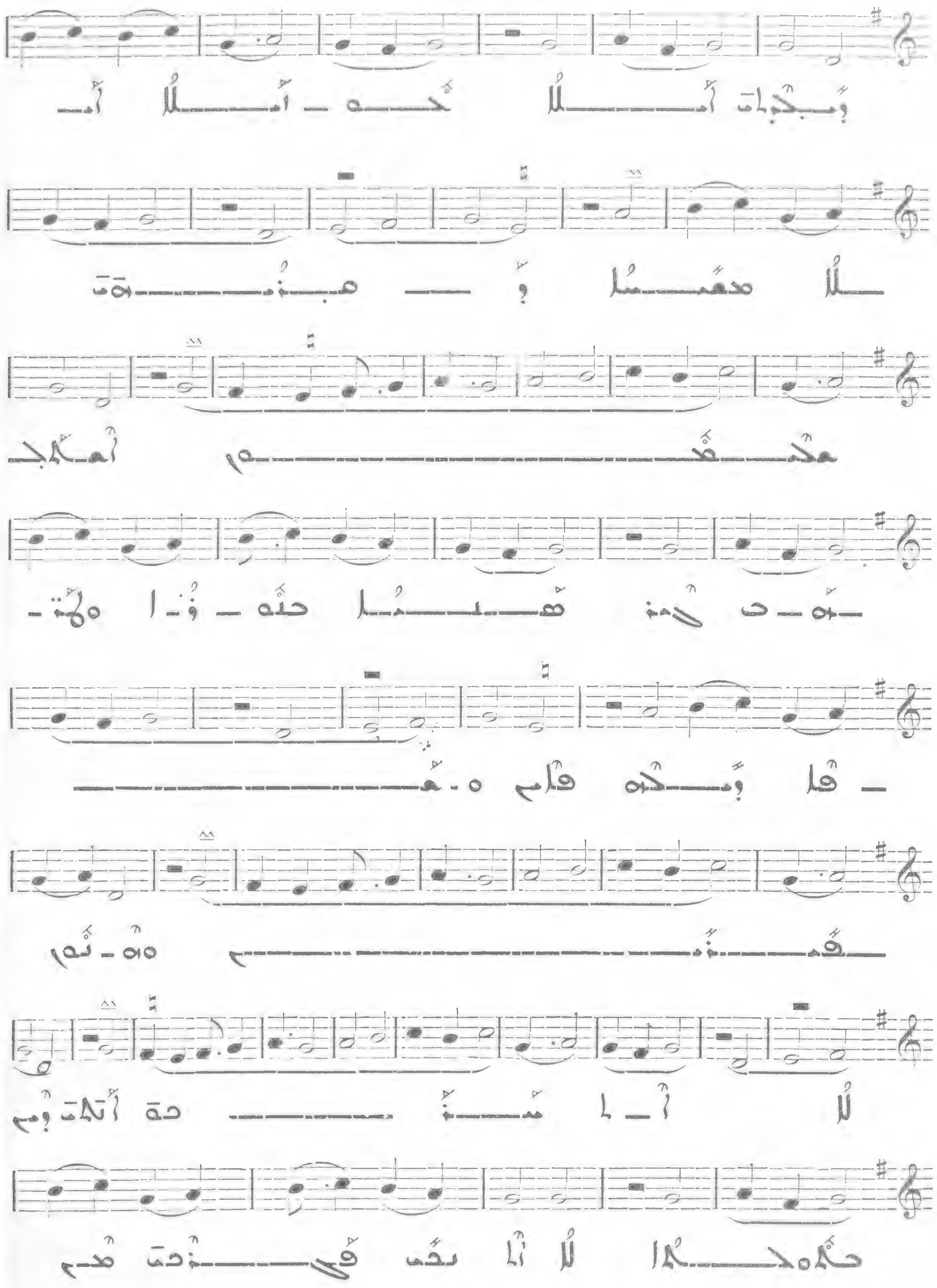

a tempo
un poco ad lib.
a tempo
a tempo
un poco ad lib.

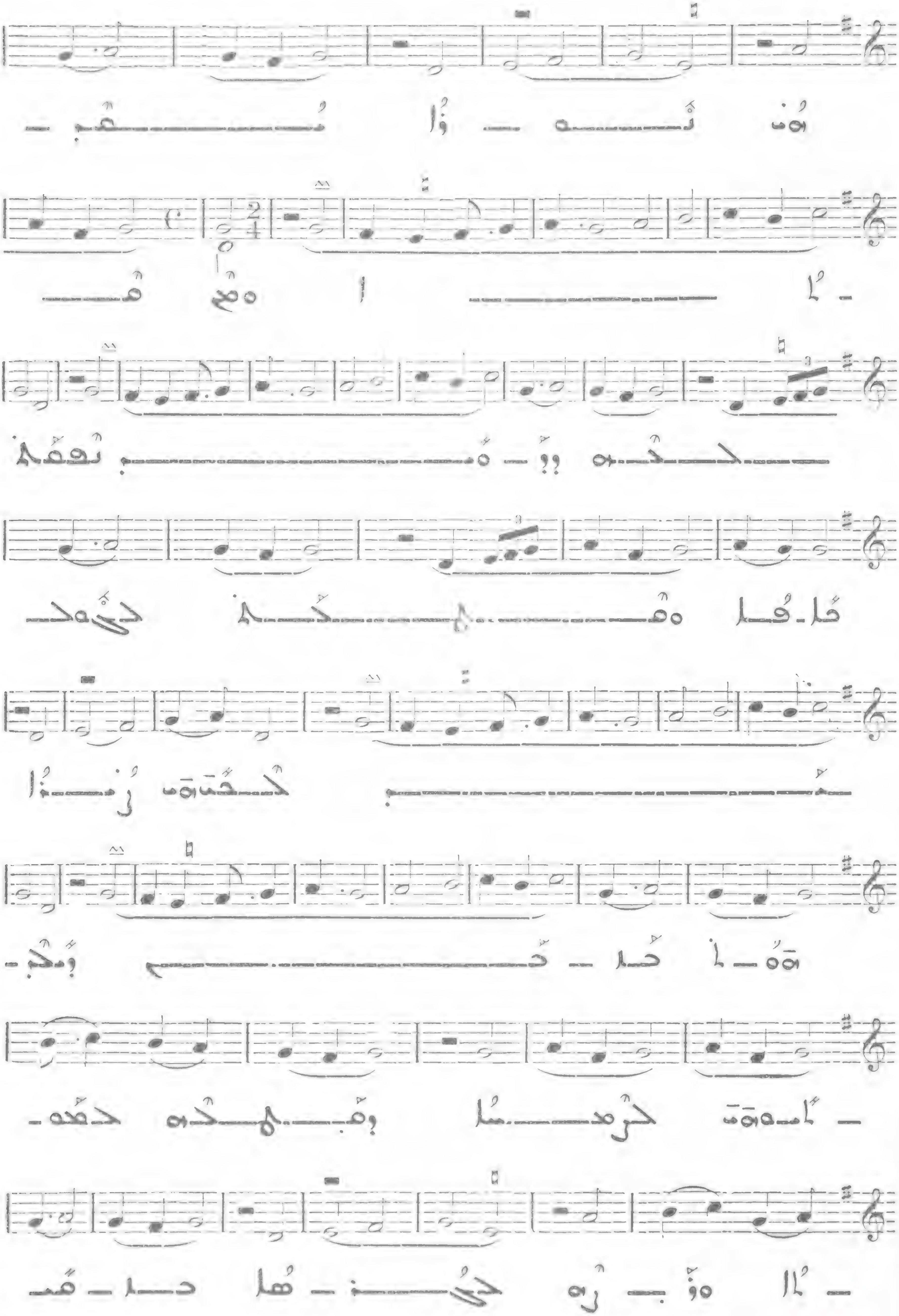


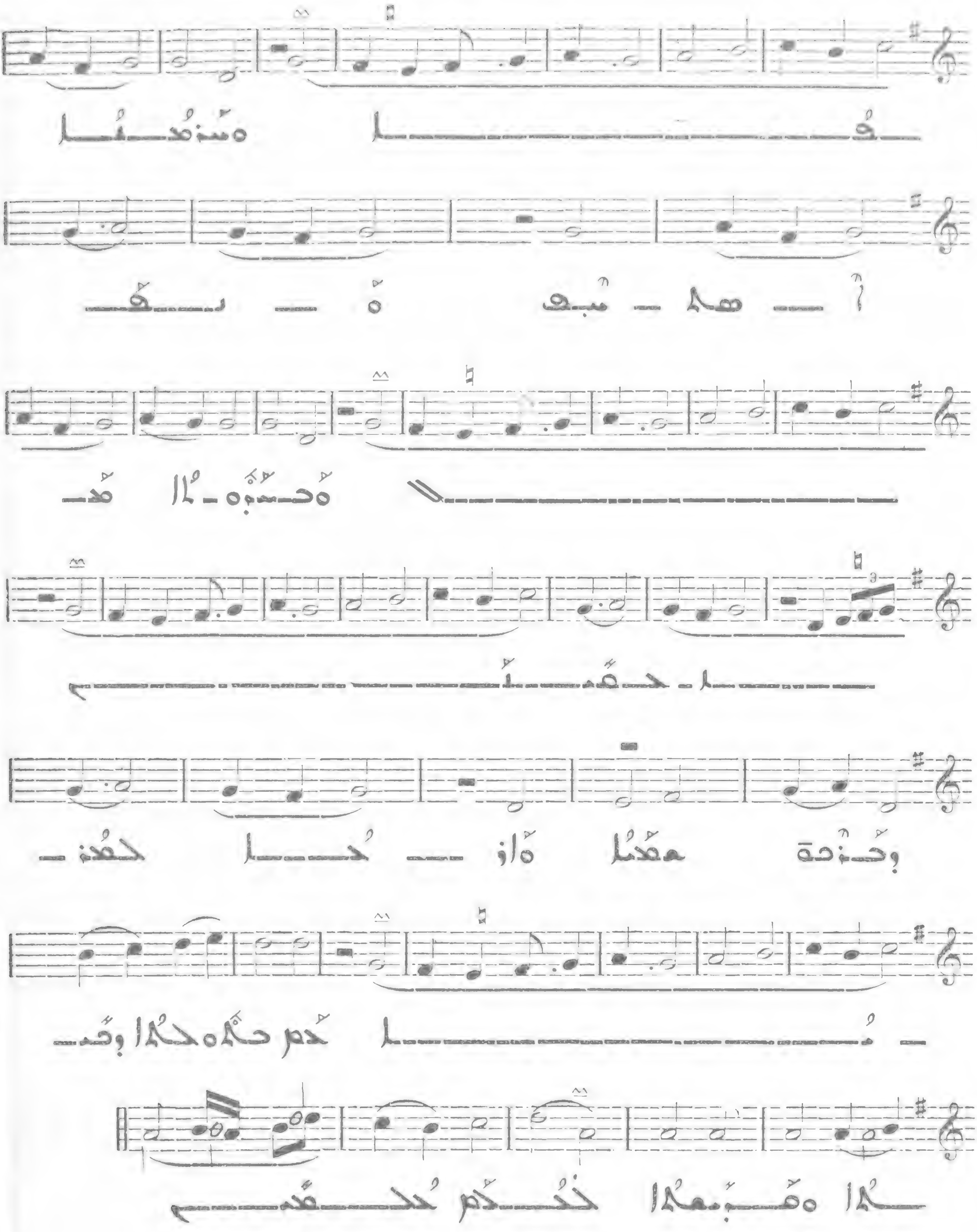
ܩܝܡܬܐ ܘܕܢܚܐ

ܡܢ ܪܘܡ ܫܡܝܐ 808

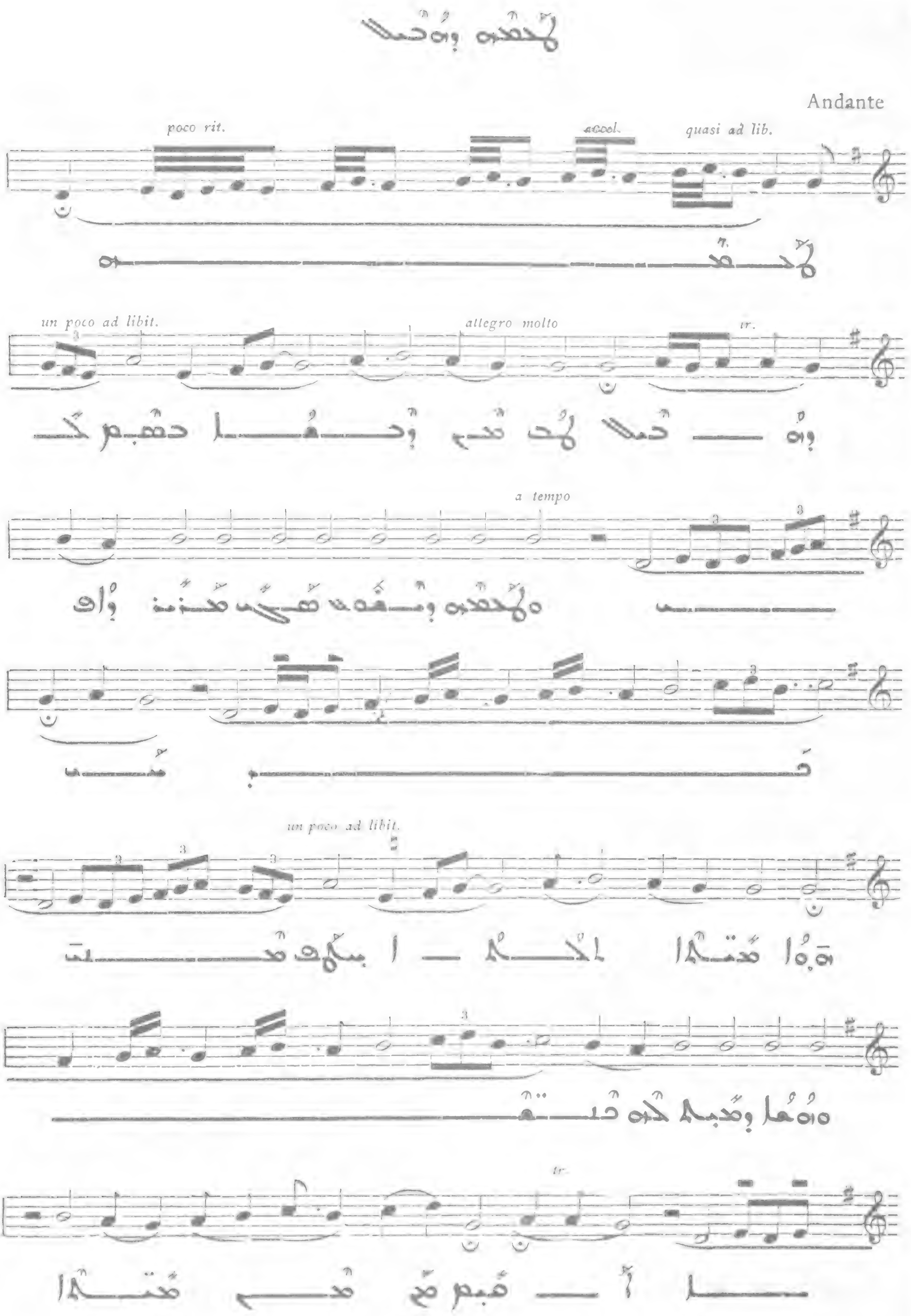


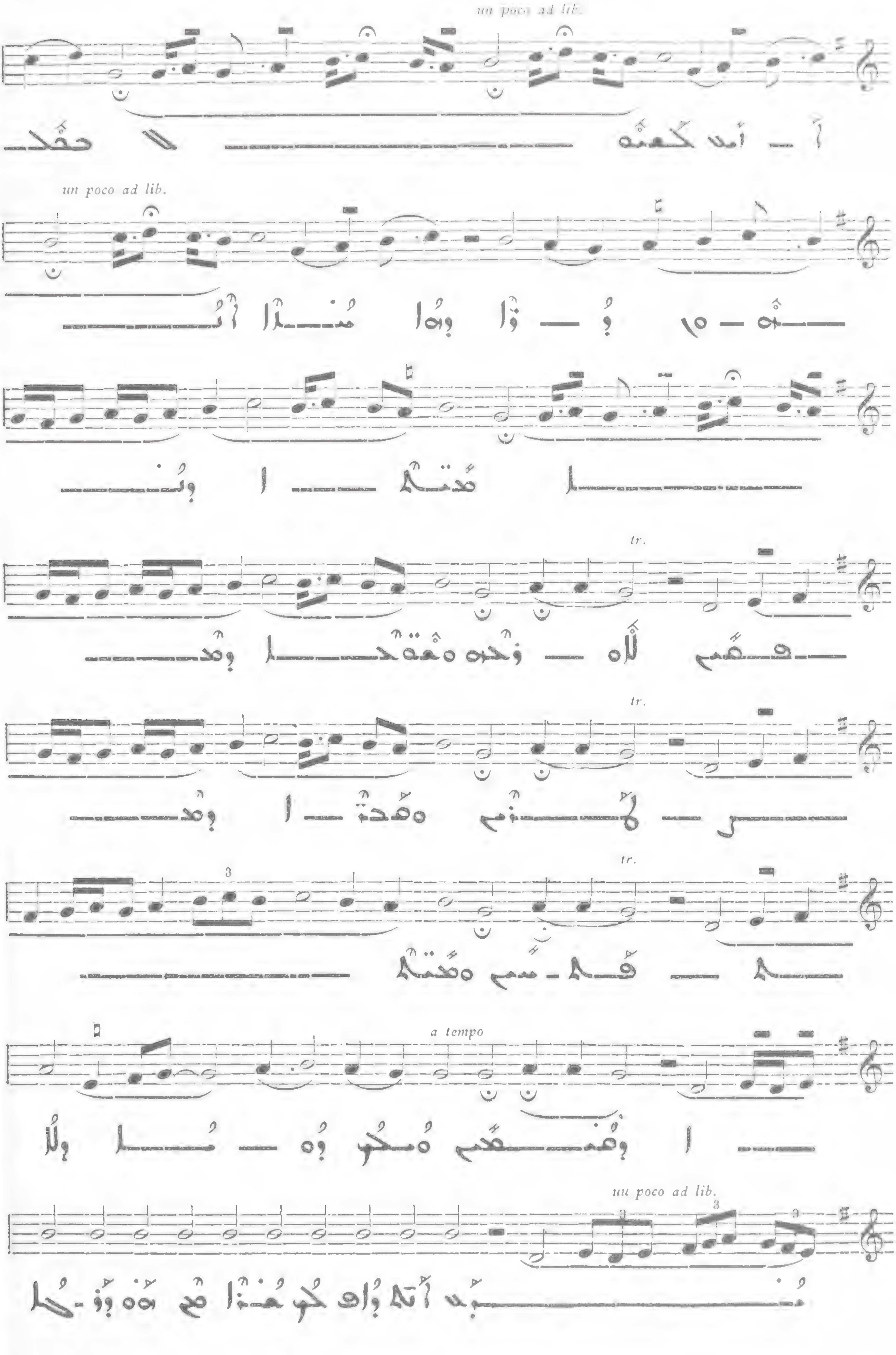


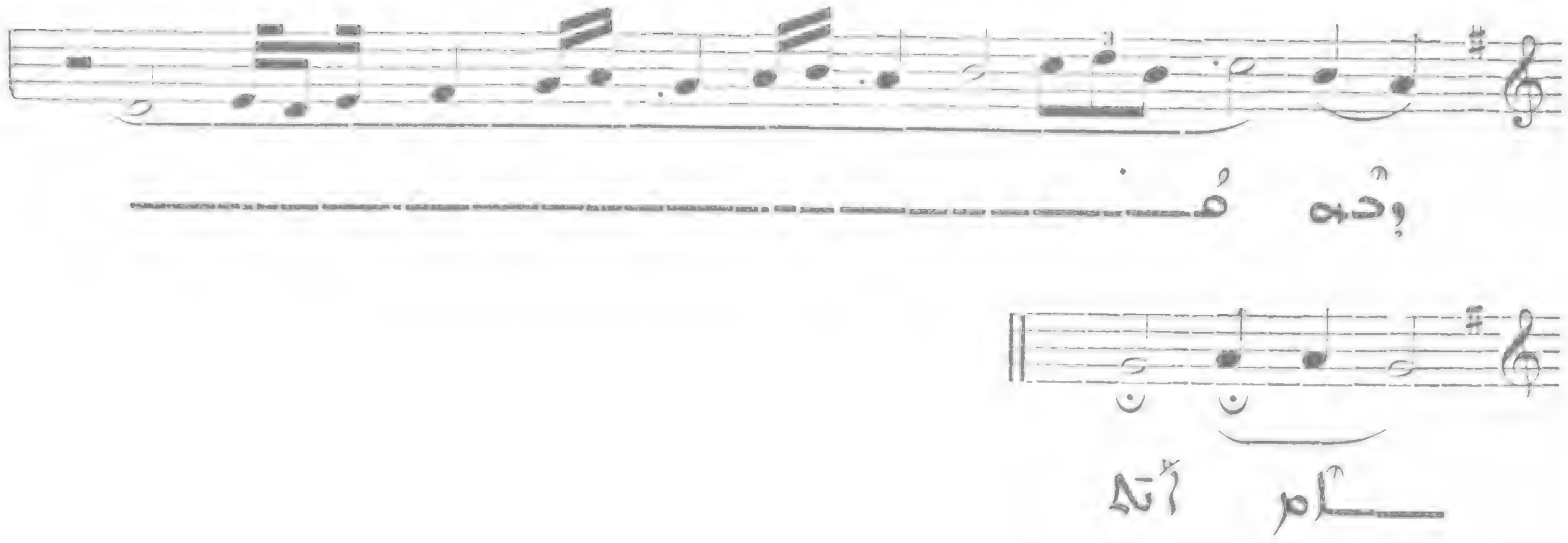




809


Andante
poco rit.
accel.
quasi ad lib.
un poco ad libit.
allegro molto
tr.
a tempo
un poco ad libit.
tr.

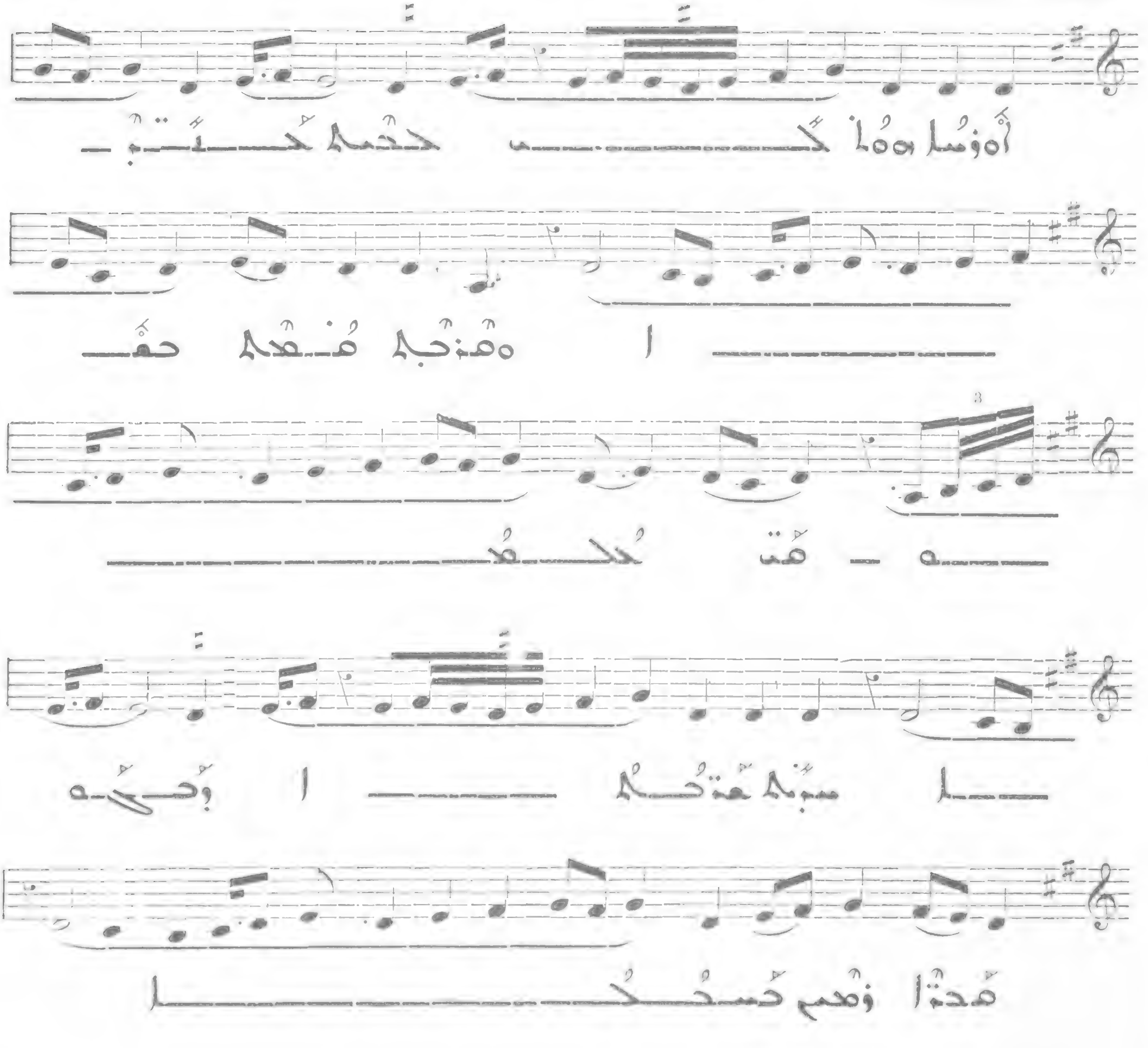

un poco ad lib.
un poco ad lib.
tr.
tr.
tr.
a tempo
un poco ad lib.

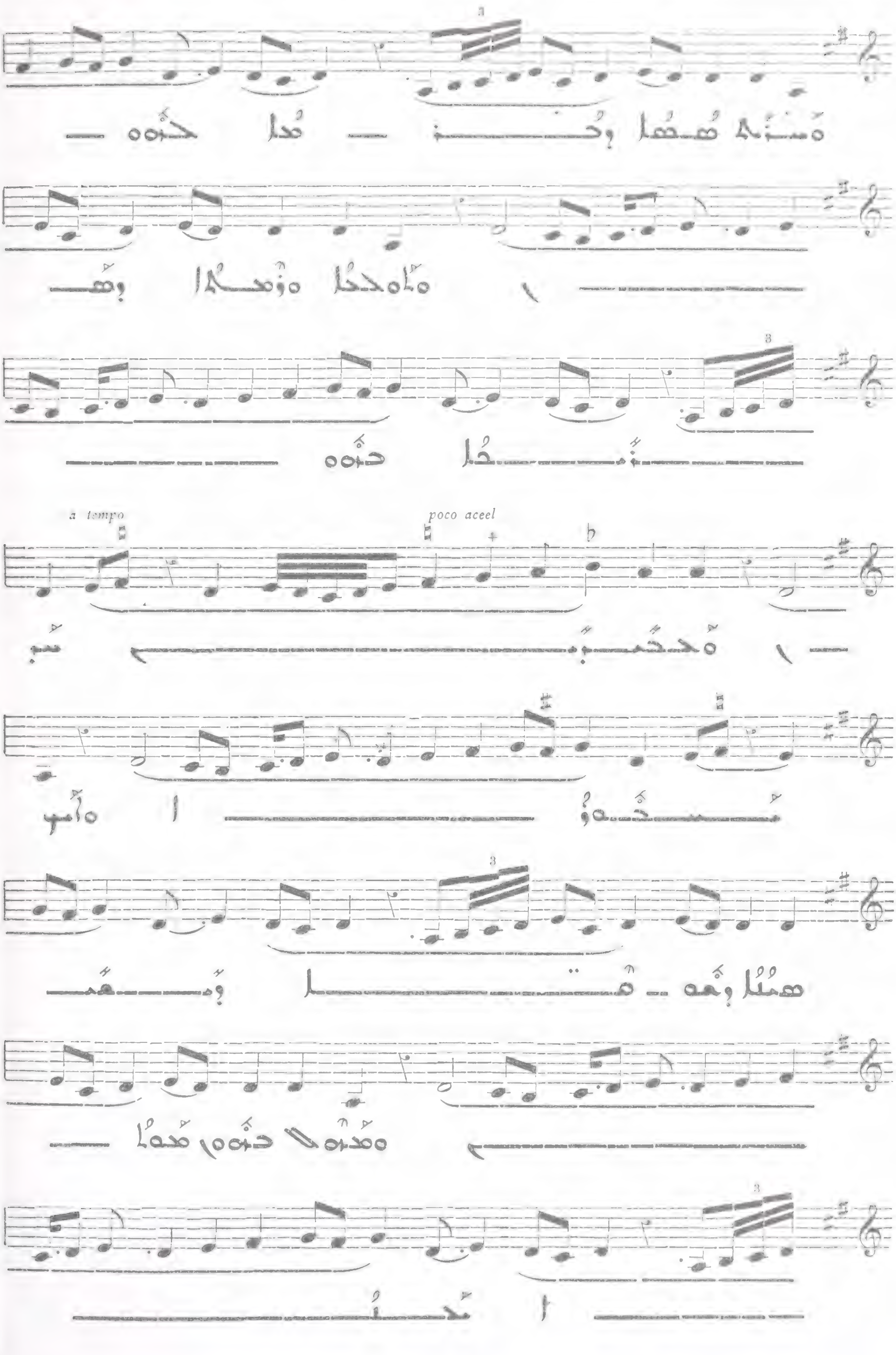


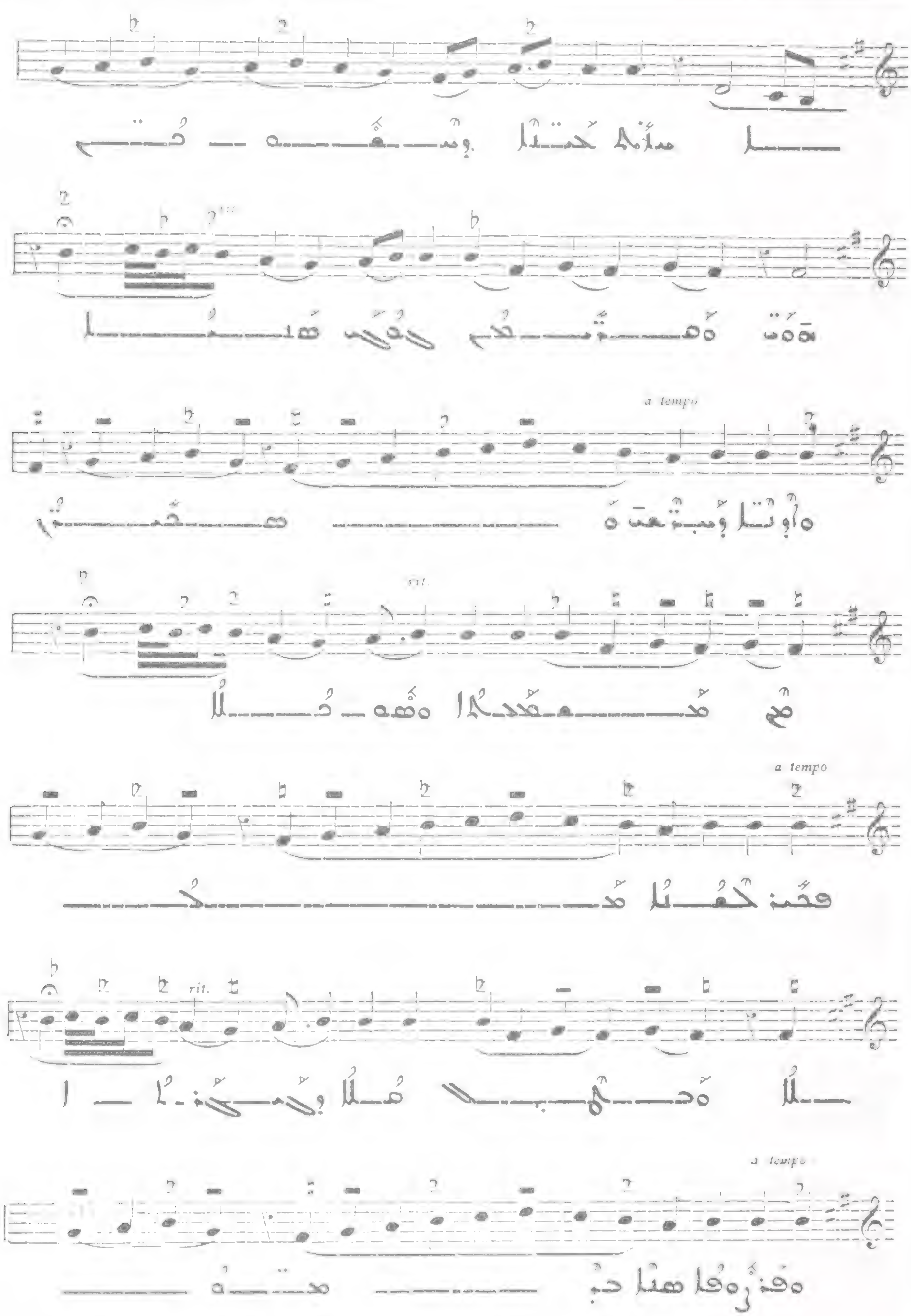
ܐܘܪܚܐ ܗܘܐ ܠܟܘܢ 810

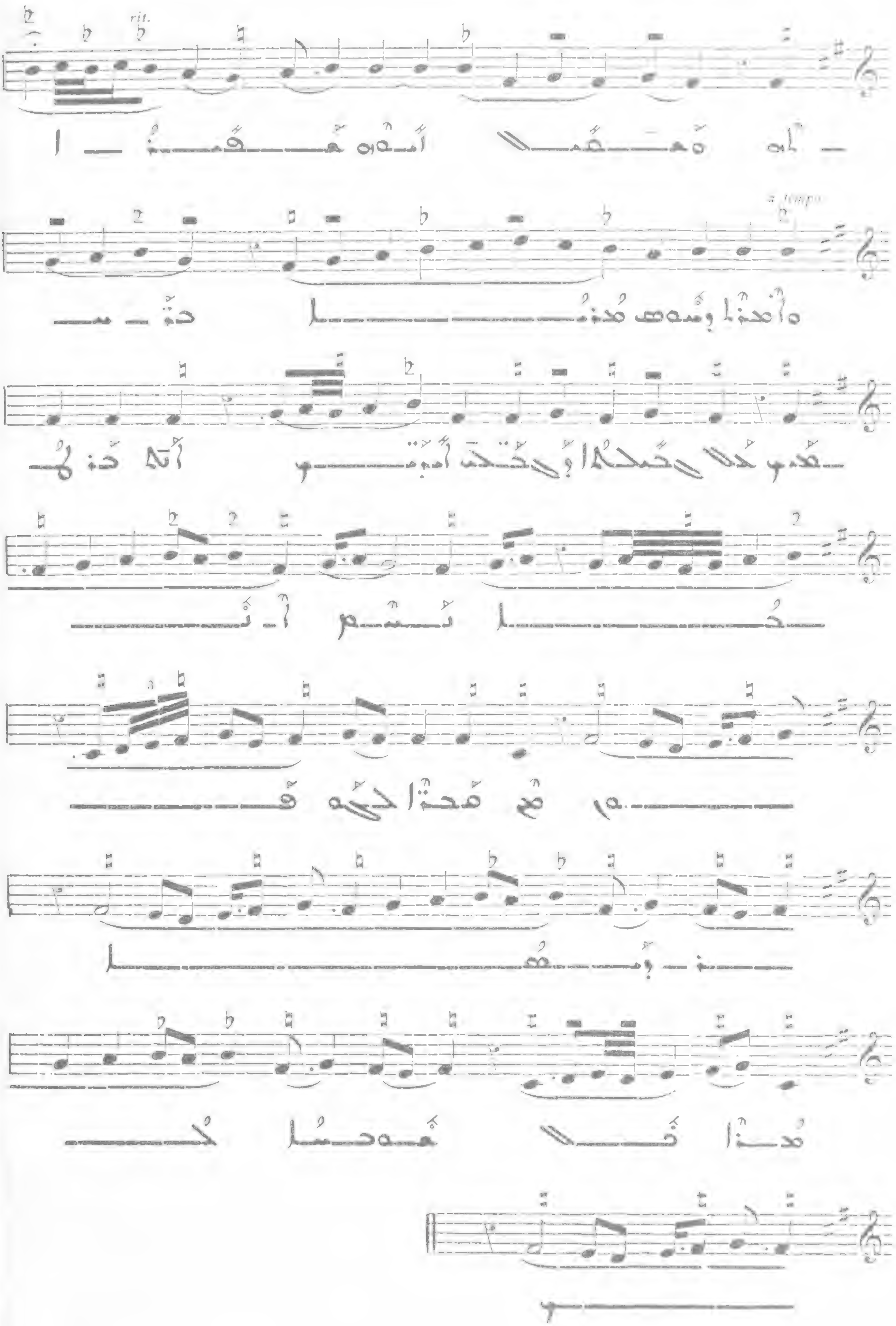
Andante molto

IV




a tempo
poco accel

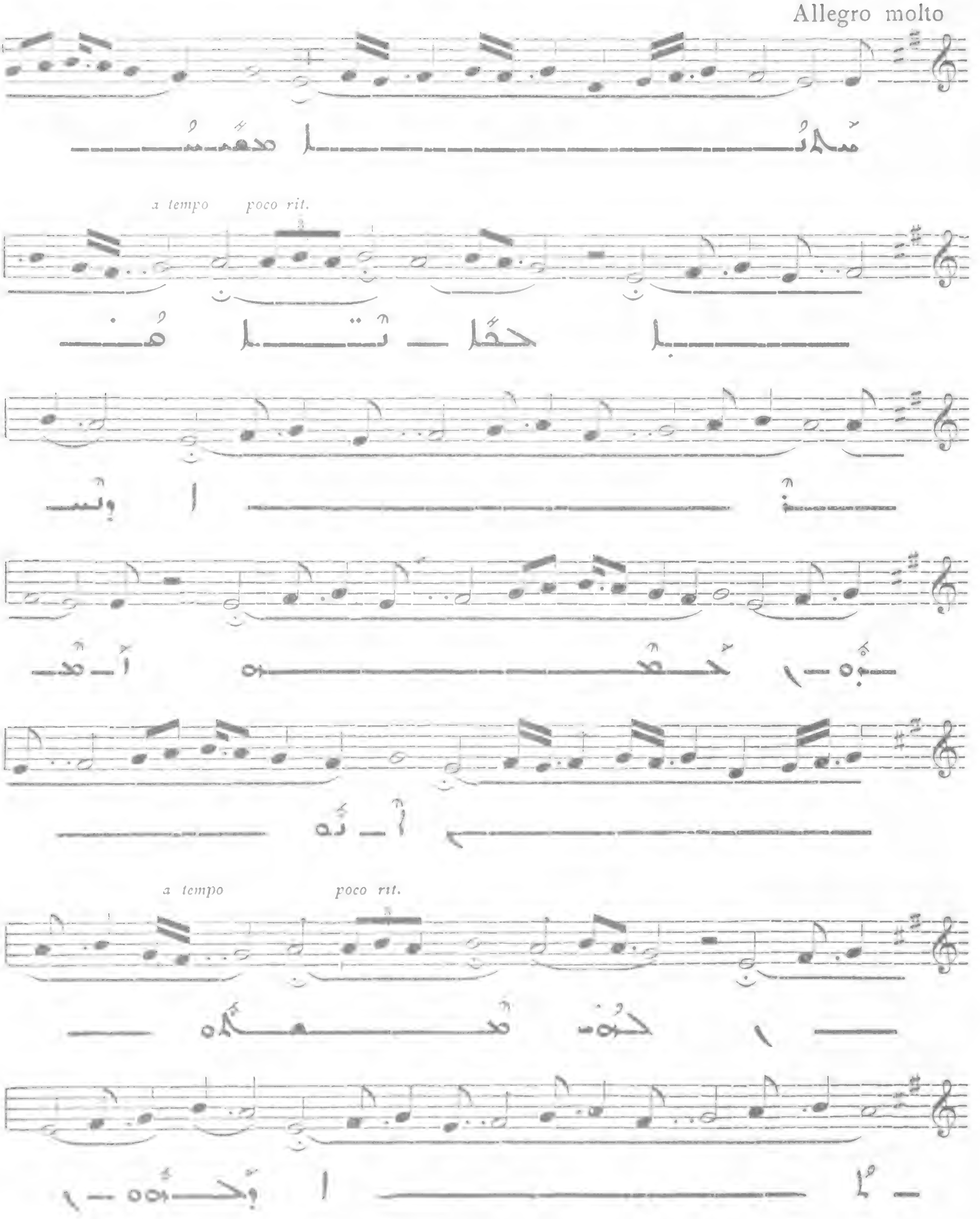

a tempo
rit.
a tempo
rit.
a tempo

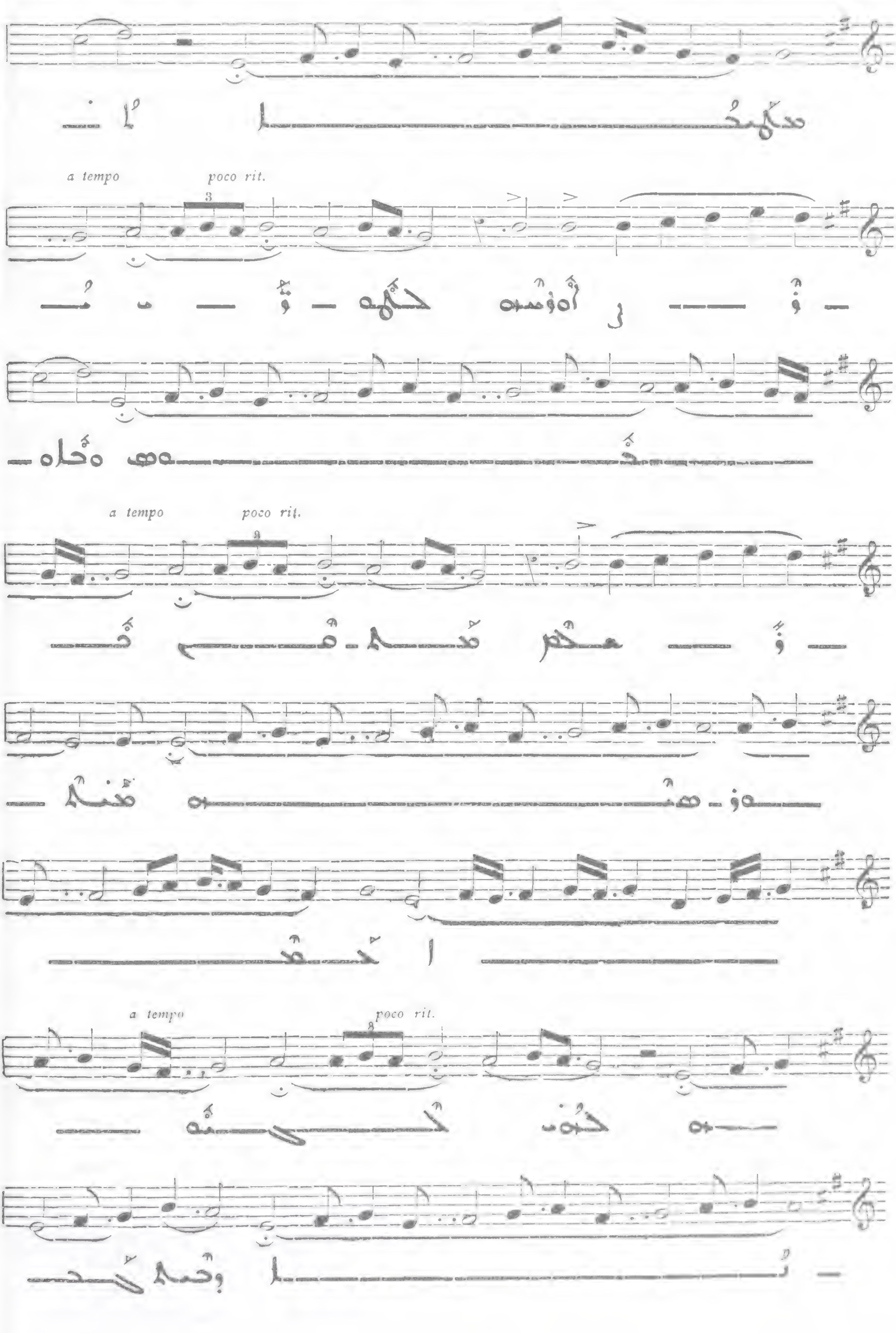

rit.
a tempo

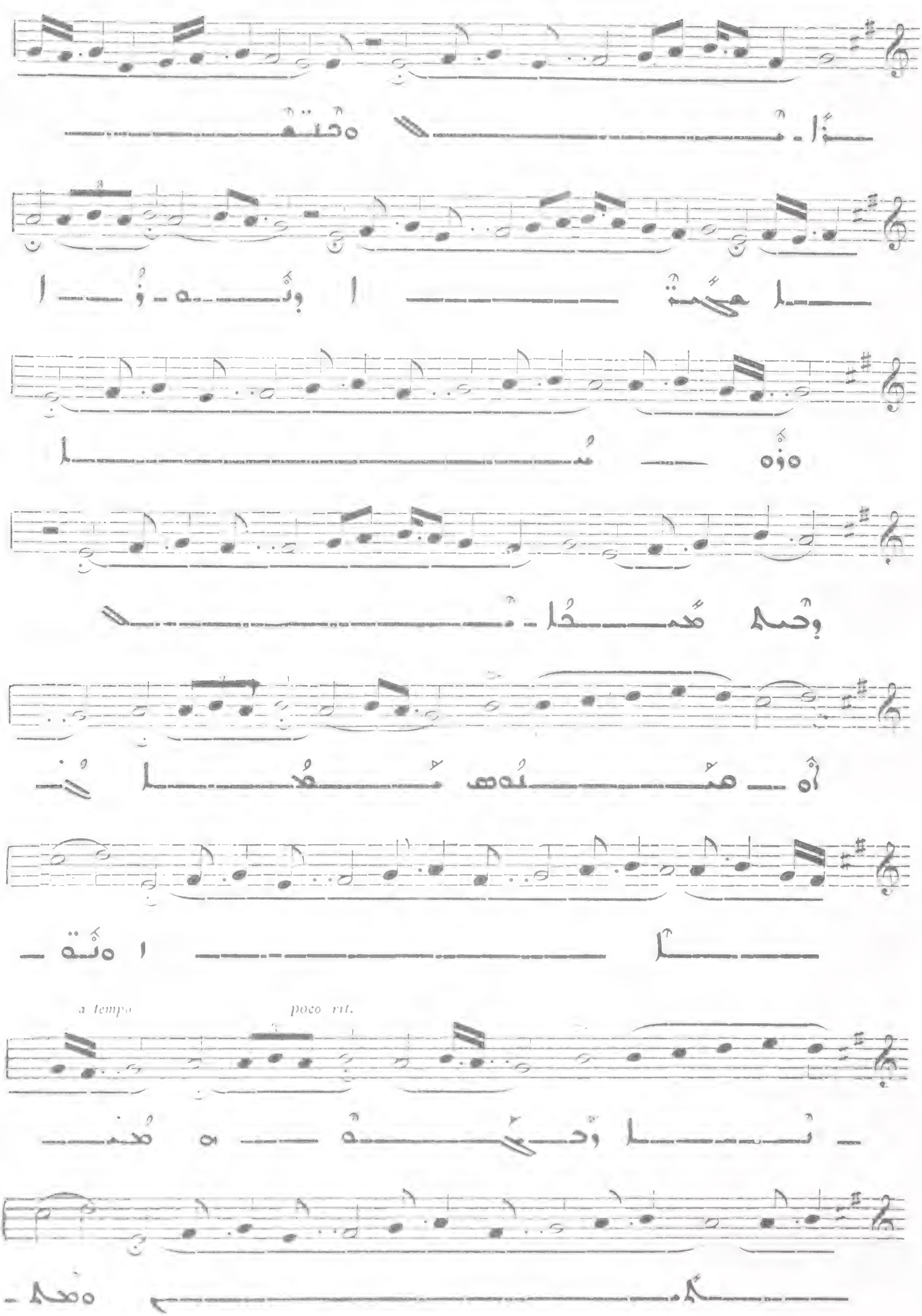
ܩܝܢܬܐ ܡܫܡܫܢܝܬܐ

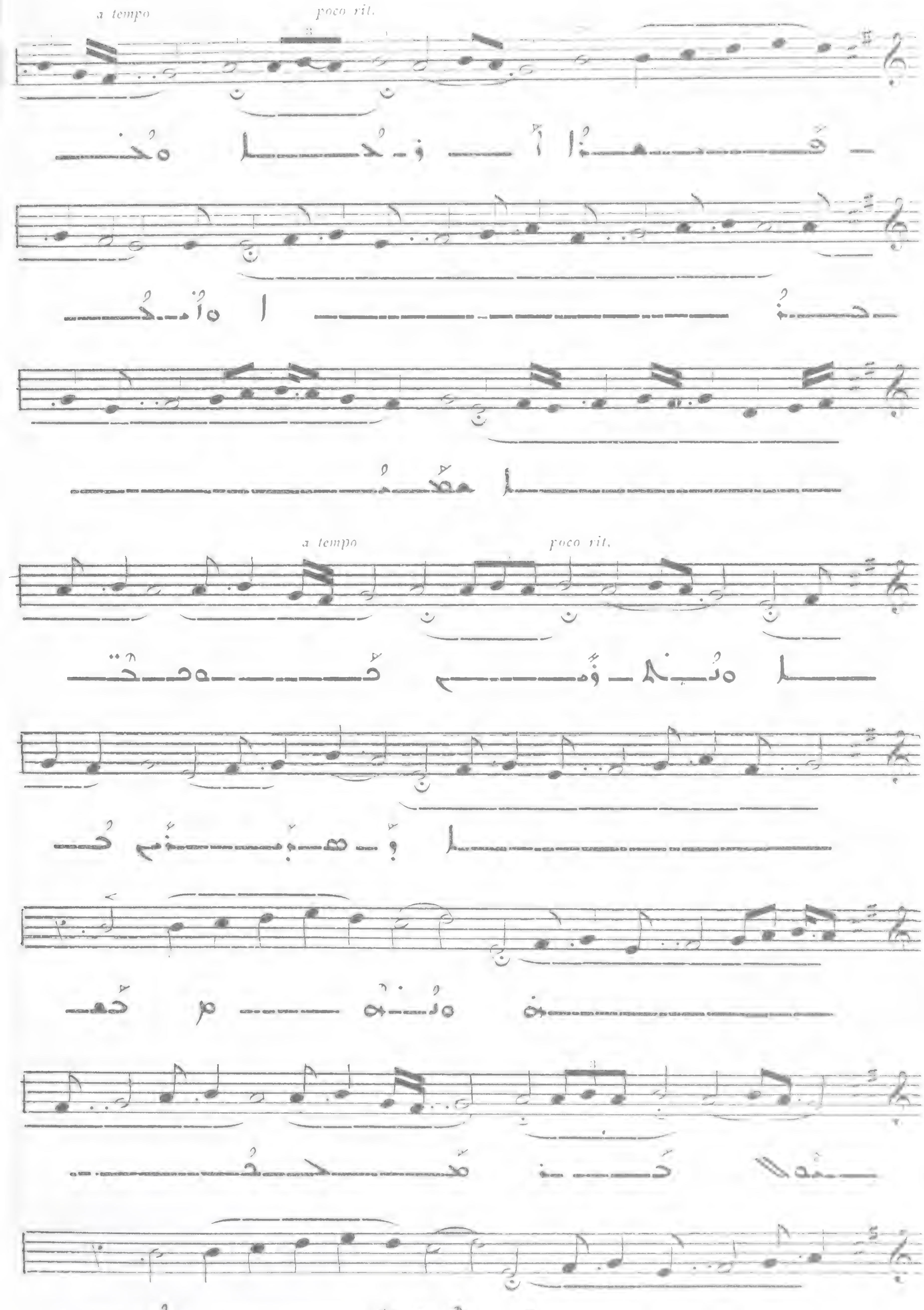
ܡܫܝܚܐ ܡܠܟܐ

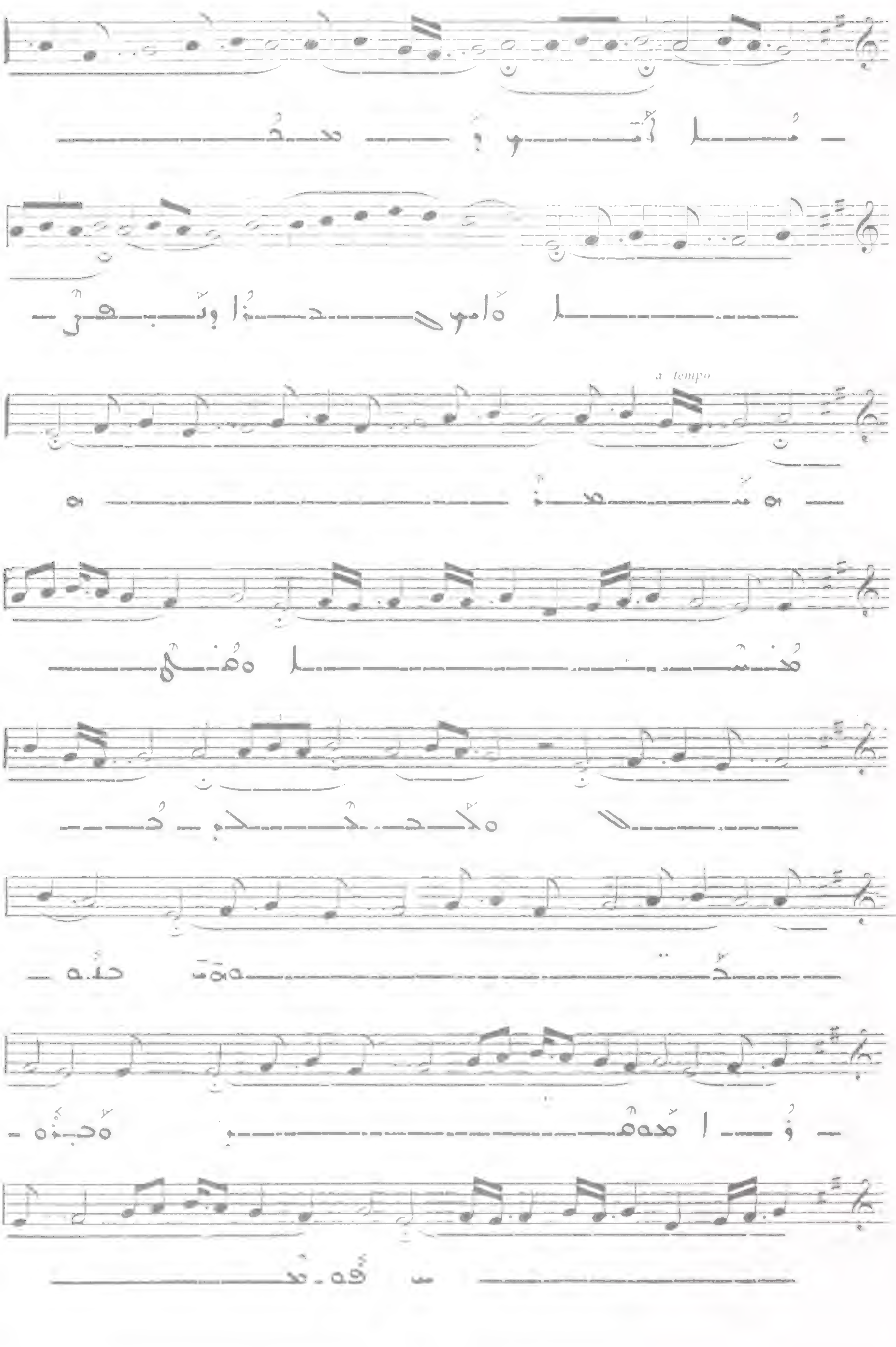
811

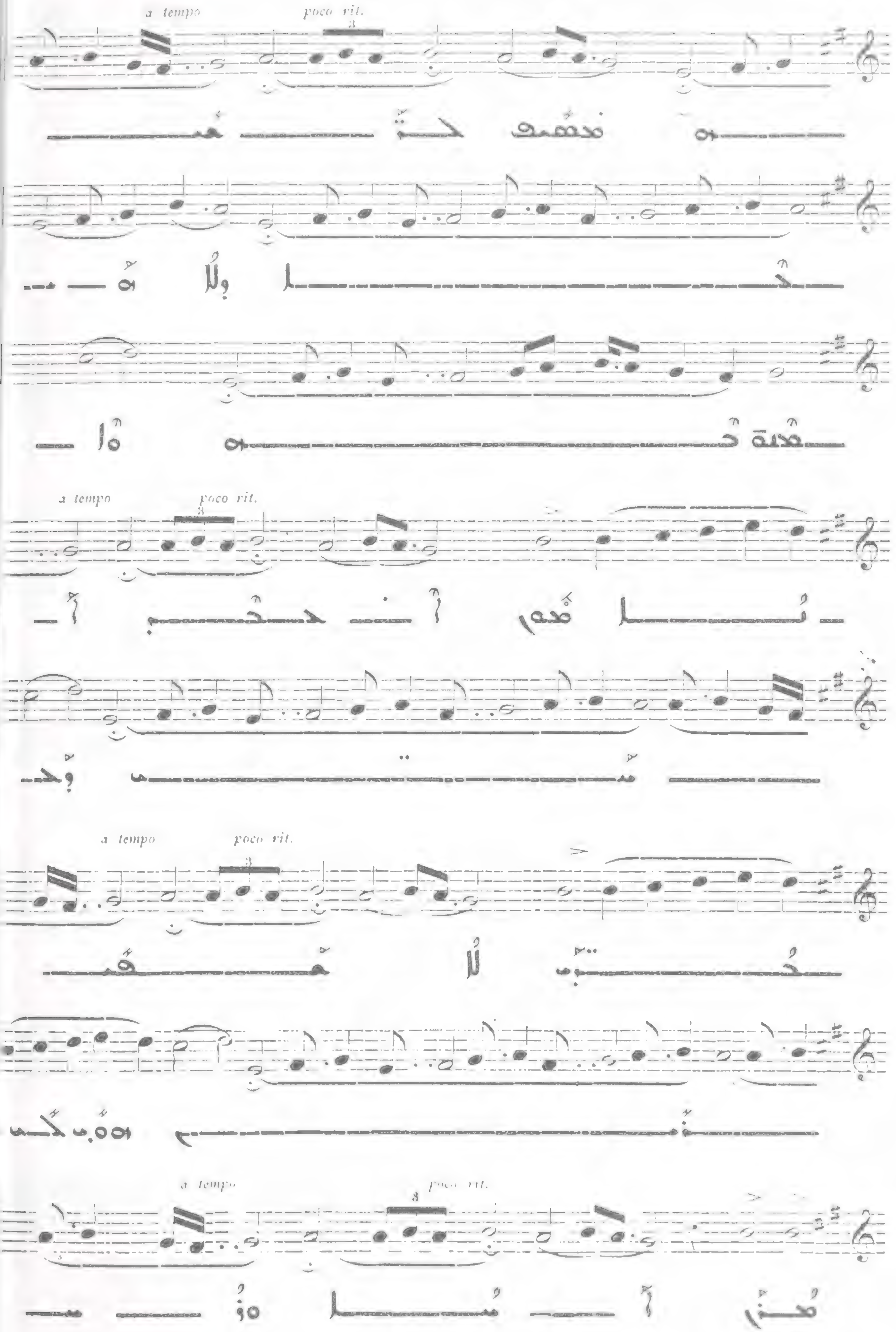


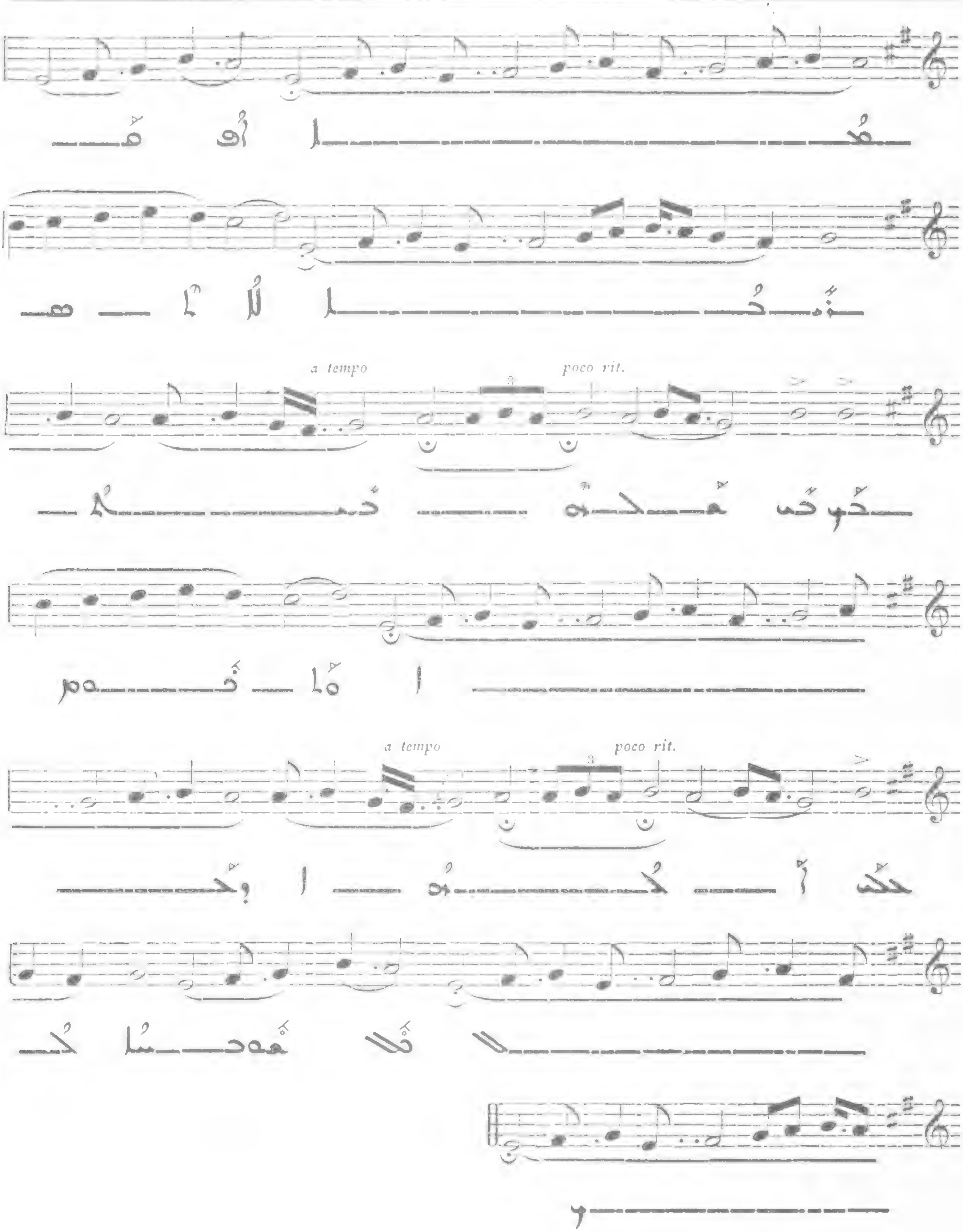

a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.


a tempo
poco rit.

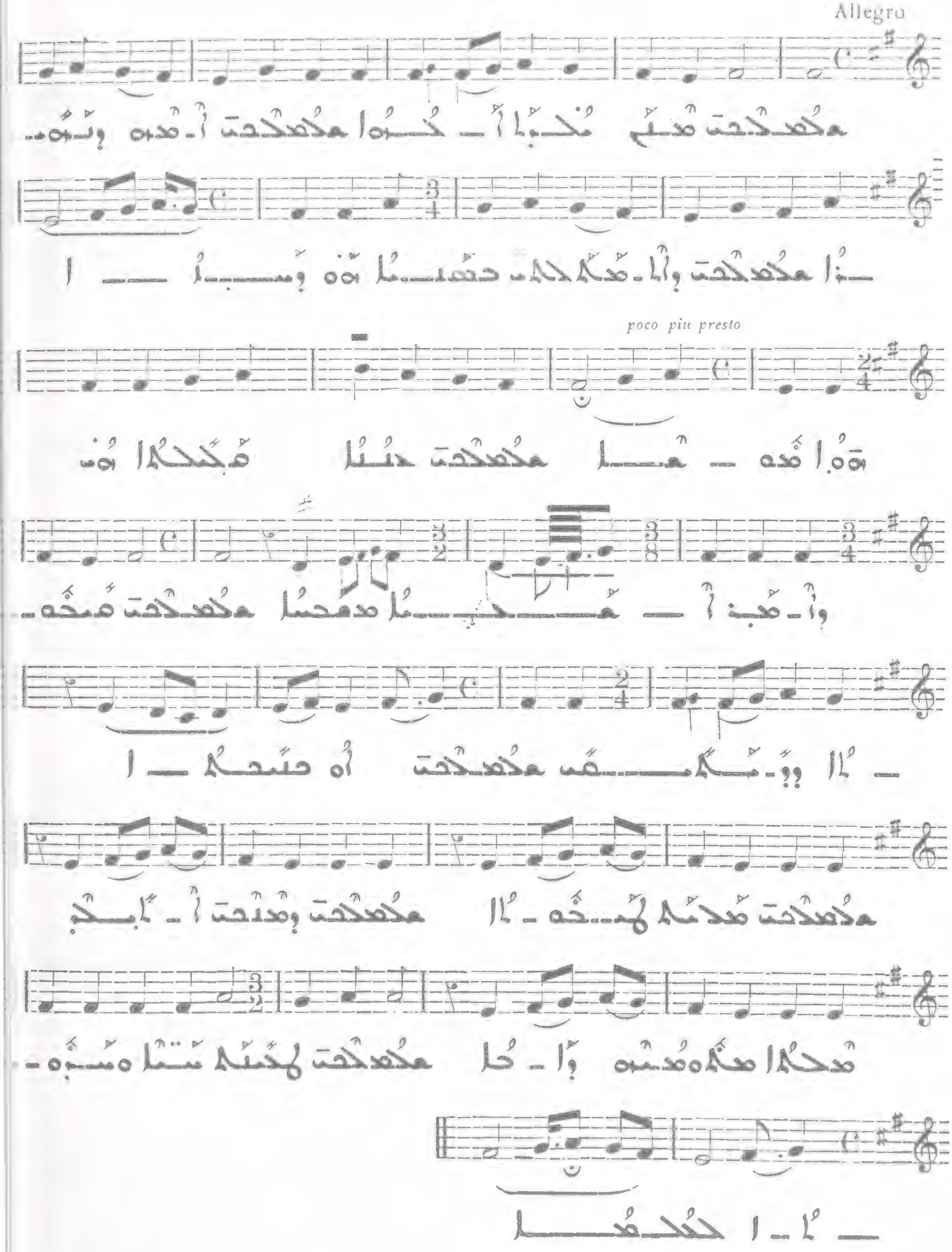

a tempo
poco rit.
a tempo
poco rit.

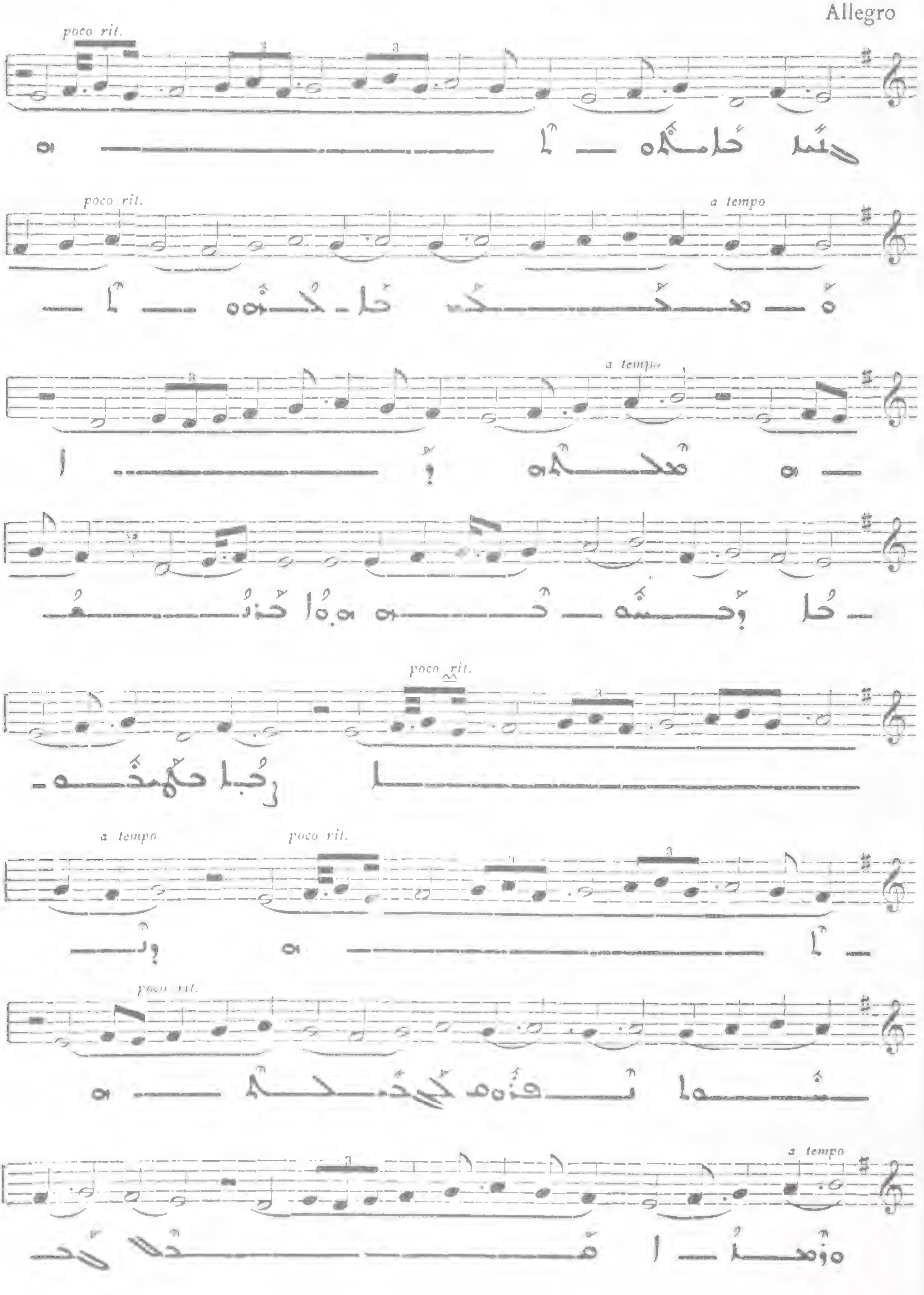


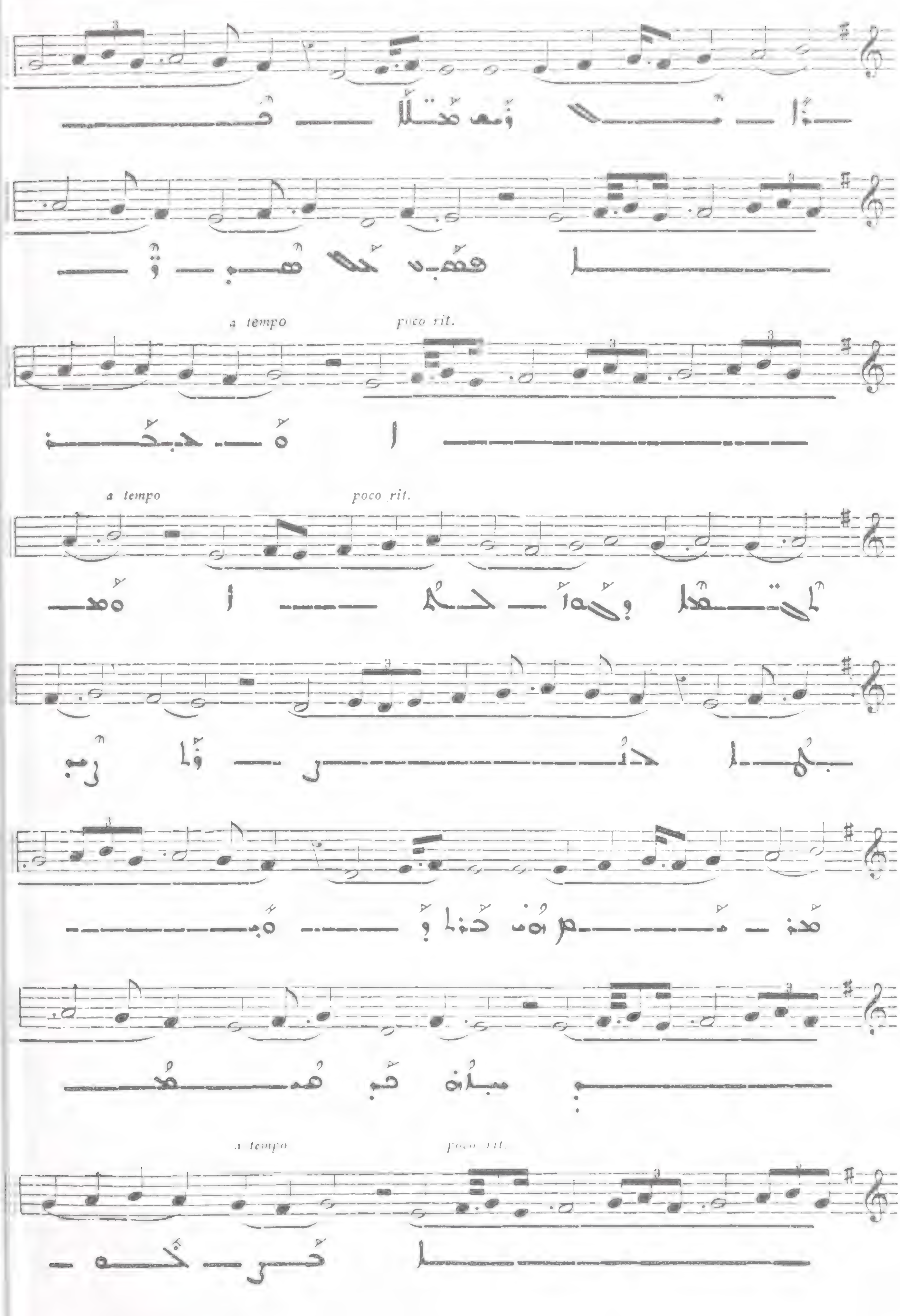

a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.

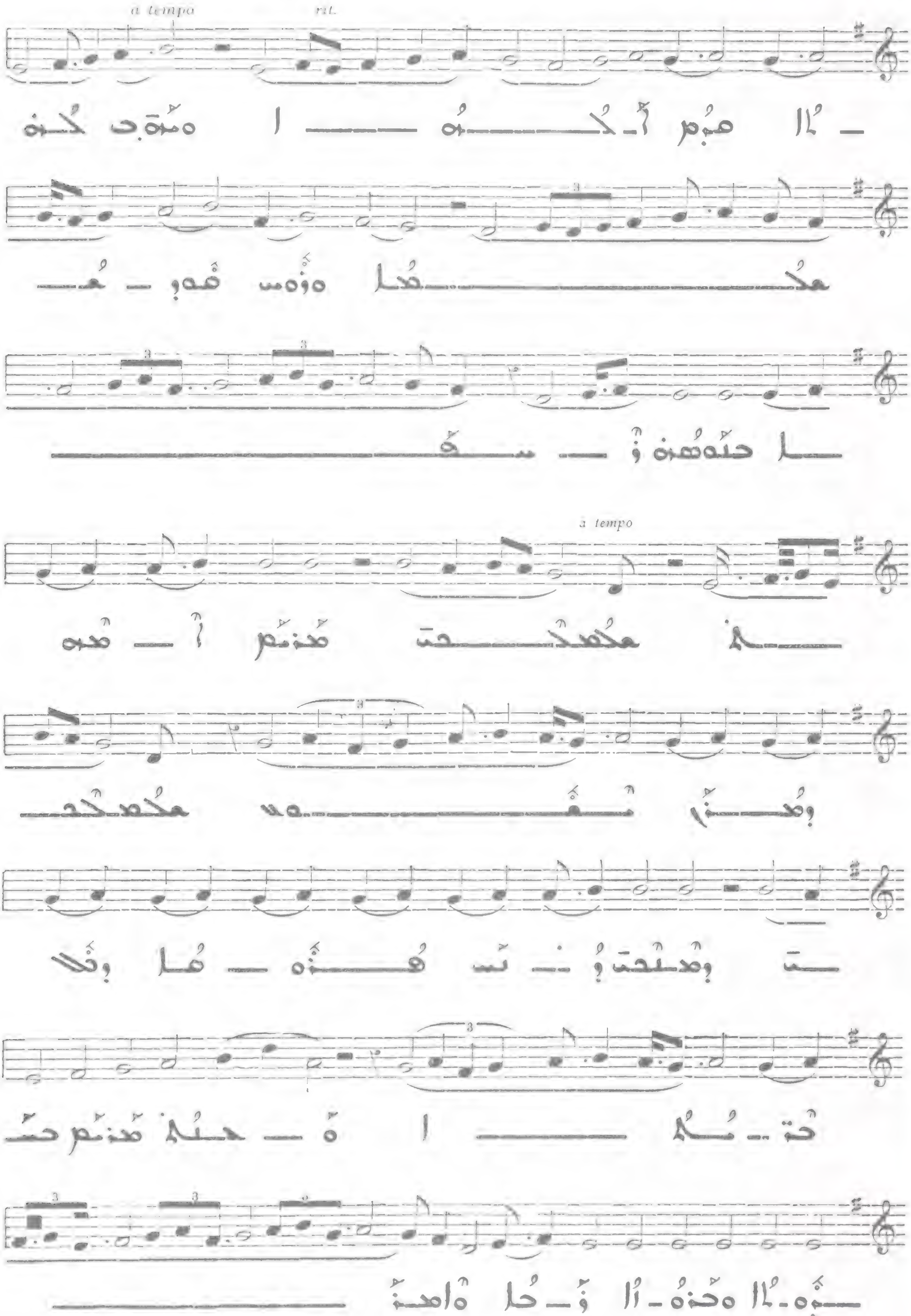

a tempo
poco rit.
a tempo
poco rit.

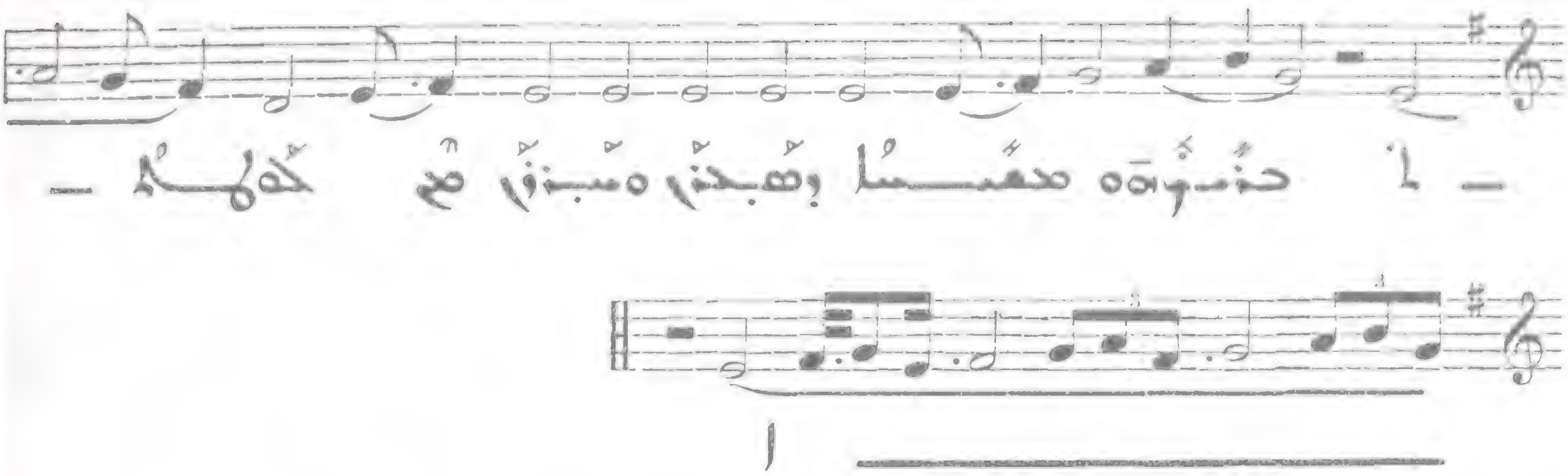
812




Allegro
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
poco rit.
a tempo


a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.

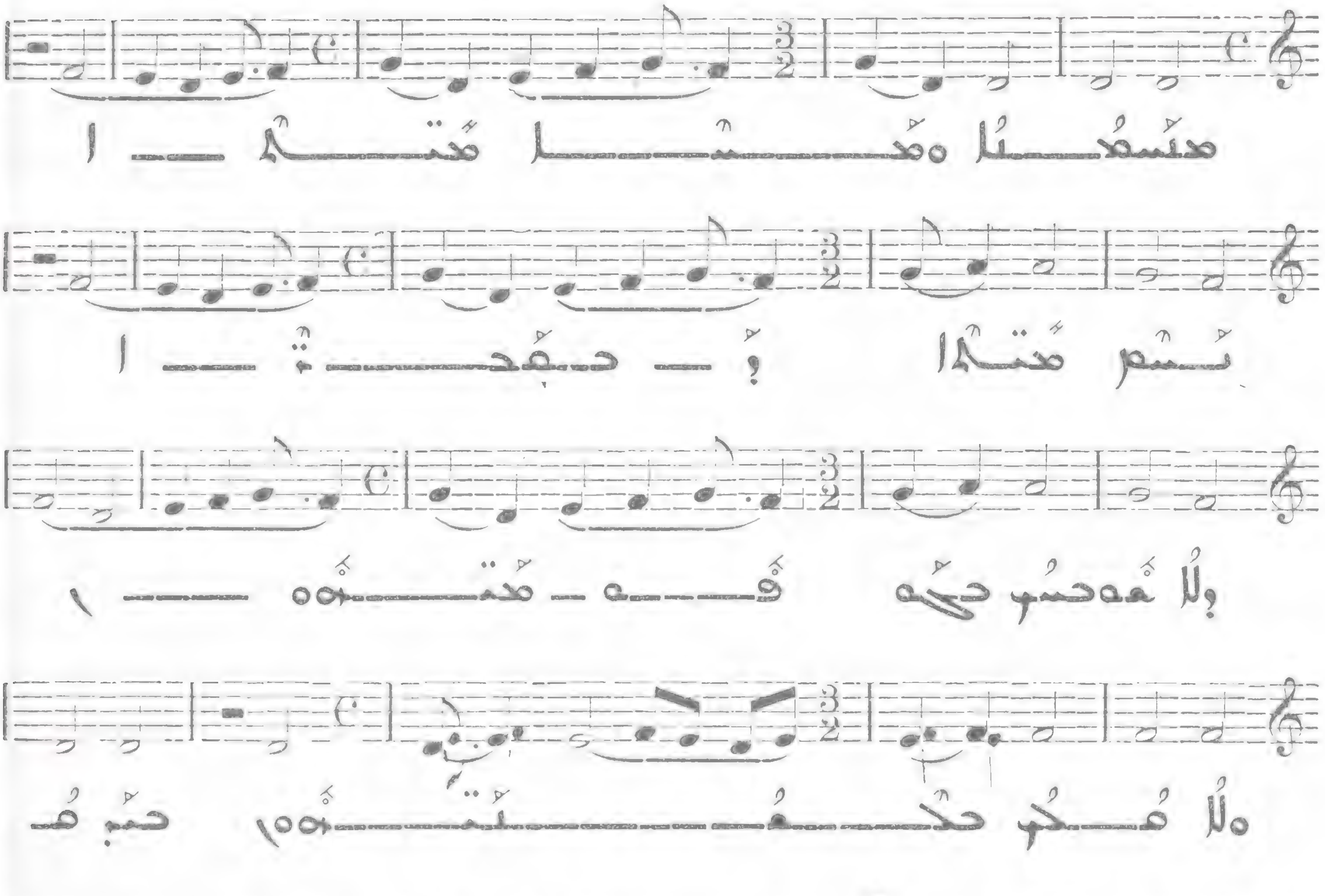

a tempo
rit.
a tempo

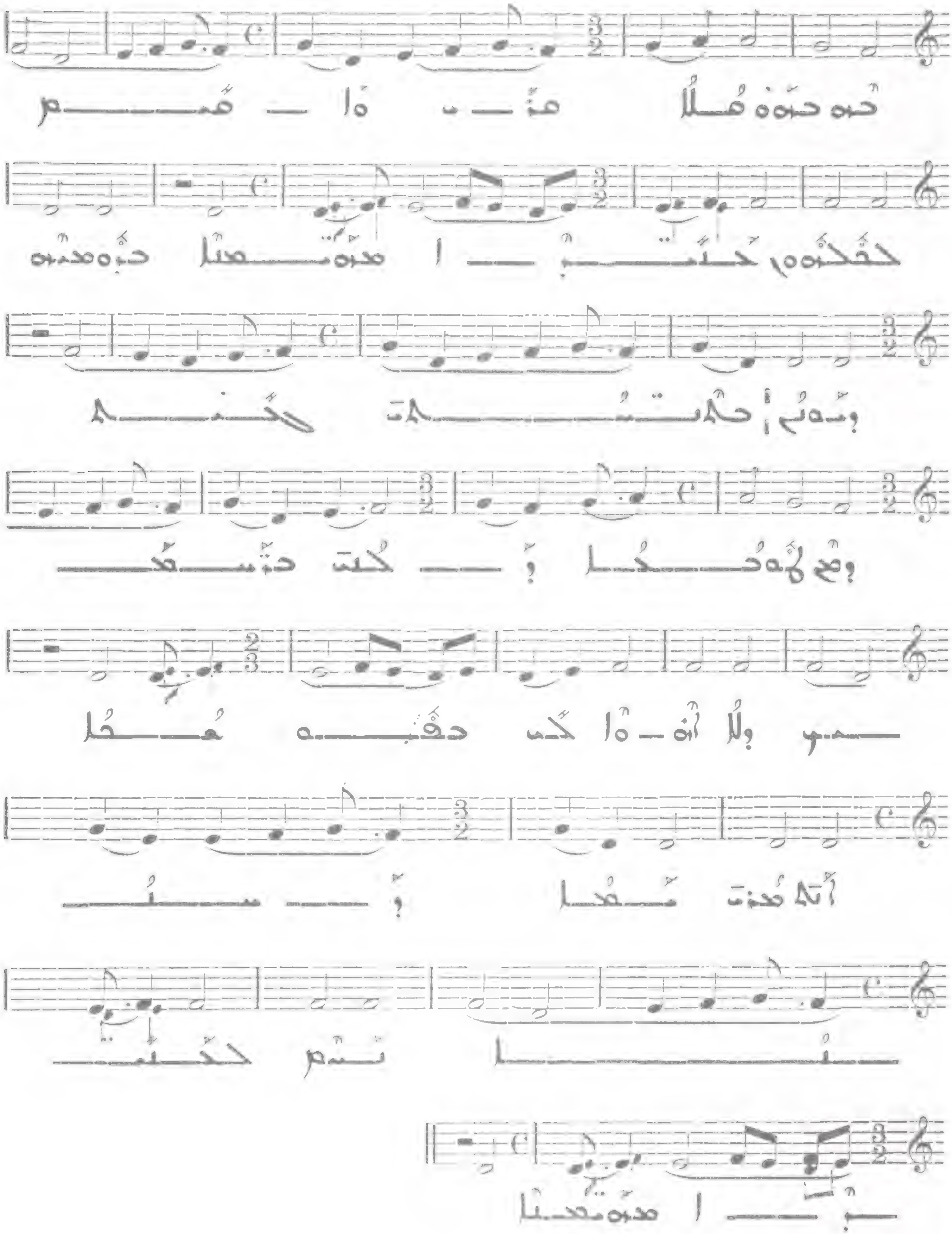


ܩܝܡܬܐ ܫܡܫܬܐ

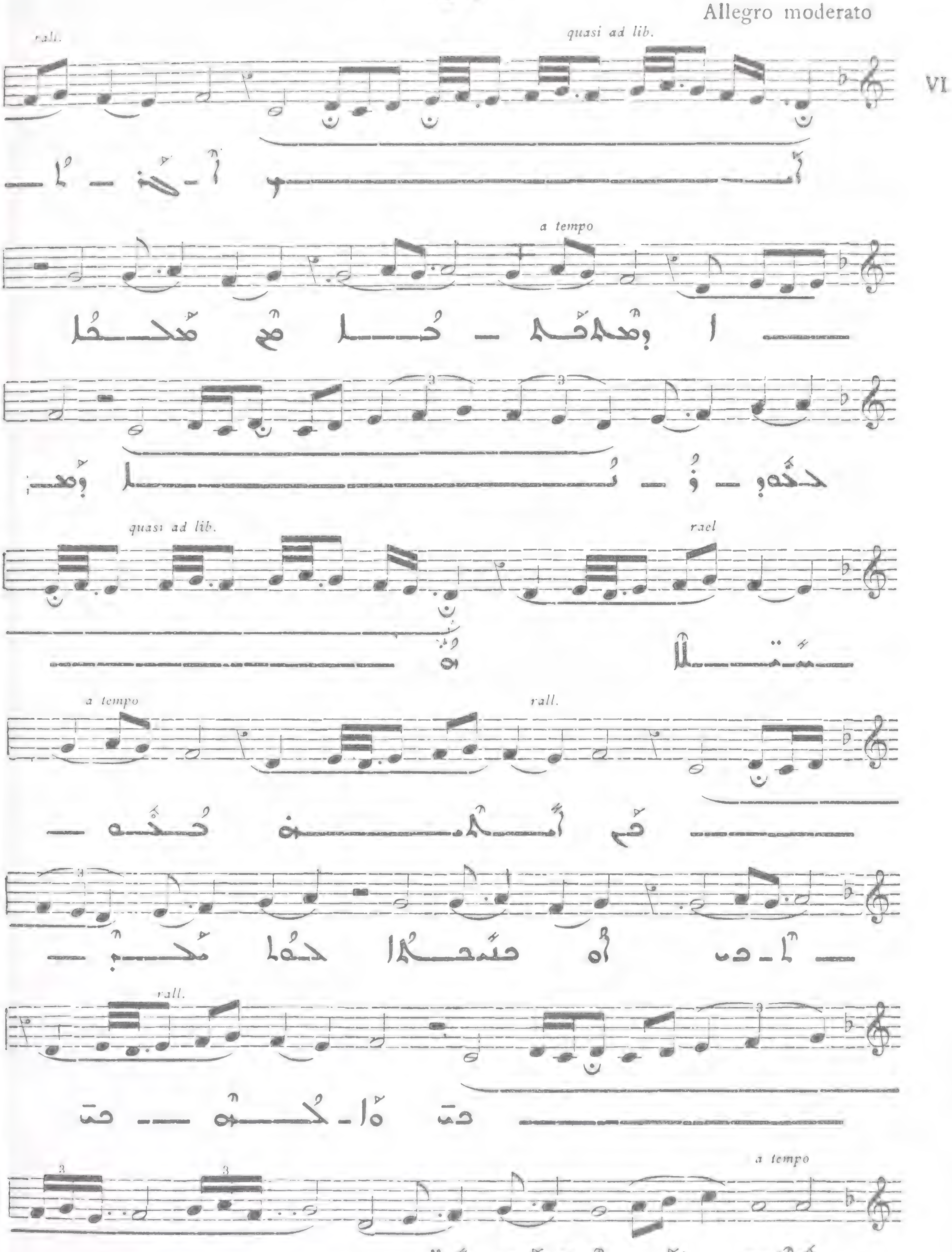
ܡܫܡܫܢܐ ܘܟܗܢܐ ܩܕܝܫܬܐ 814

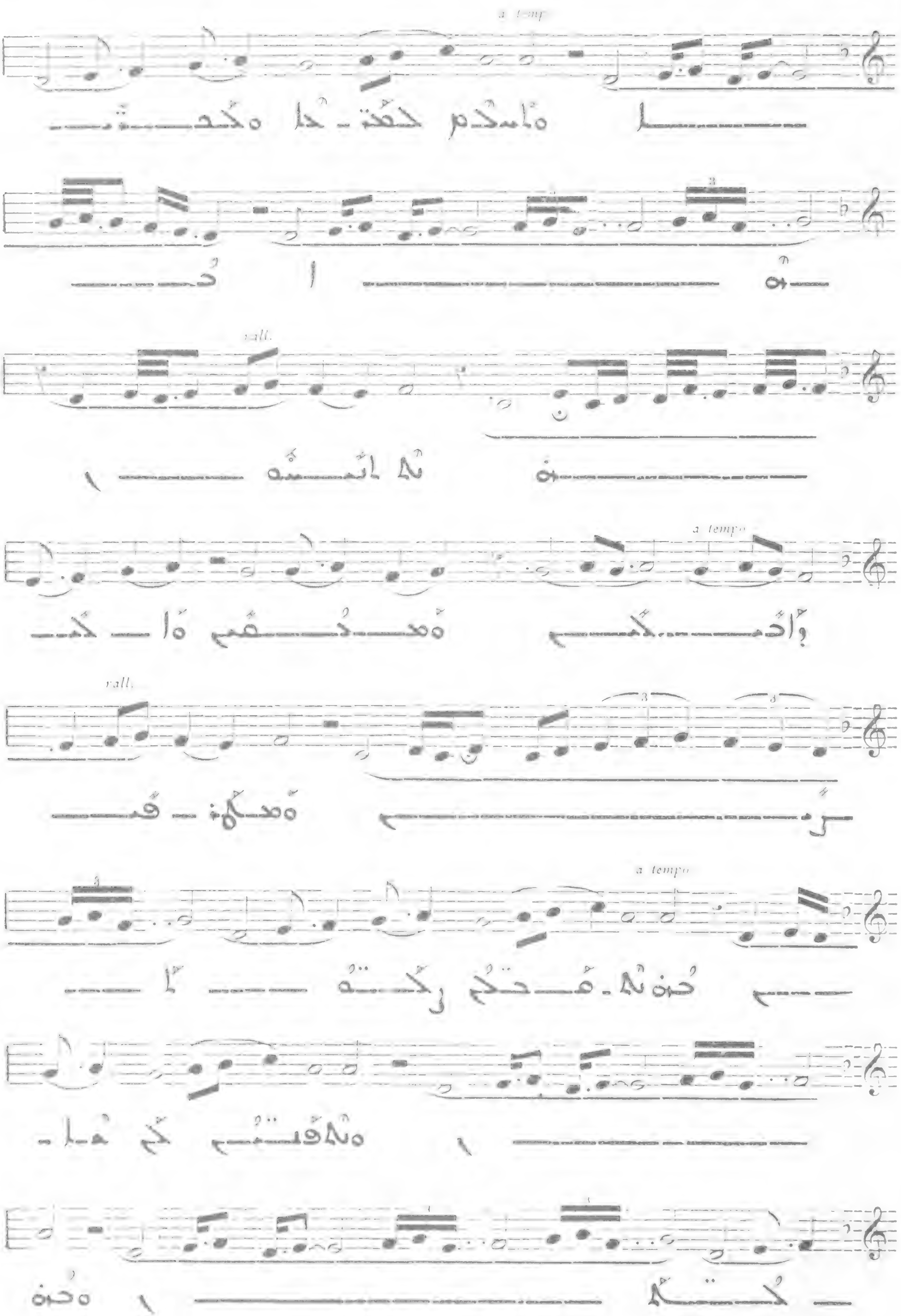
VI

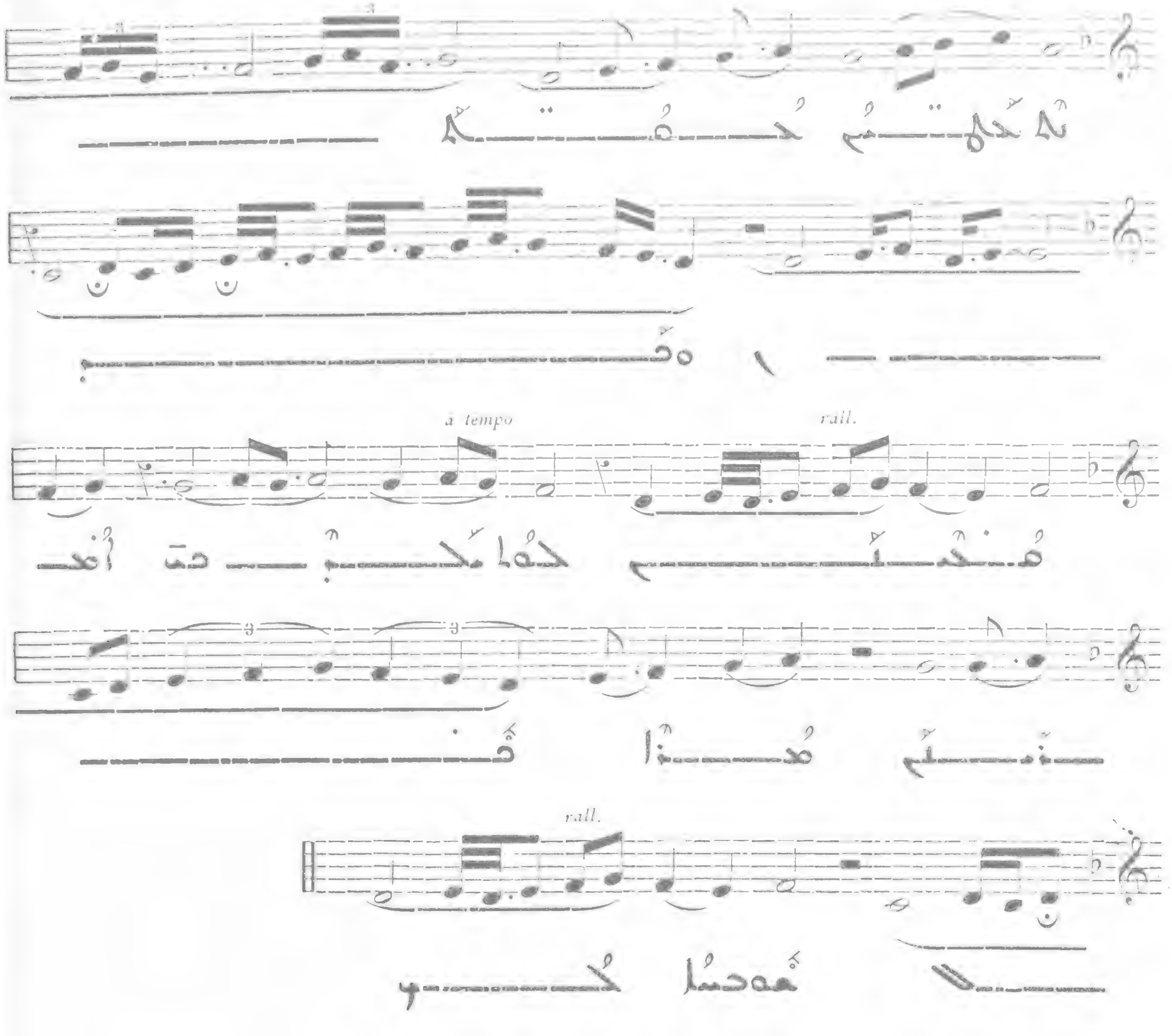




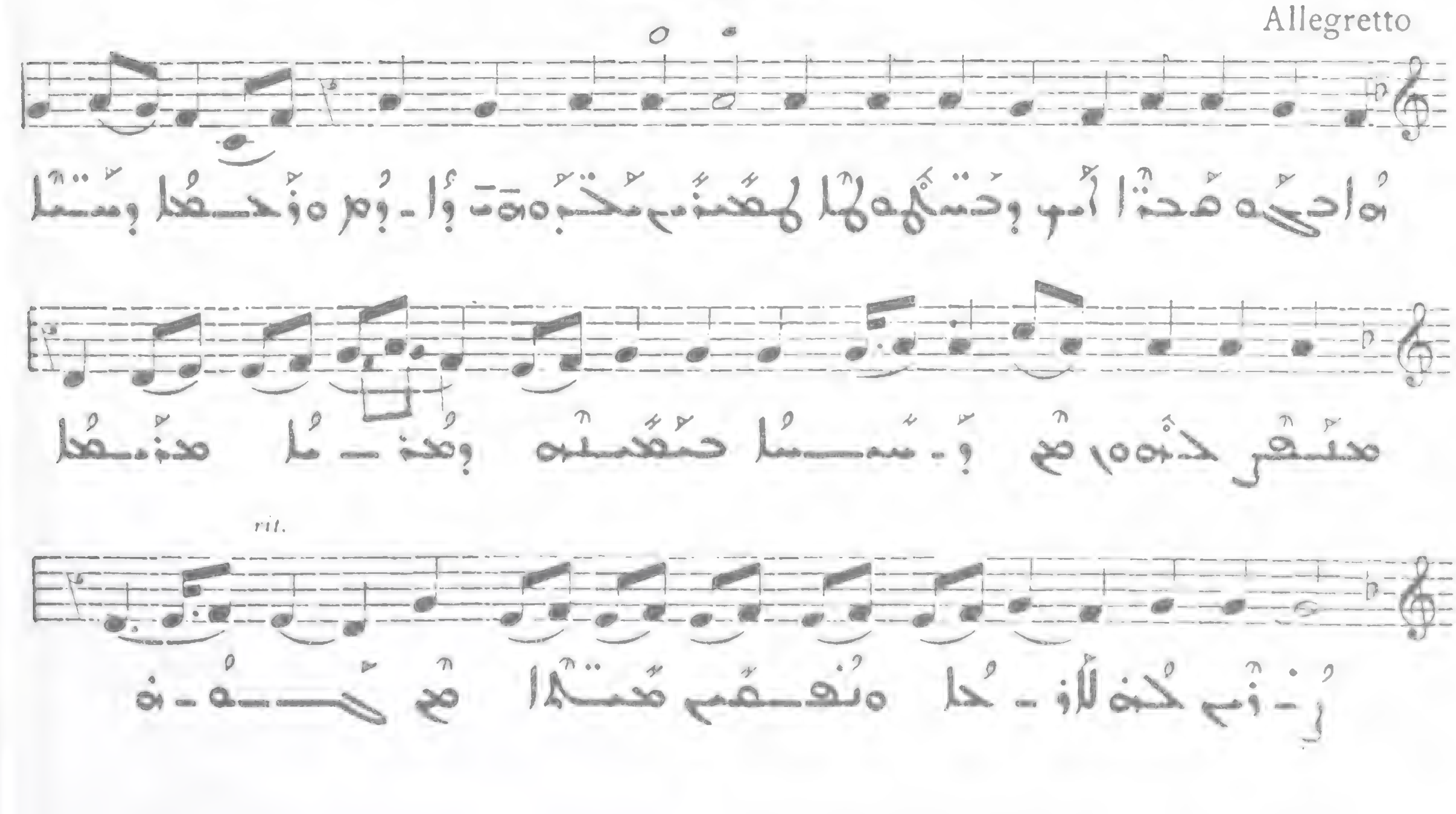
815

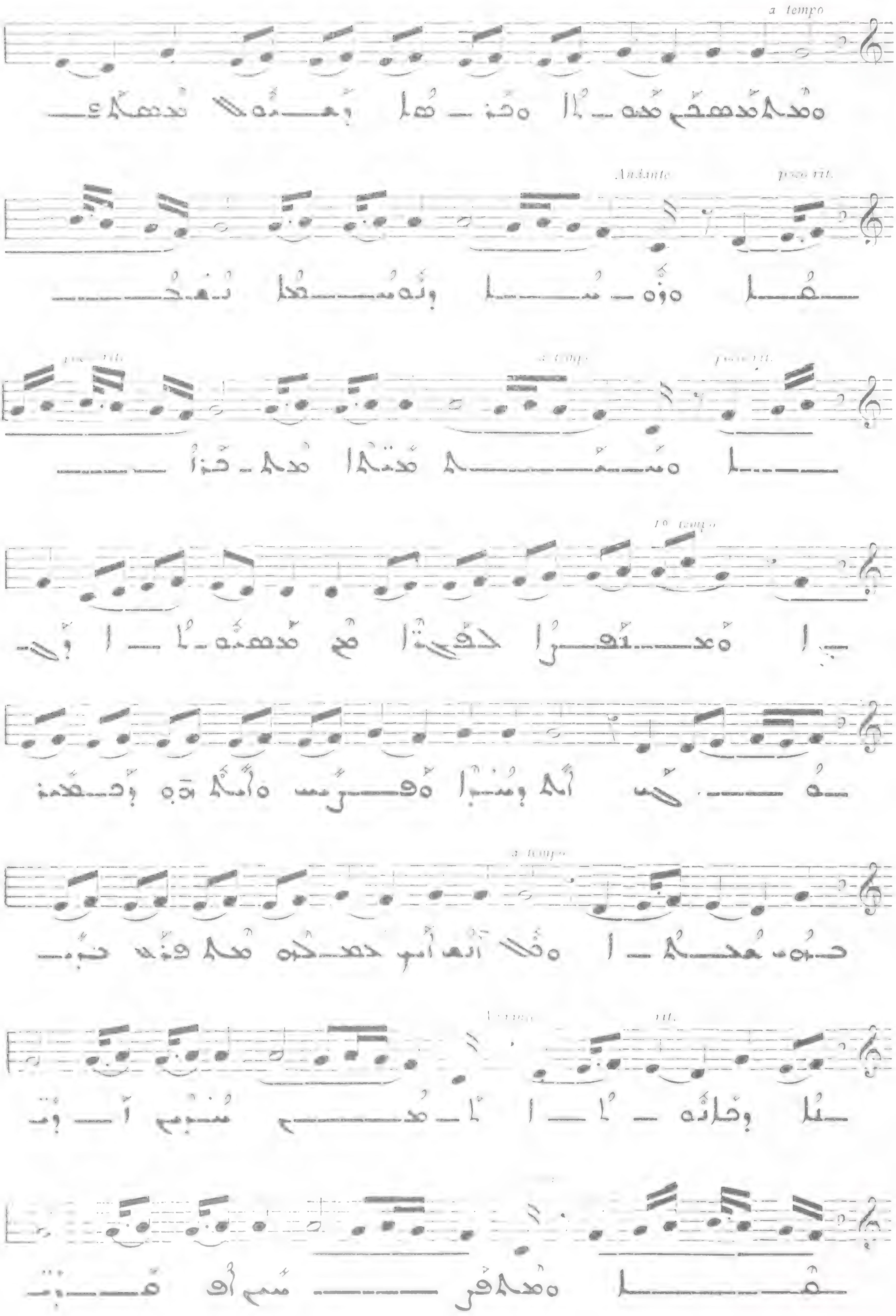

Allegro moderato
VI
rall.
quasi ad lib.
a tempo
quasi ad lib.
rael
a tempo
rall.
rall.
a tempo

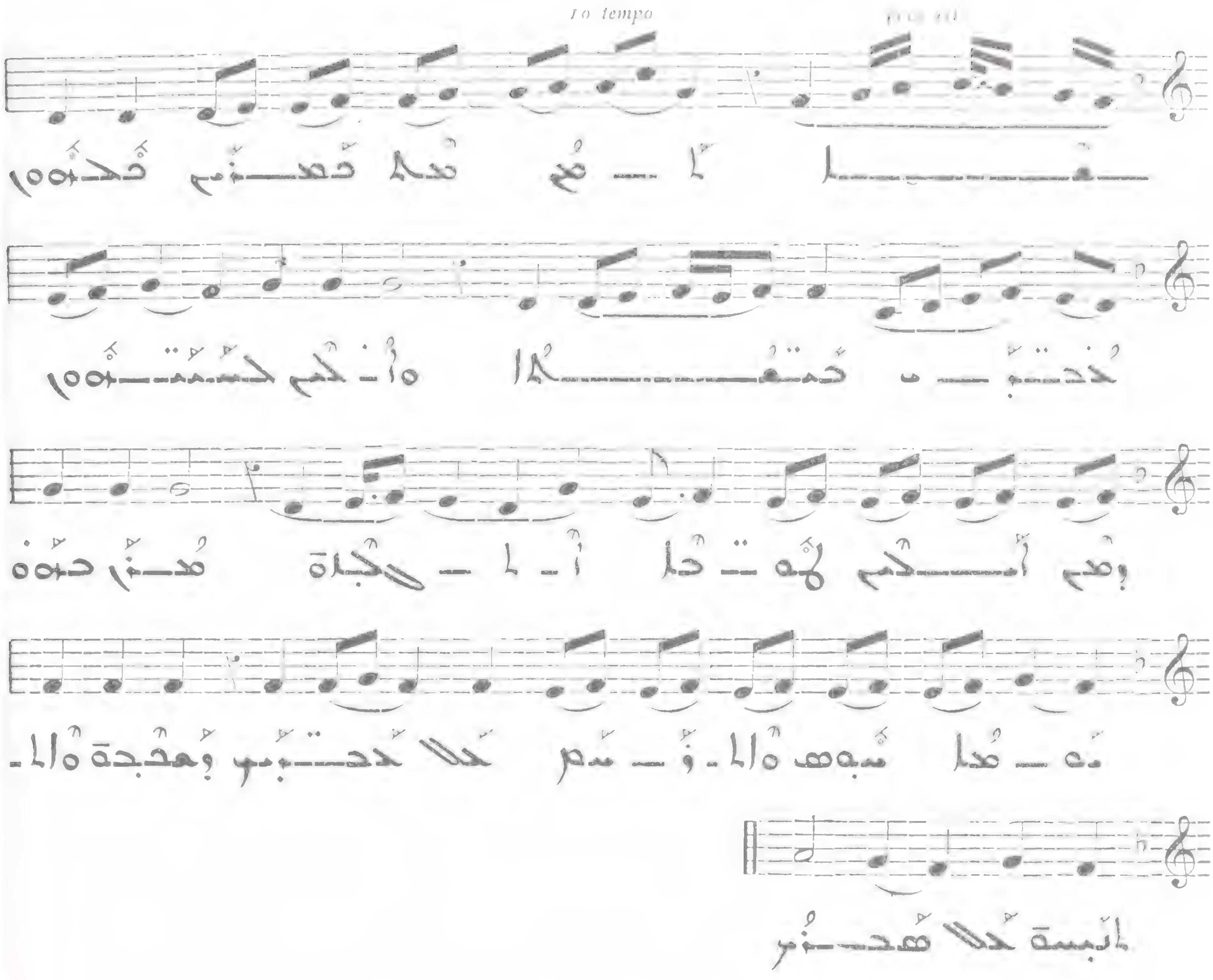

a tempo
rall.
a tempo
rall.
a tempo



816 ܗܐ ܕܒܚܐ ܩܕܝܫܐ



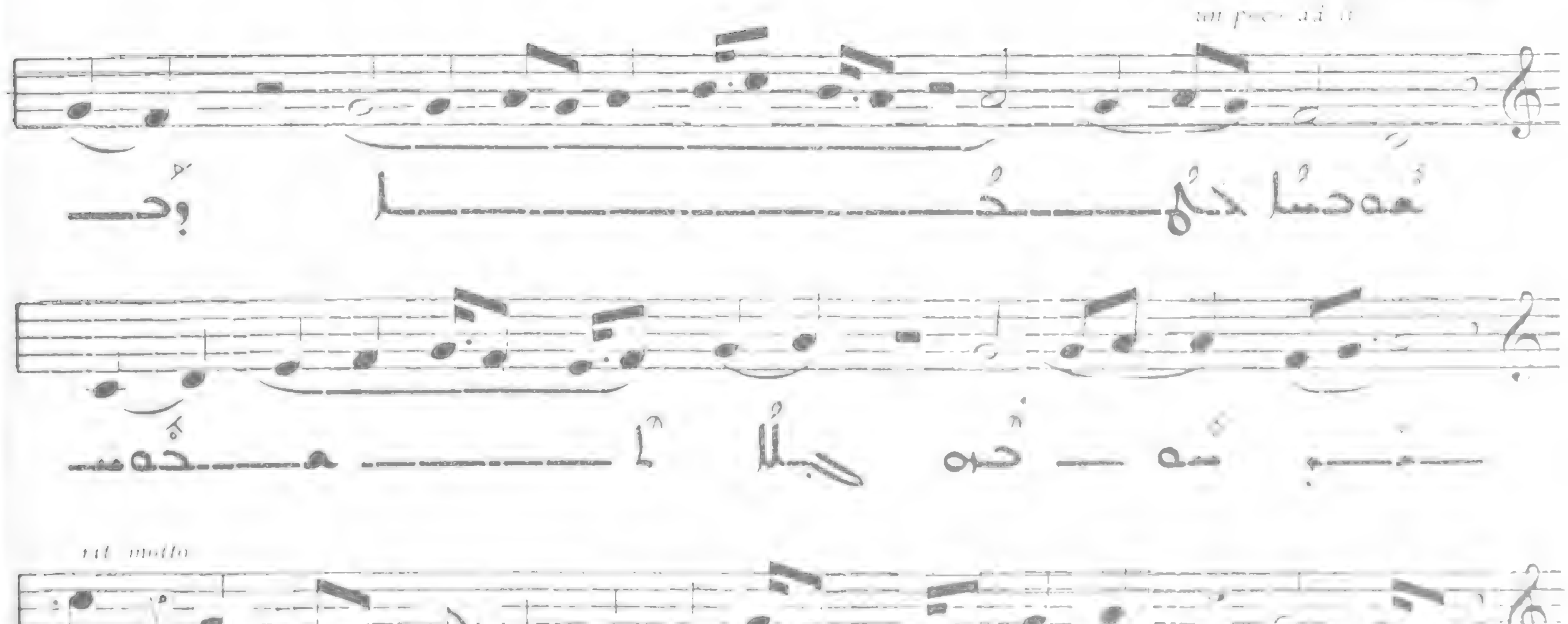

a tempo
Andante
poco rit.
1° tempo
a tempo
rit.

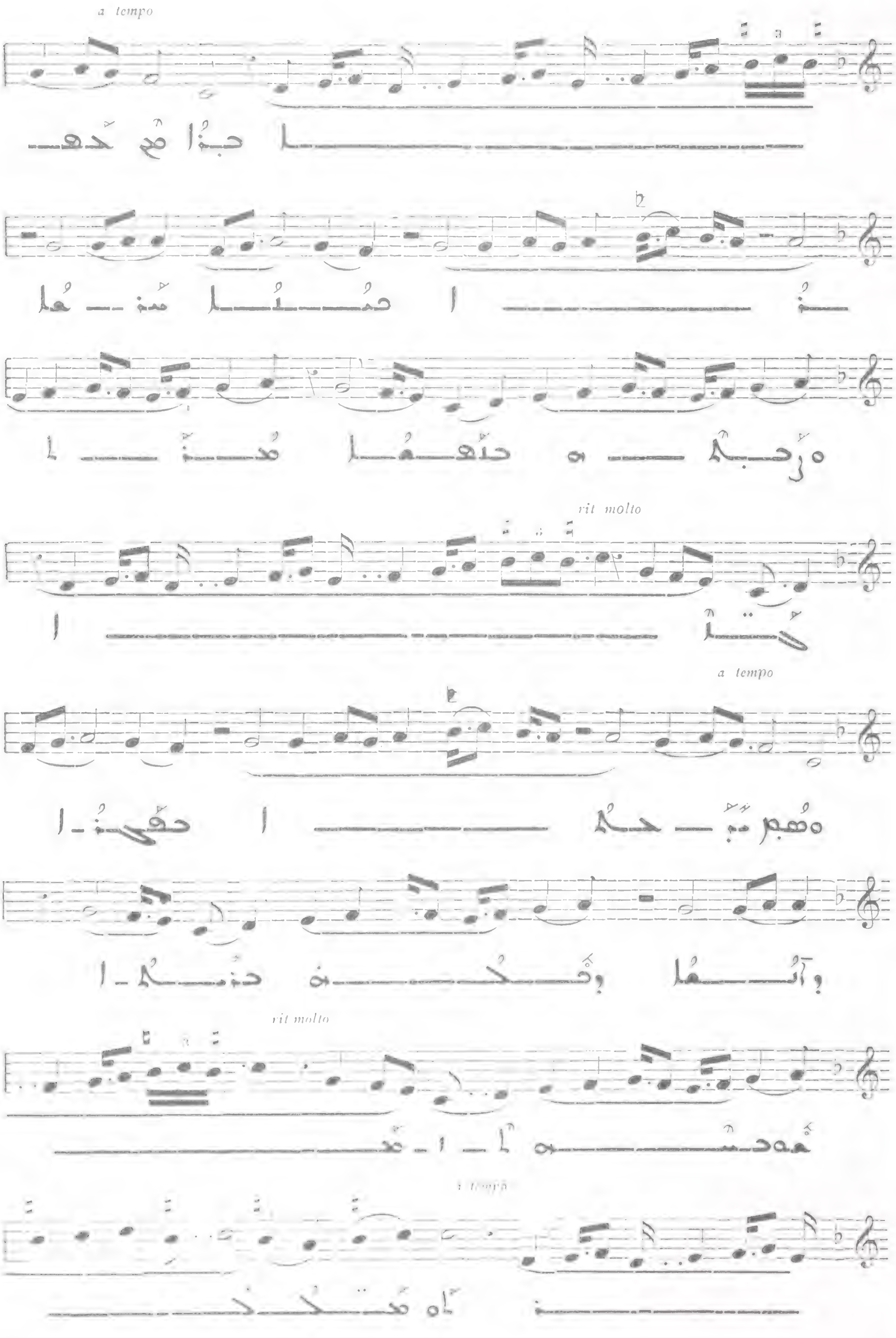


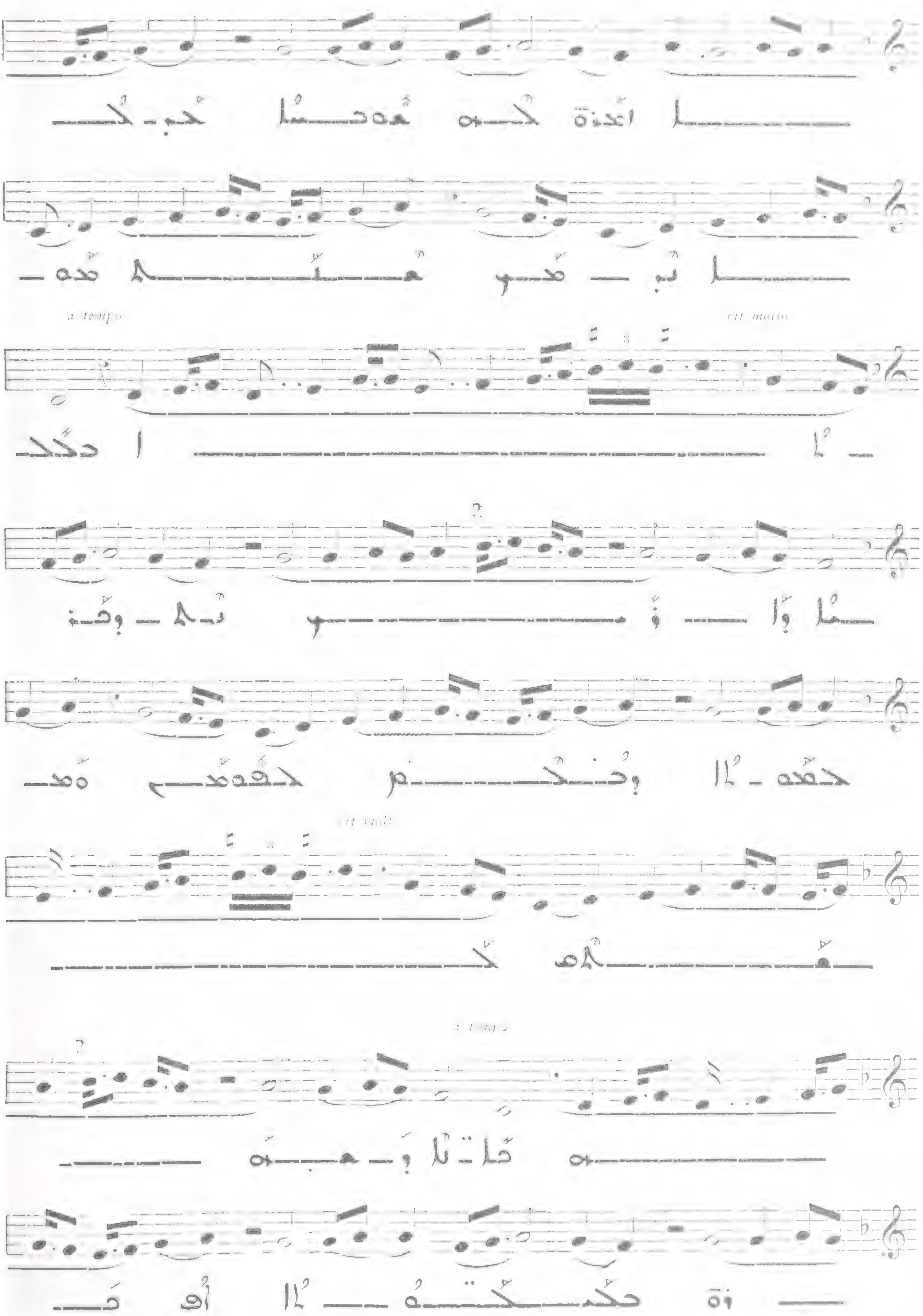
817 ܫܘܒܚܐ ܠܐܠܗܐ

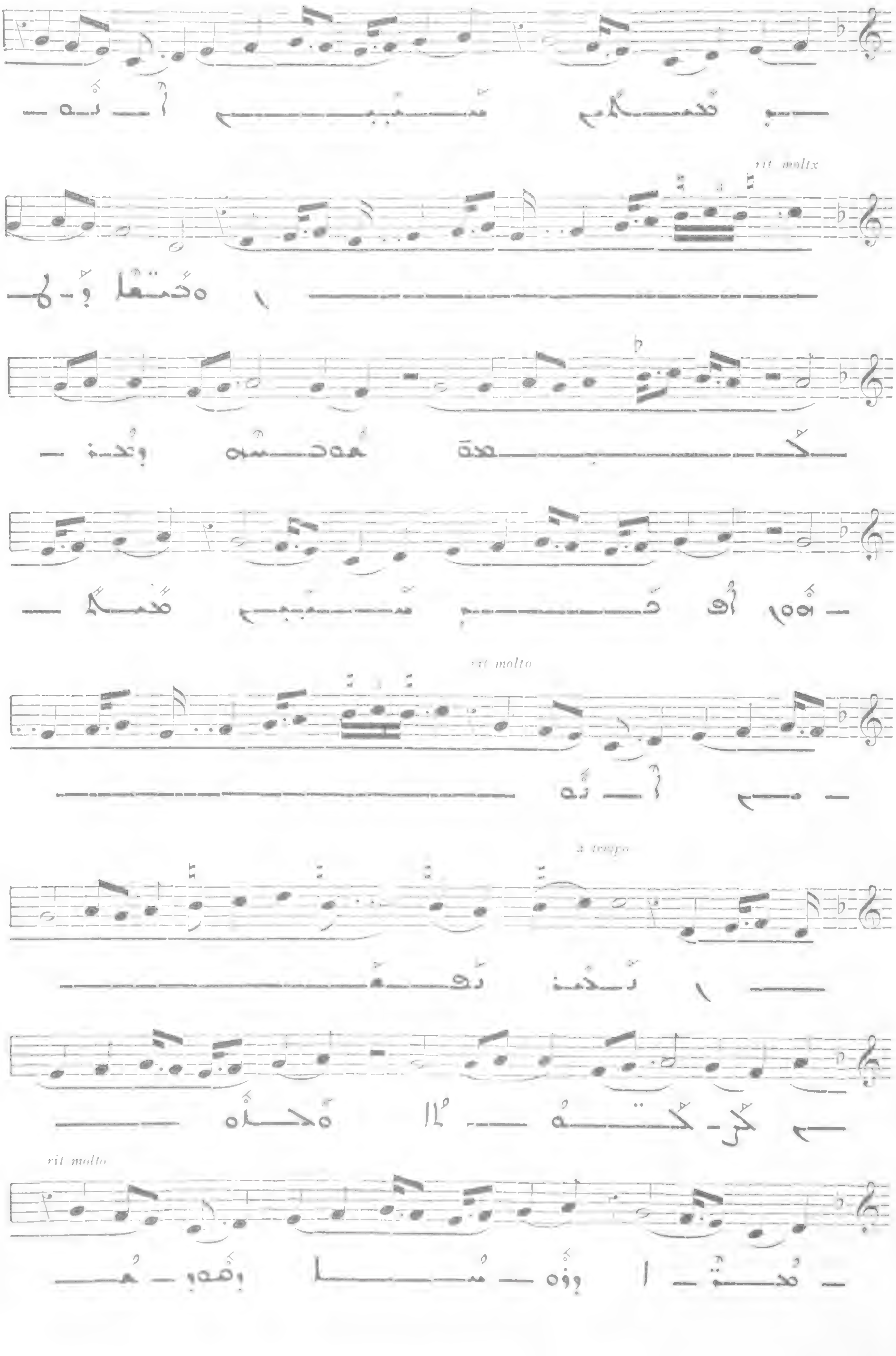
Allegro

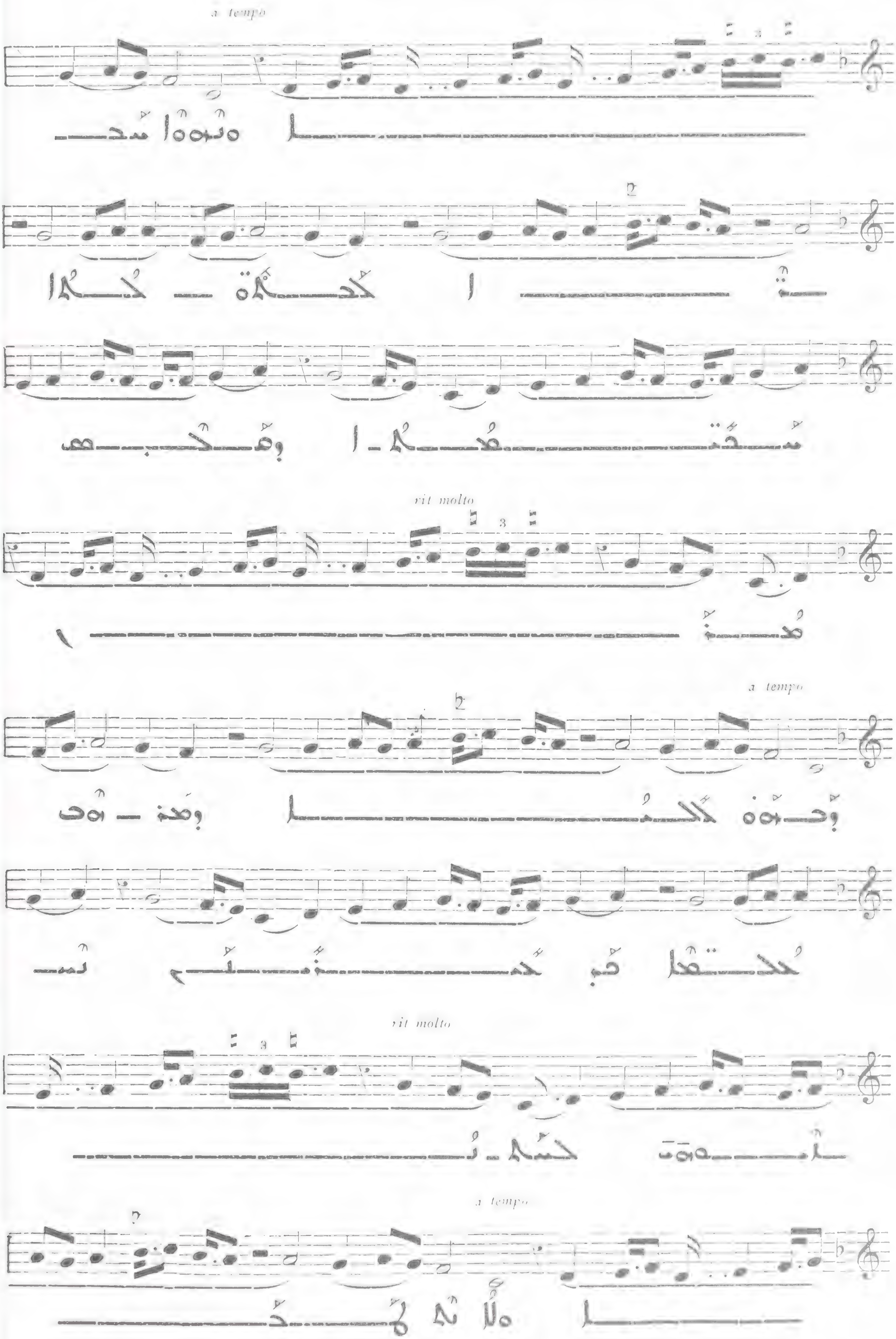
VI

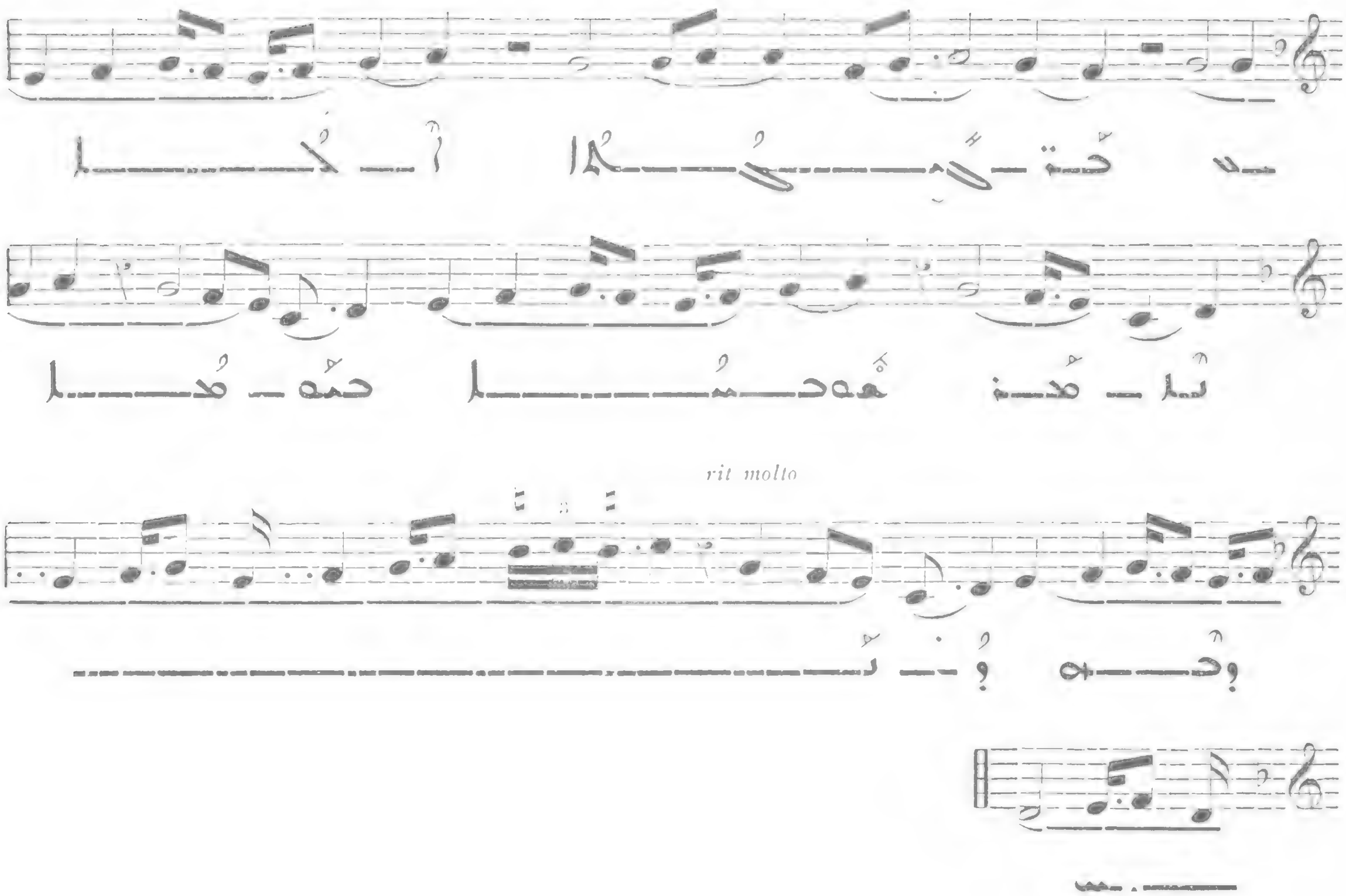



a tempo
rit molto
a tempo
rit molto
a tempo


a tempo
rit molto
rit molto
a tempo


rit. molto
rit. molto
a tempo
rit. molto

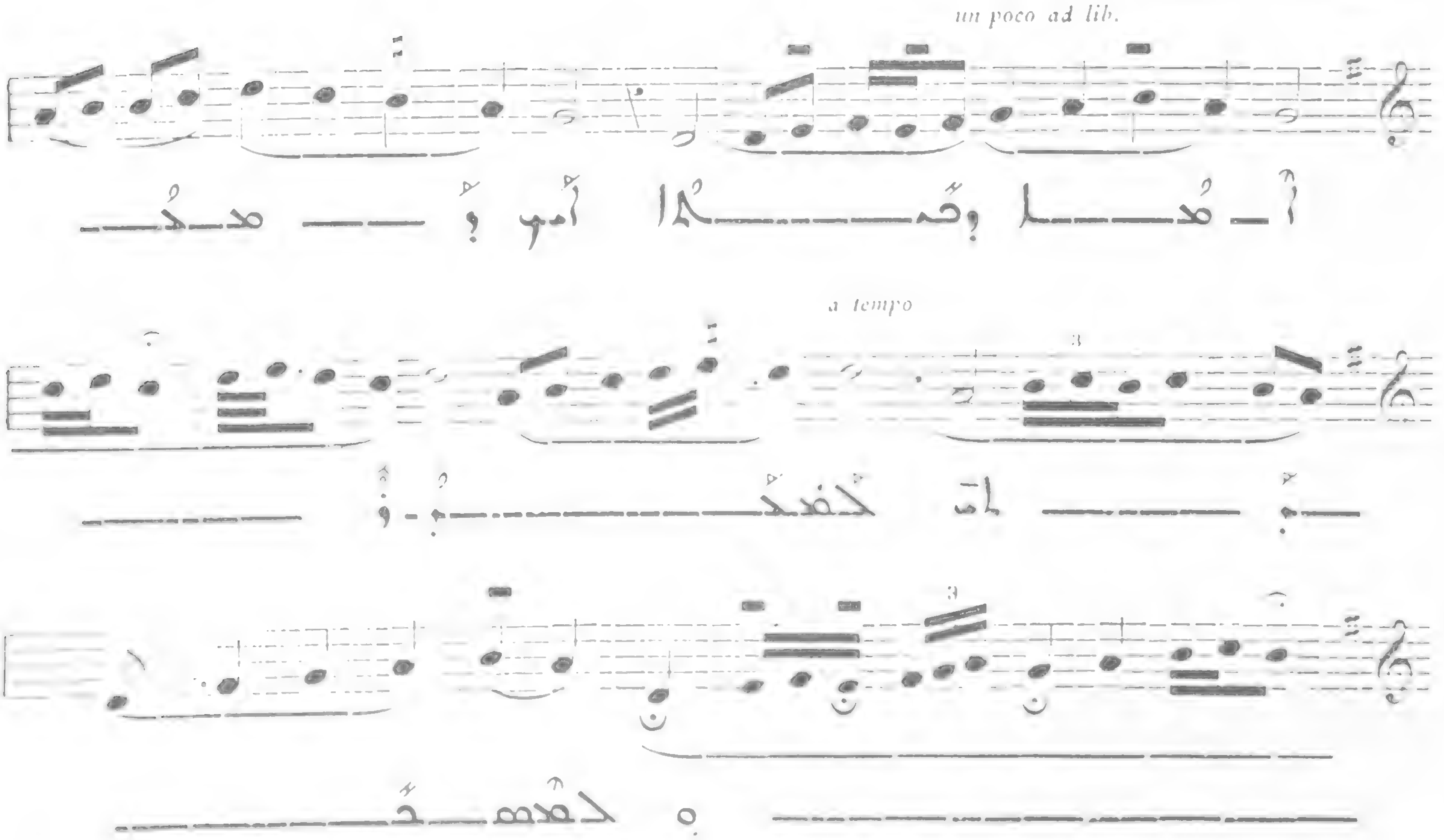

a tempo
rit molto
a tempo
rit molto
a tempo

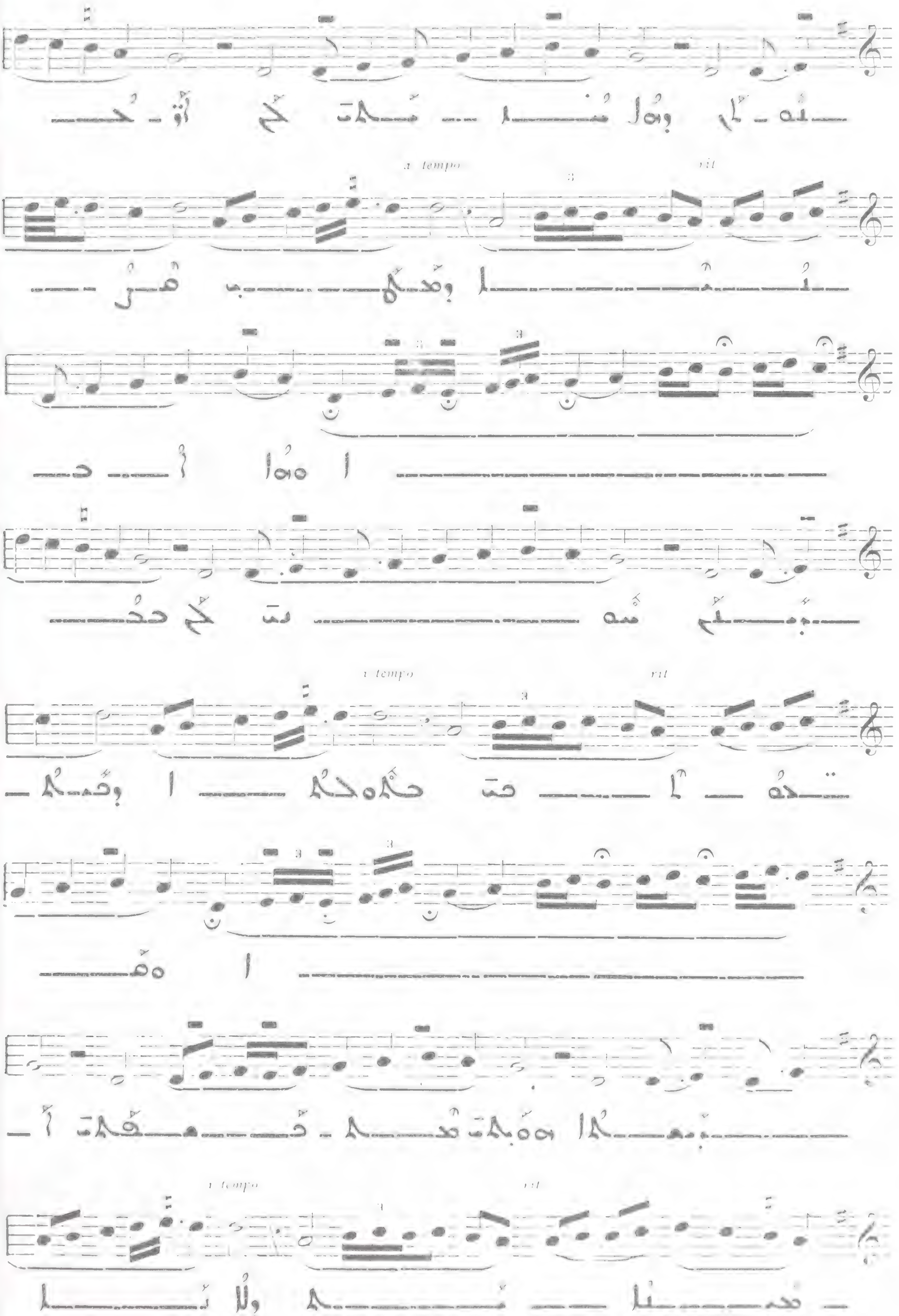


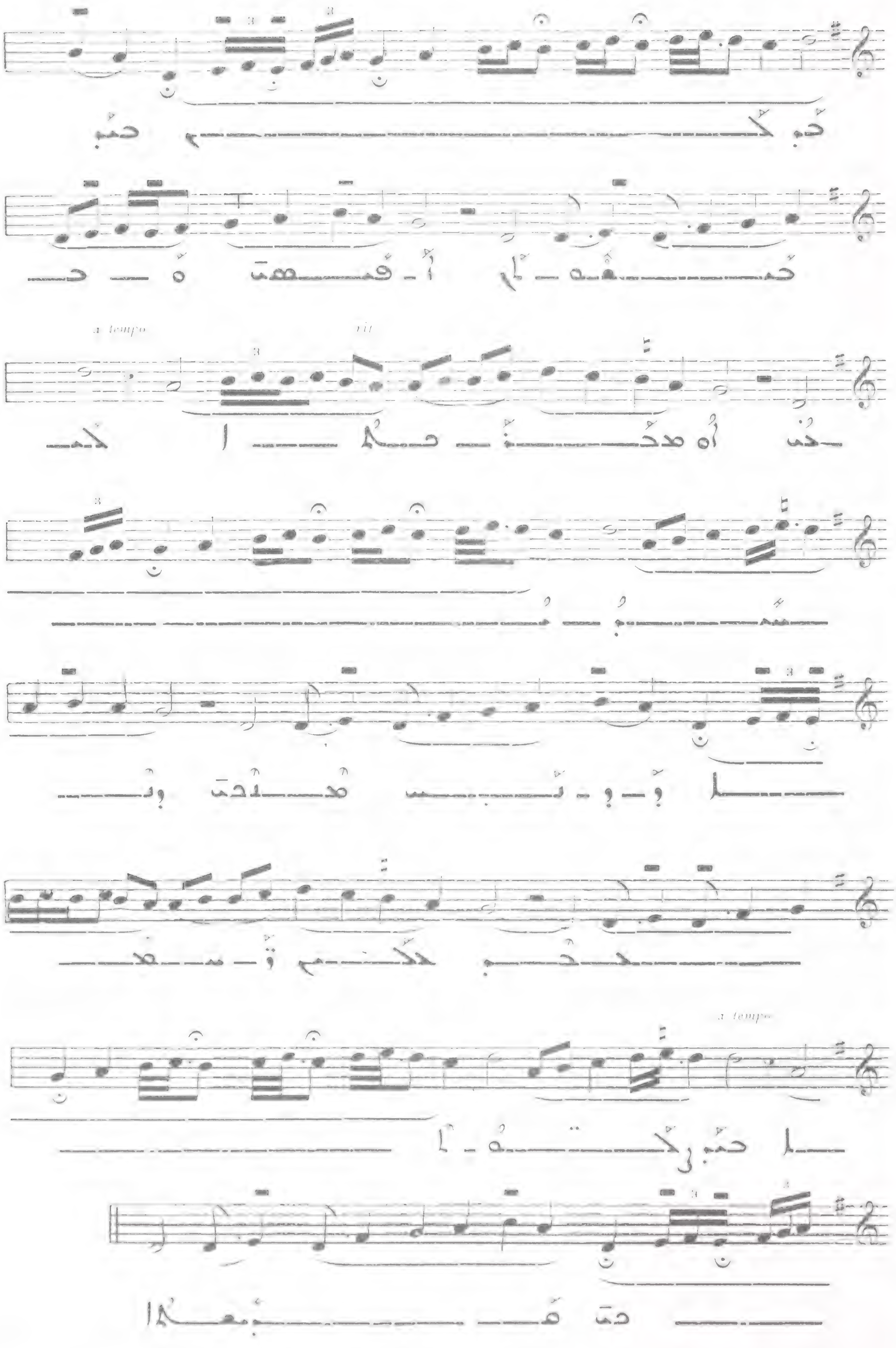
ܩܳܠܳܐ ܡܫܰܒܚܳܬܳܐ

ܐܒܐ ܕܩܘܫܬܐ 8

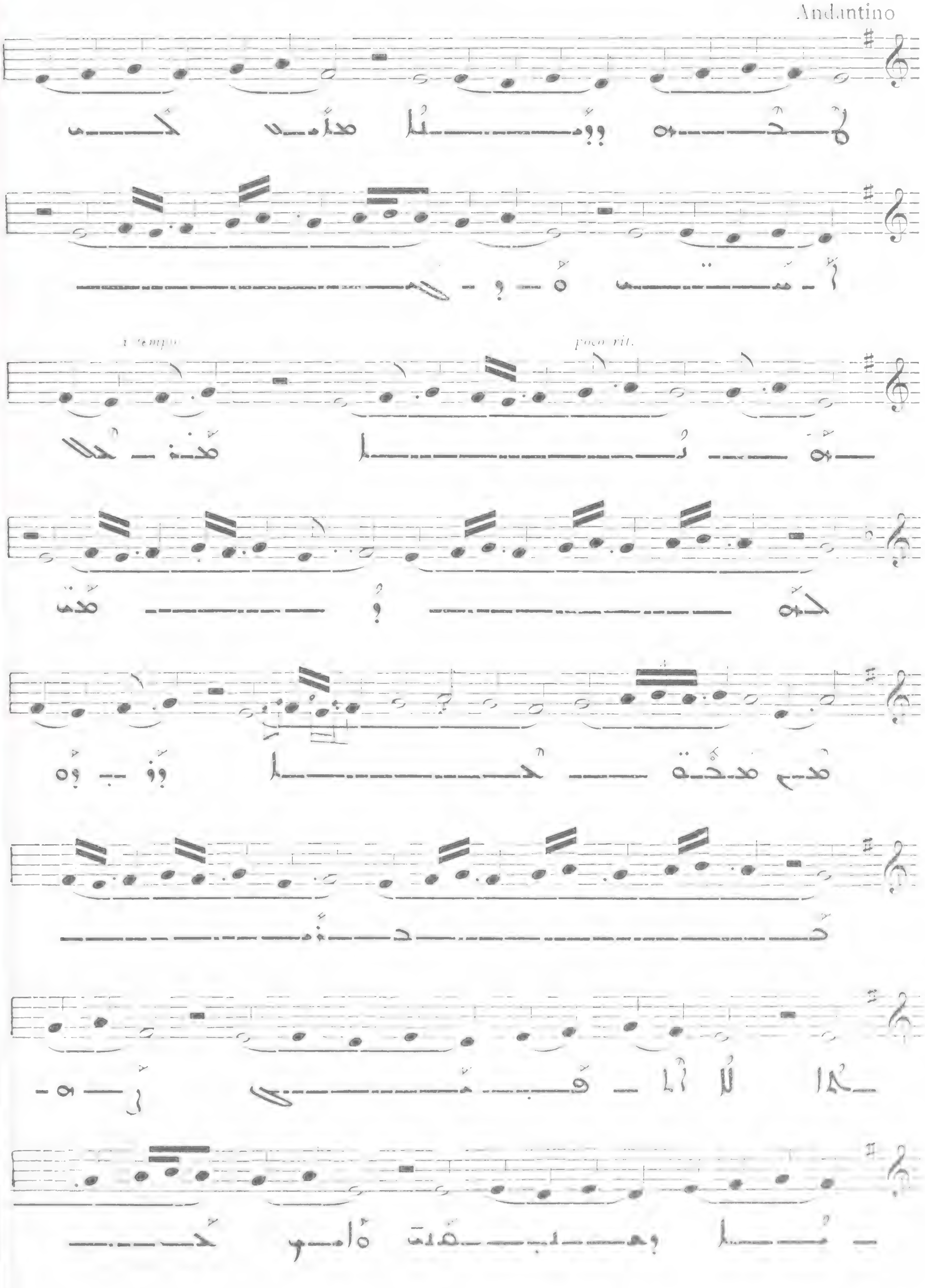
Allegro moderato

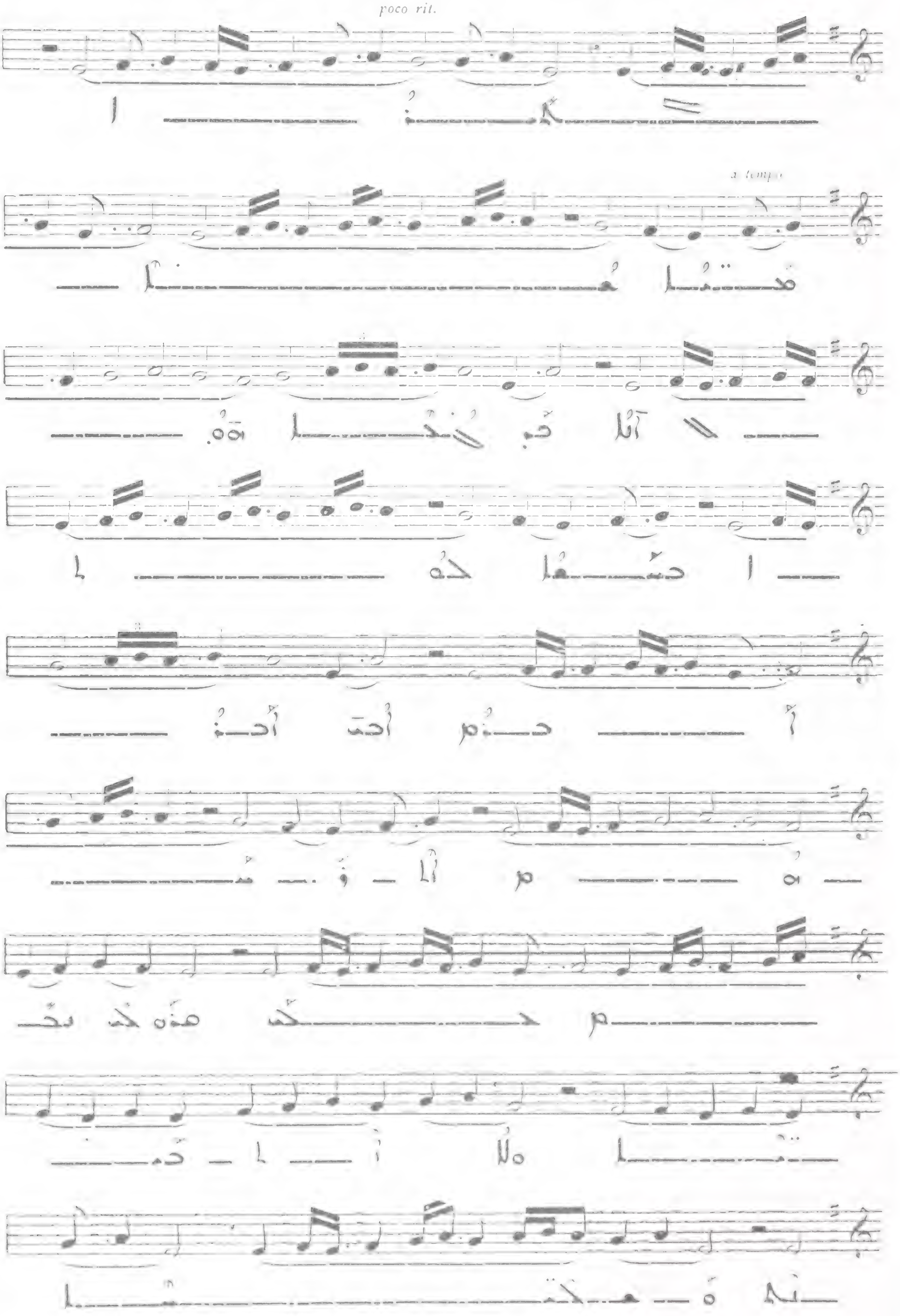


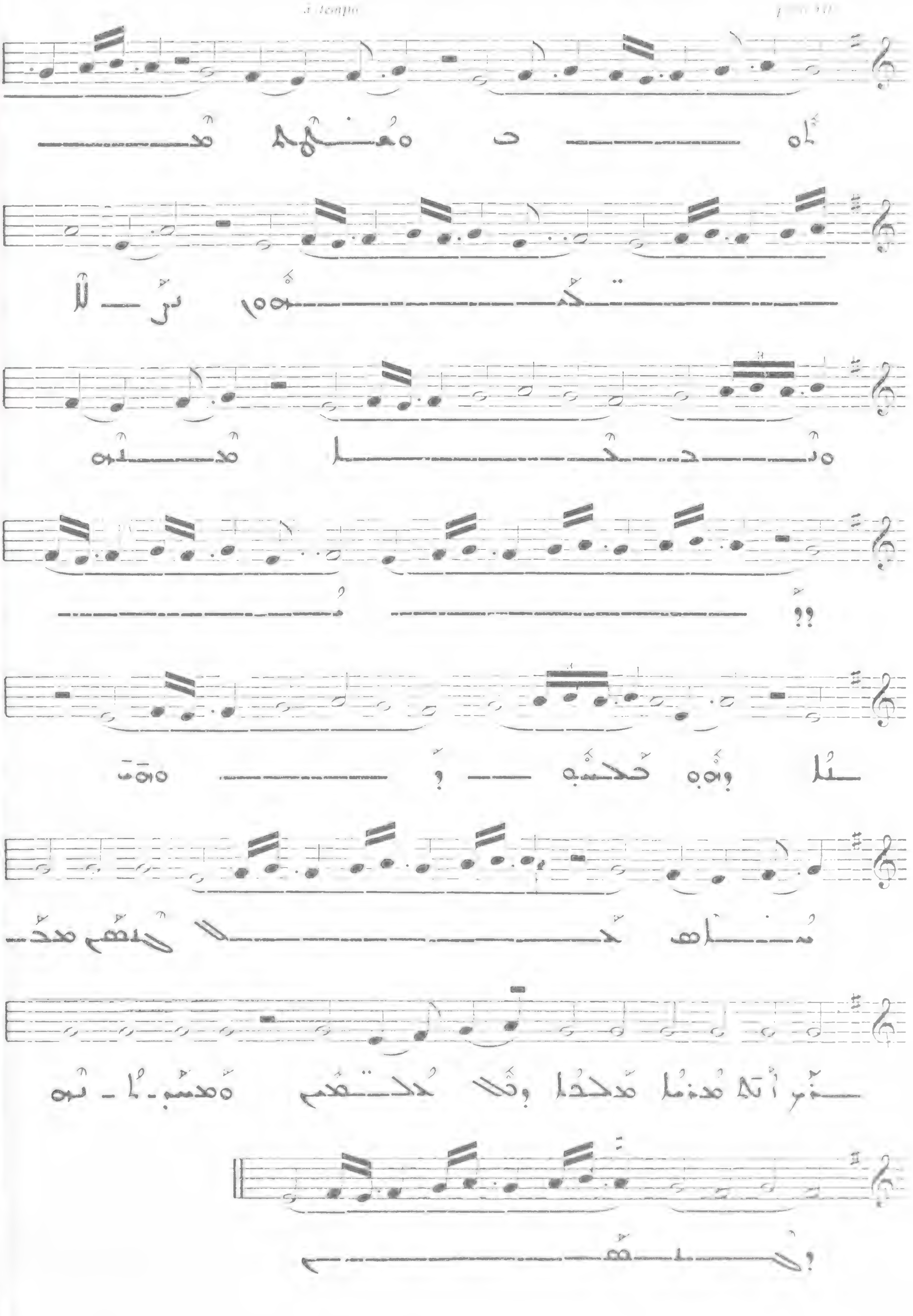

a tempo
rit
a tempo
rit
a tempo
rit


a tempo
rit
a tempo

819

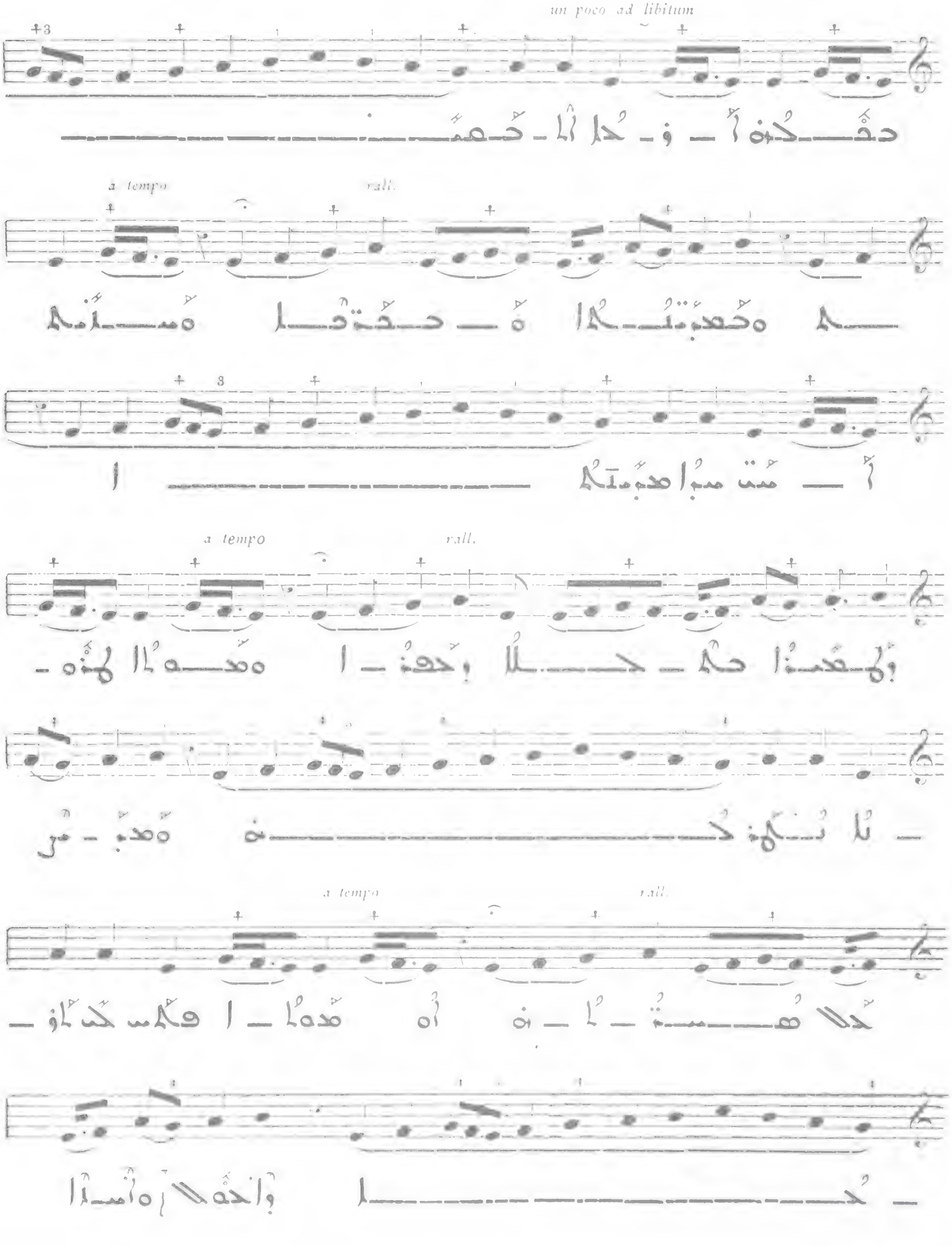


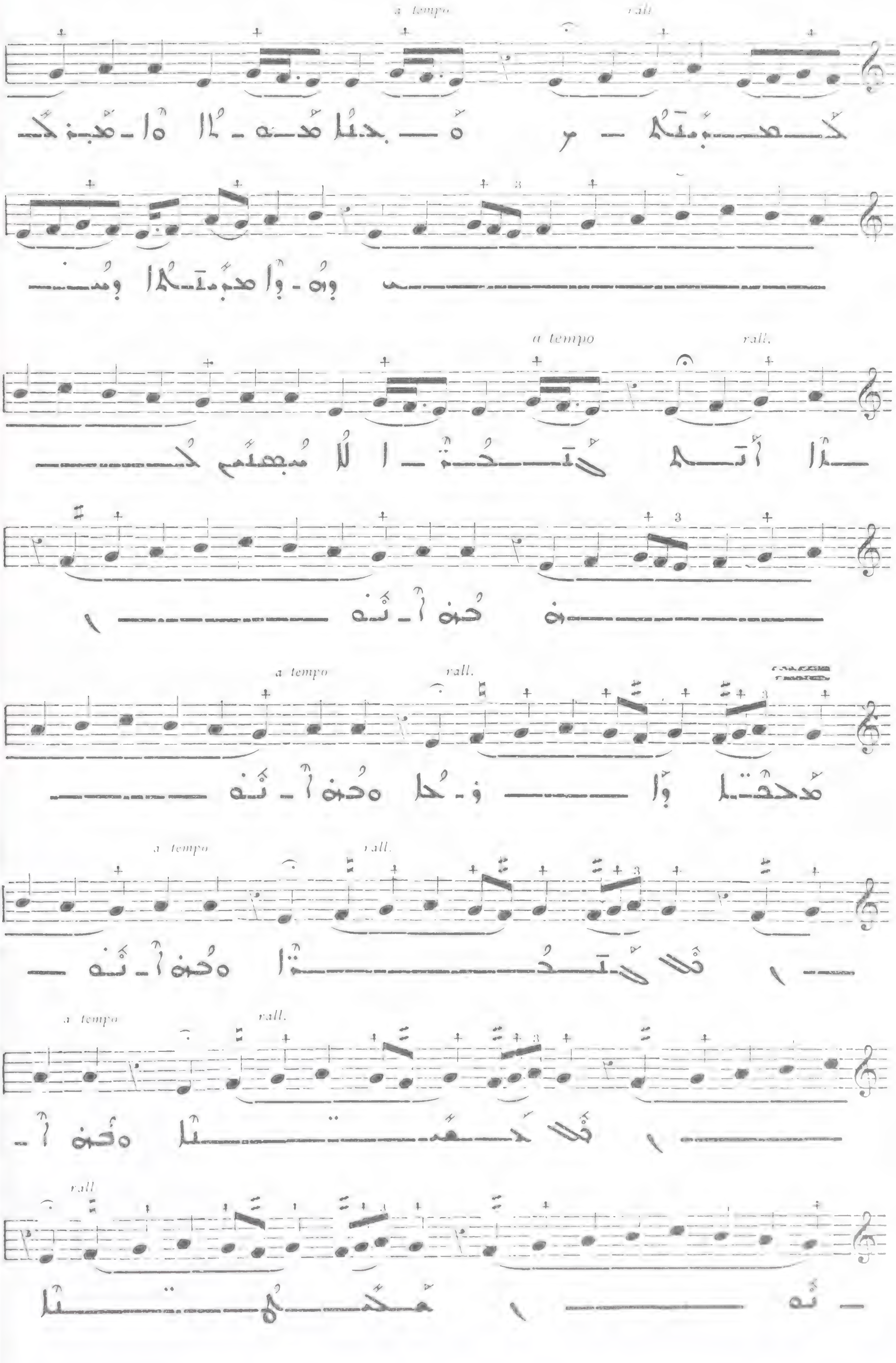

poco rit.
a tempo

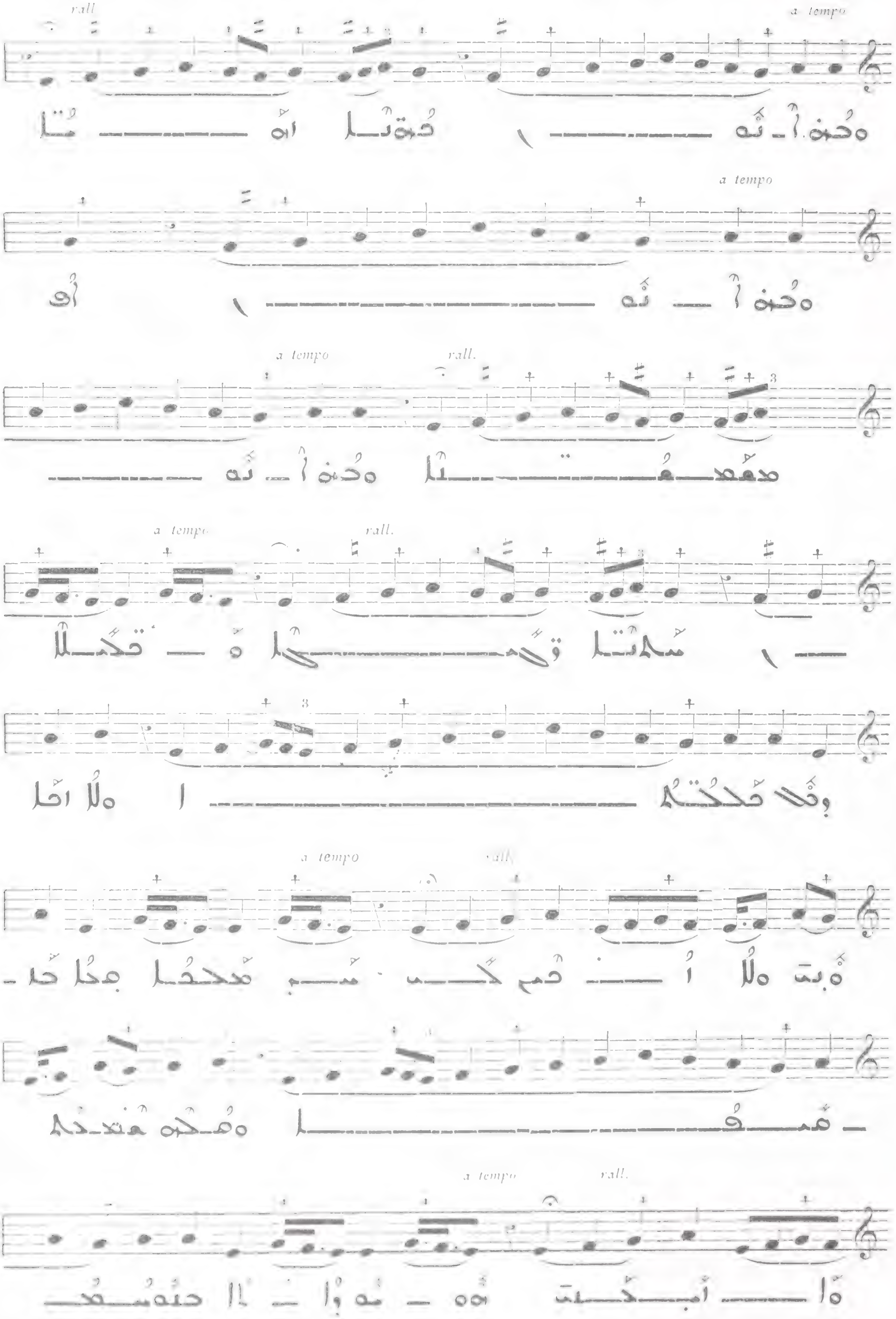

a tempo

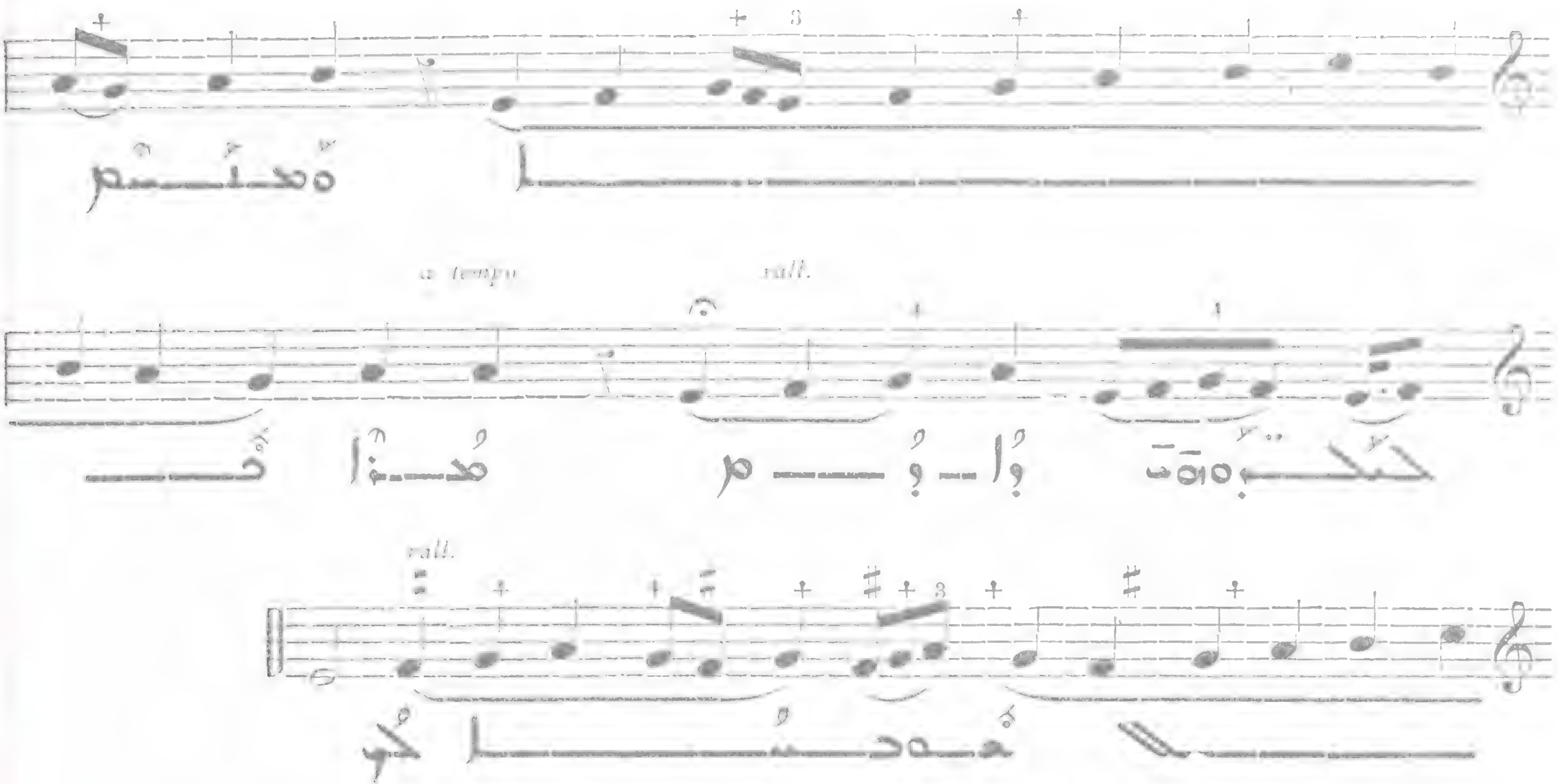
820

Andante molto



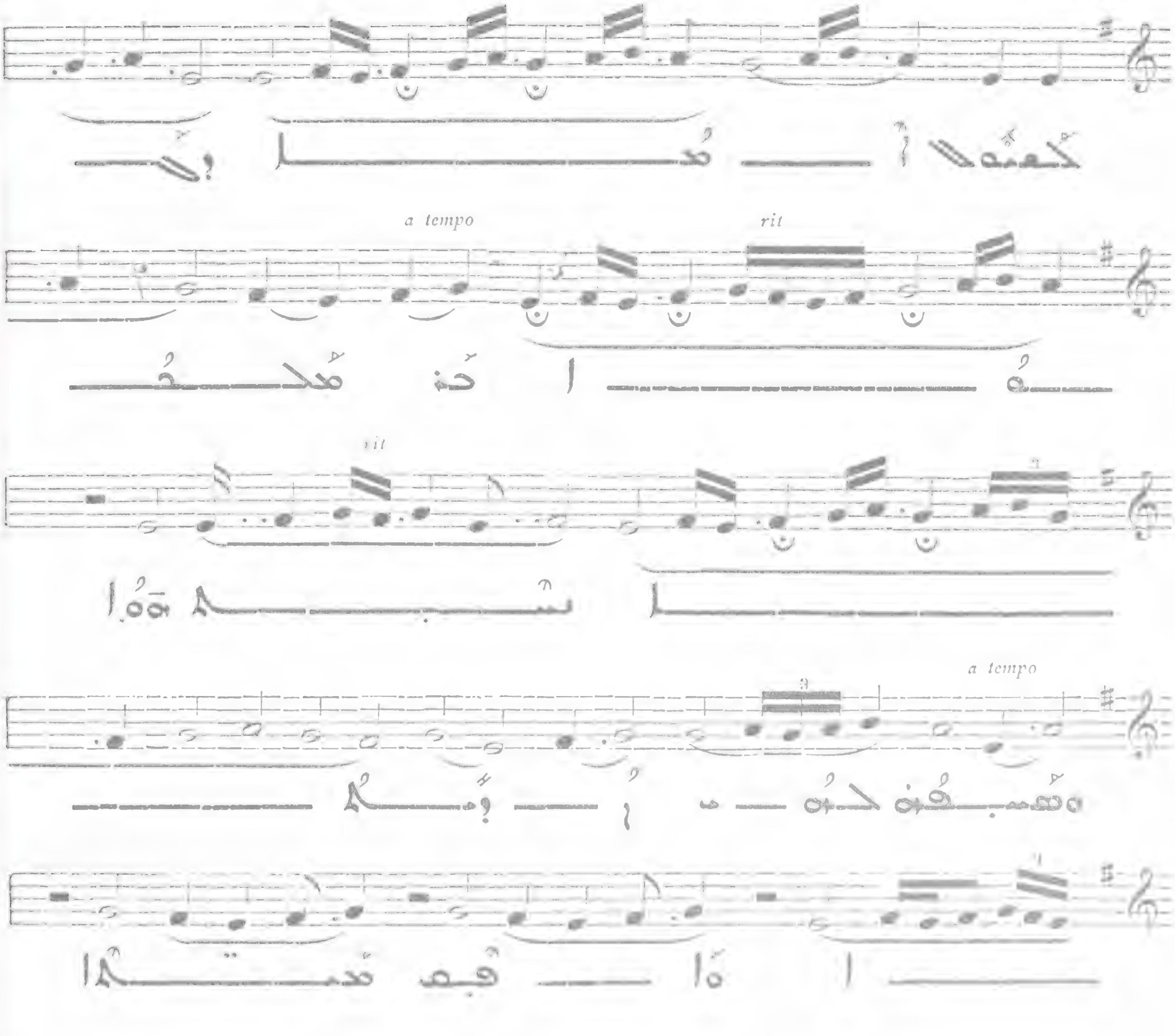

a tempo
rall.


rall
a tempo
a tempo
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.

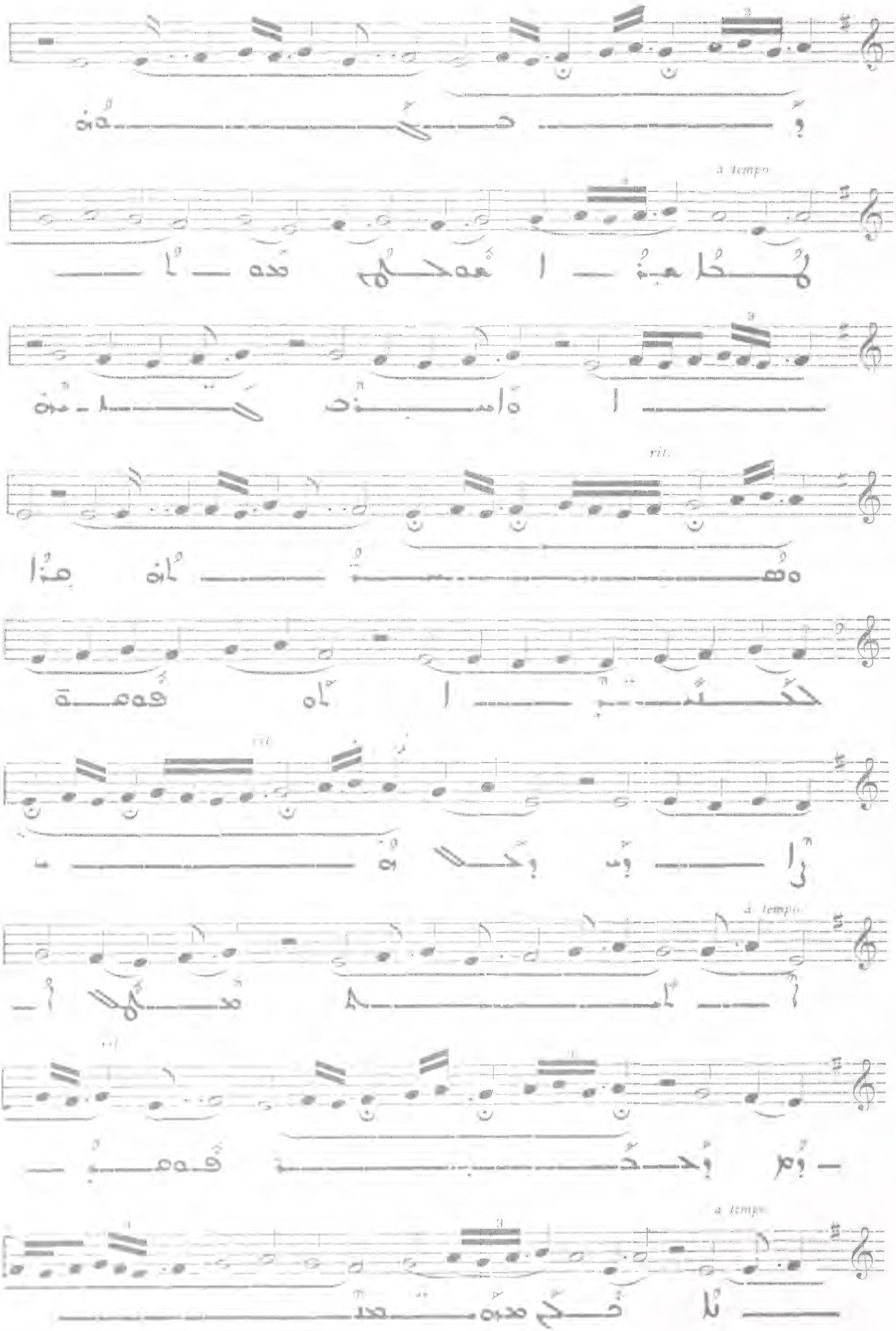


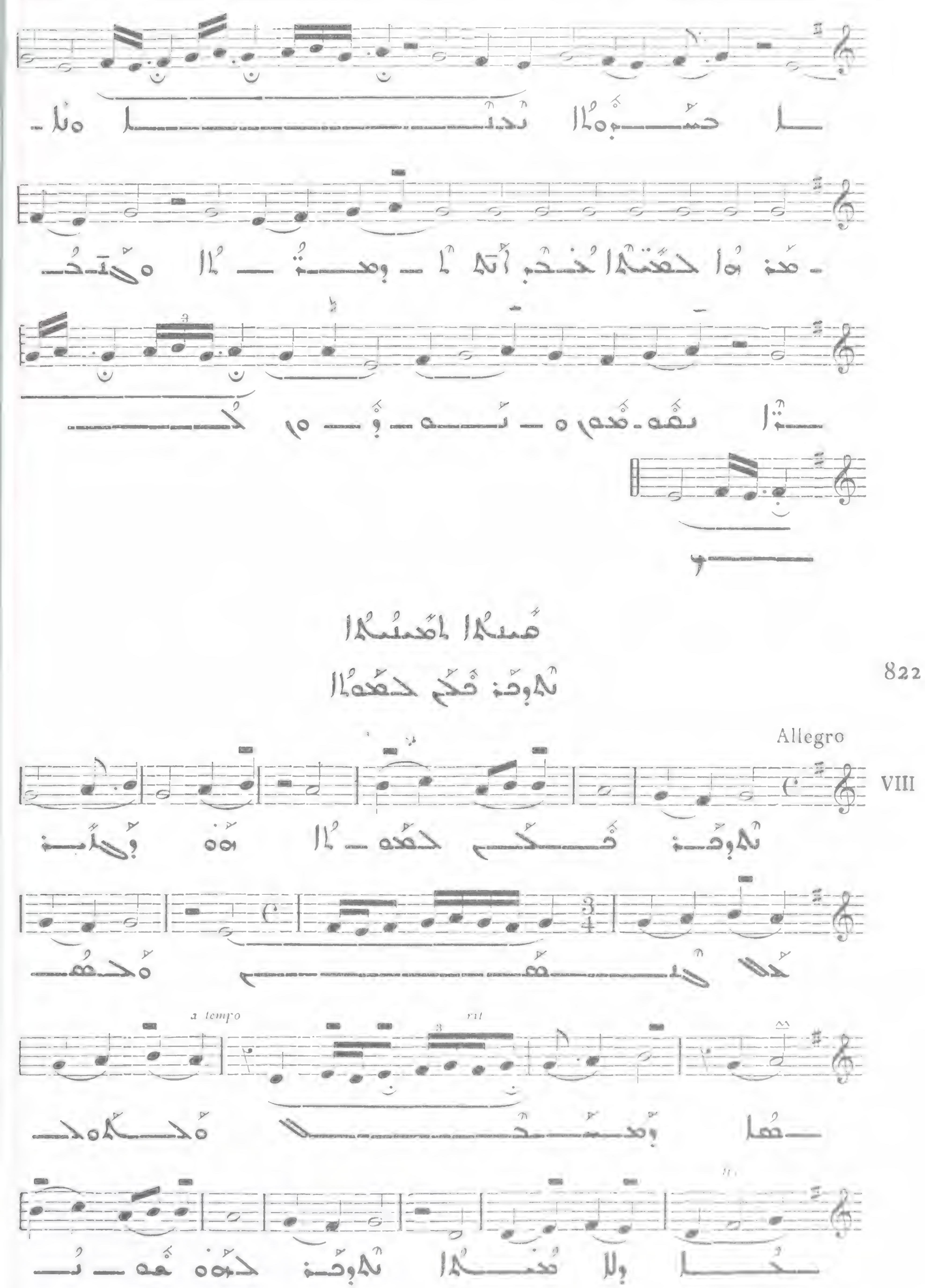
821

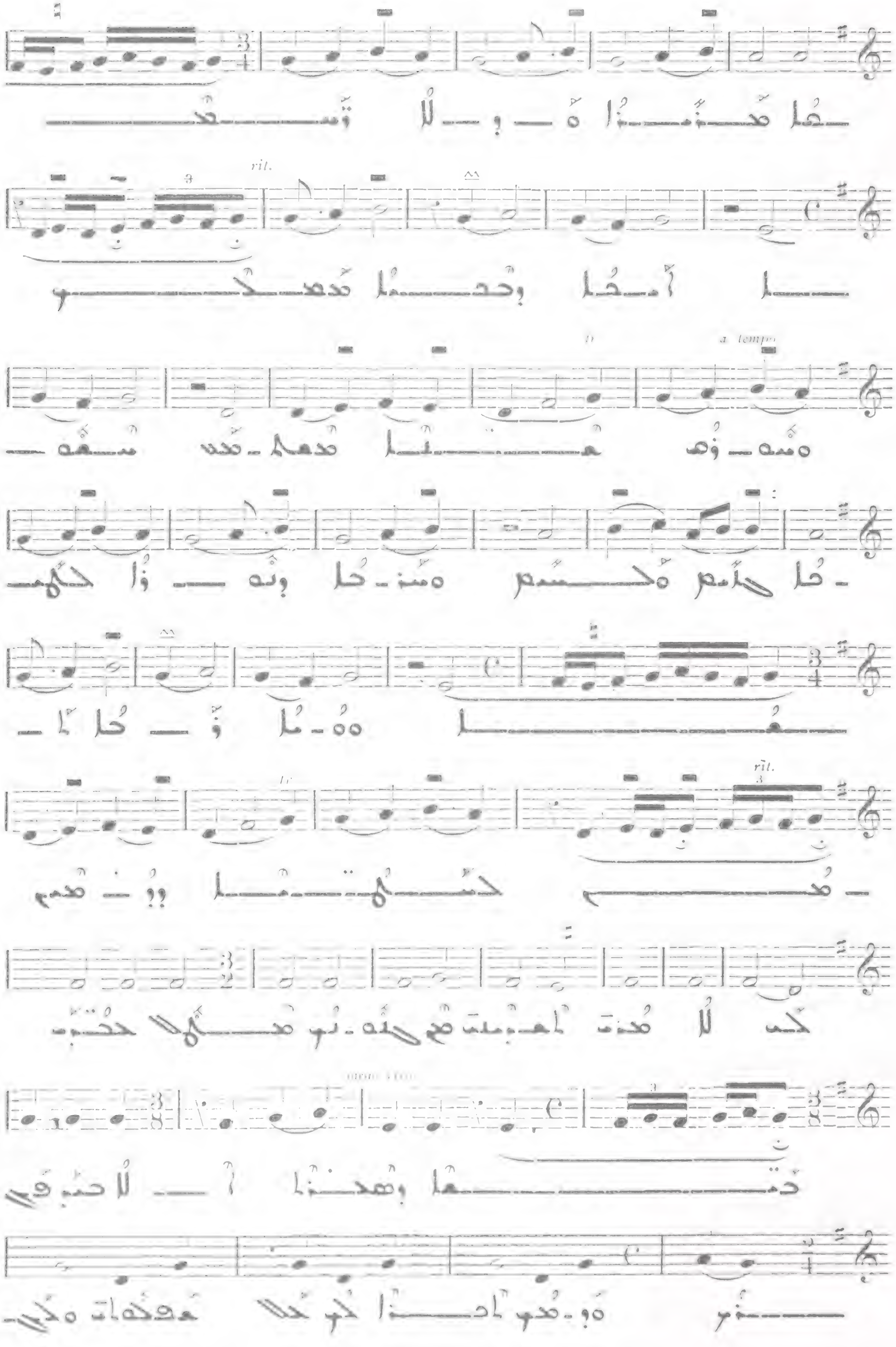
Allegro

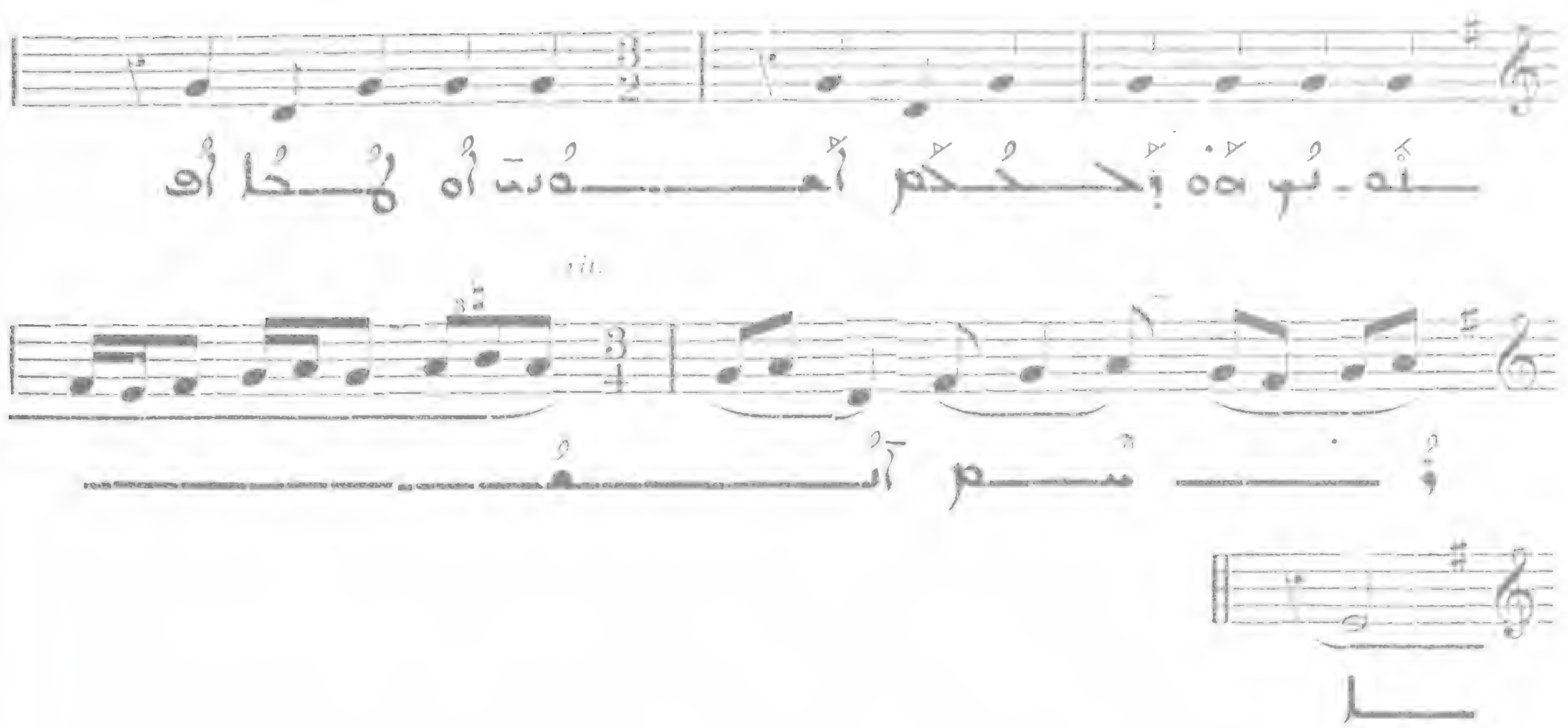


VII

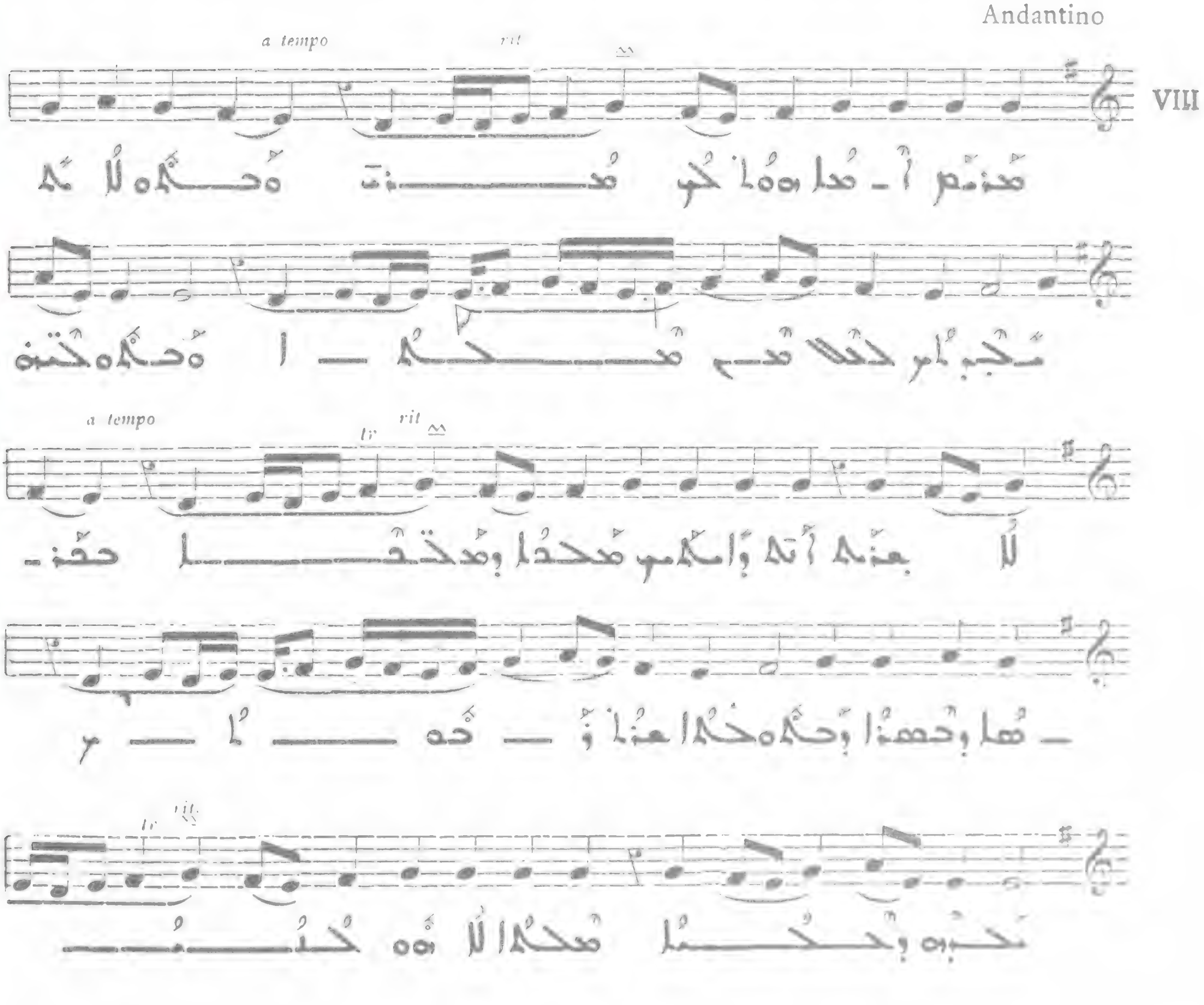


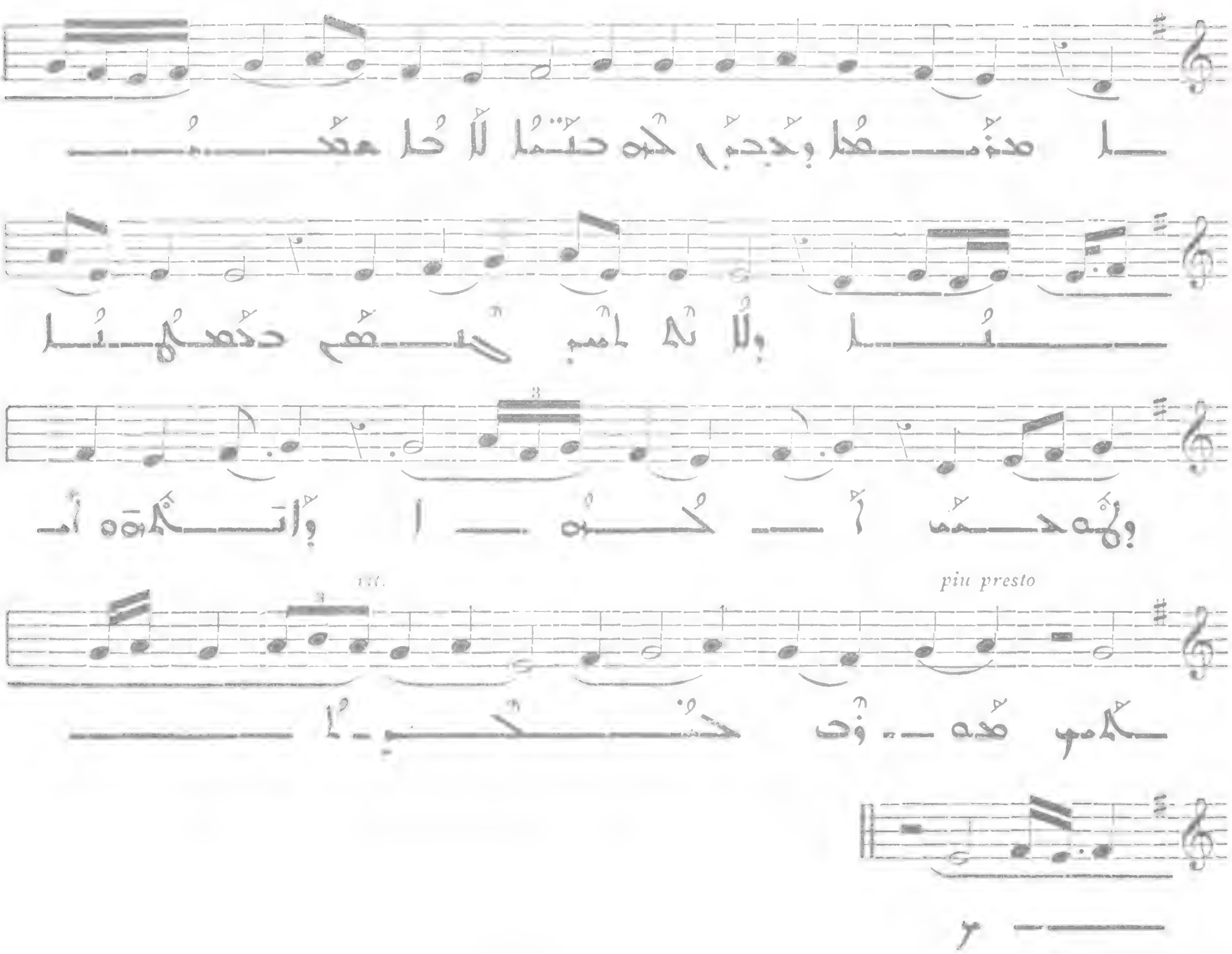

822
Allegro
VIII
a tempo
rit



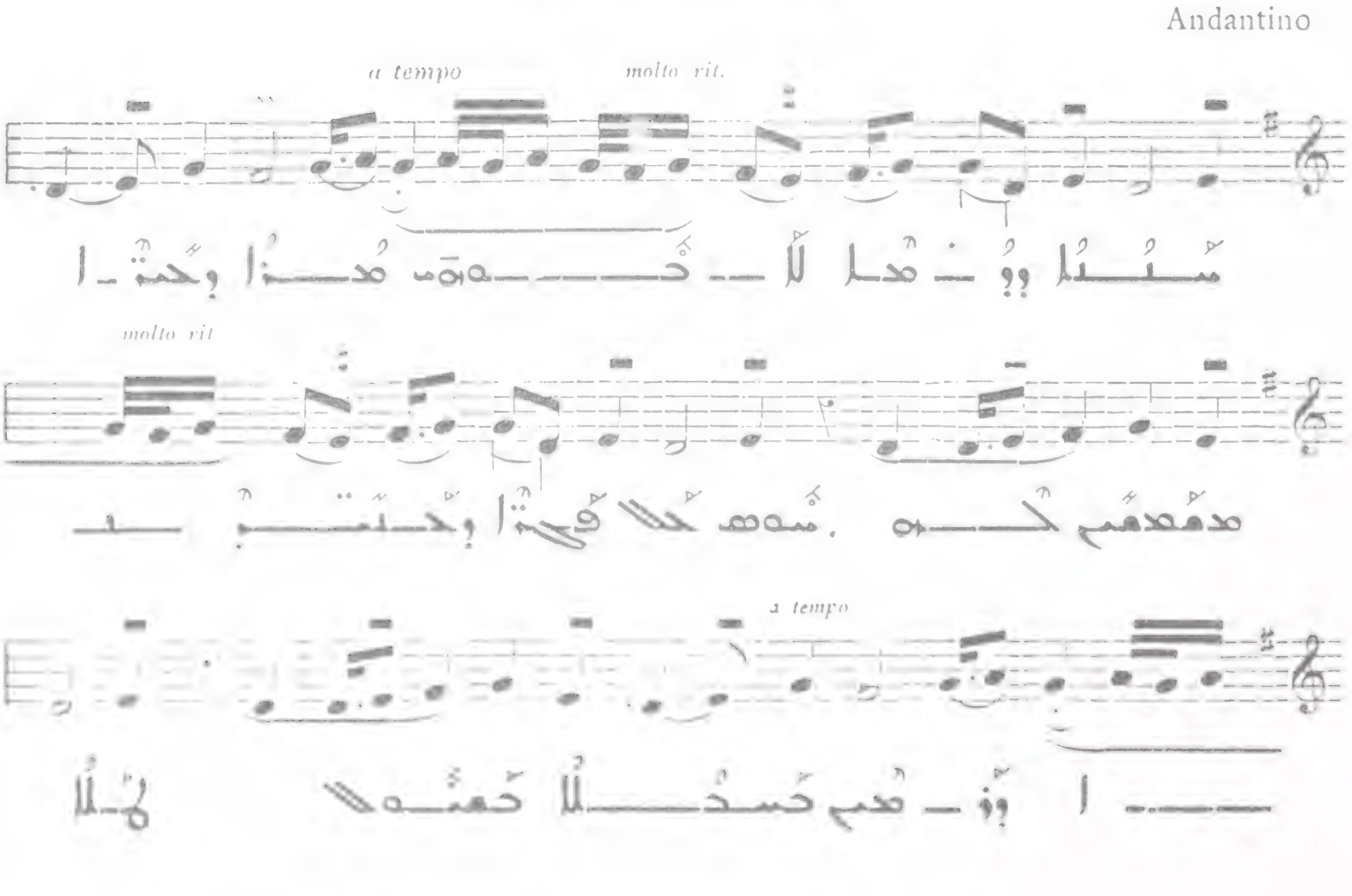


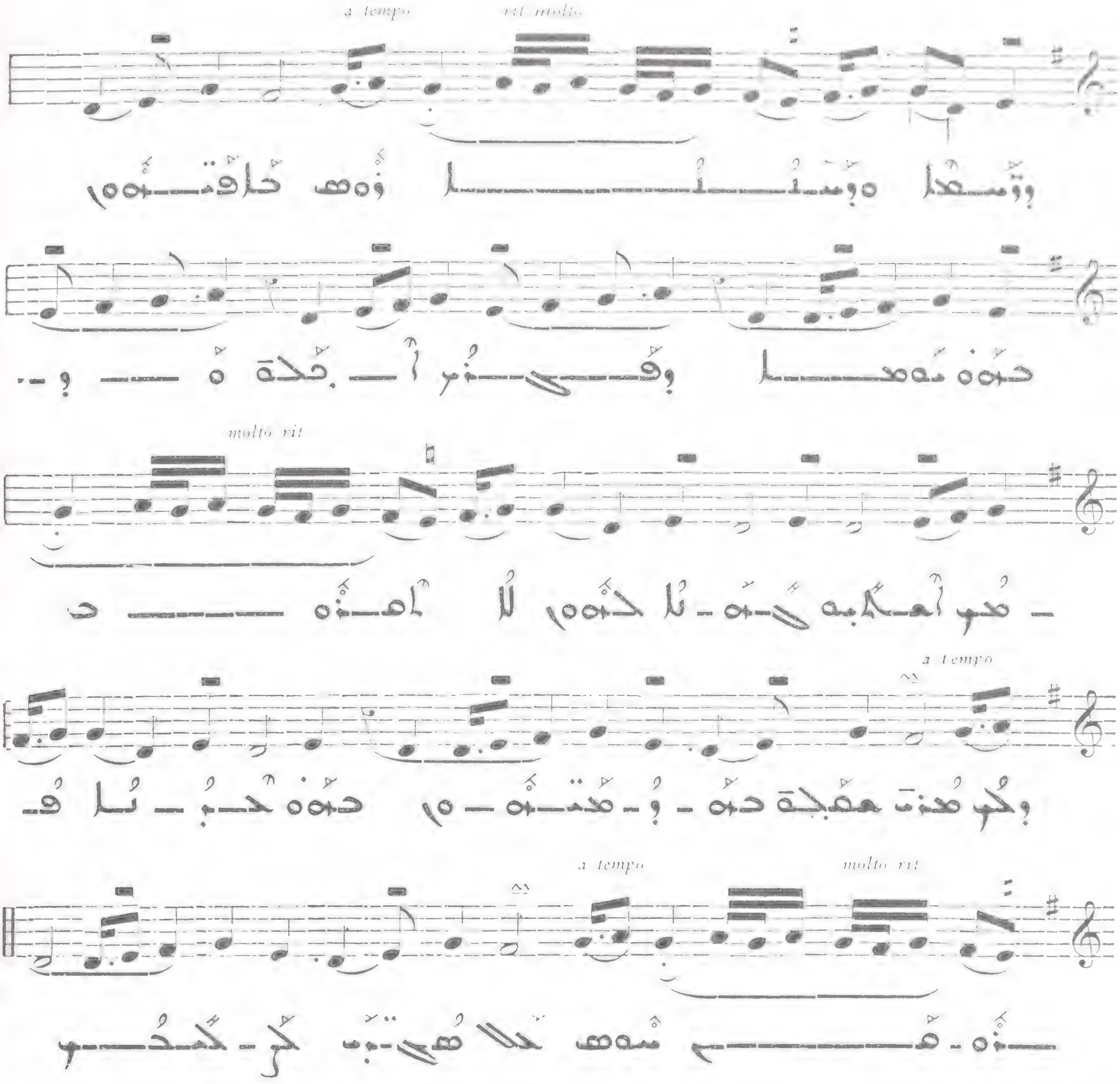
ܡܪܝܡ ܐܡܐ ܗܘܬ ܠܟ ܡܪܢ 823





824




a tempo
rit molto
molto rit
a tempo
a tempo
molto rit

-◆-◆-◆-

VIII

ܬܘܣܦ̈ܬܐ

HUITIÈME CATÉGORIE D'HYMNE : LES « TAWSFOTO »

ܕܡ̈ܫܚܠܦܬܐ ܕܬܘܣܦܬܐ ܕܩܘܪܒܐ

1° CHANTS DE LA MESSE

[illegible]

(Cf N° 212)

ܐܘ ܒܢܝܐ ܡܗܝܡܢܐ ا

(Cf. N° 899)

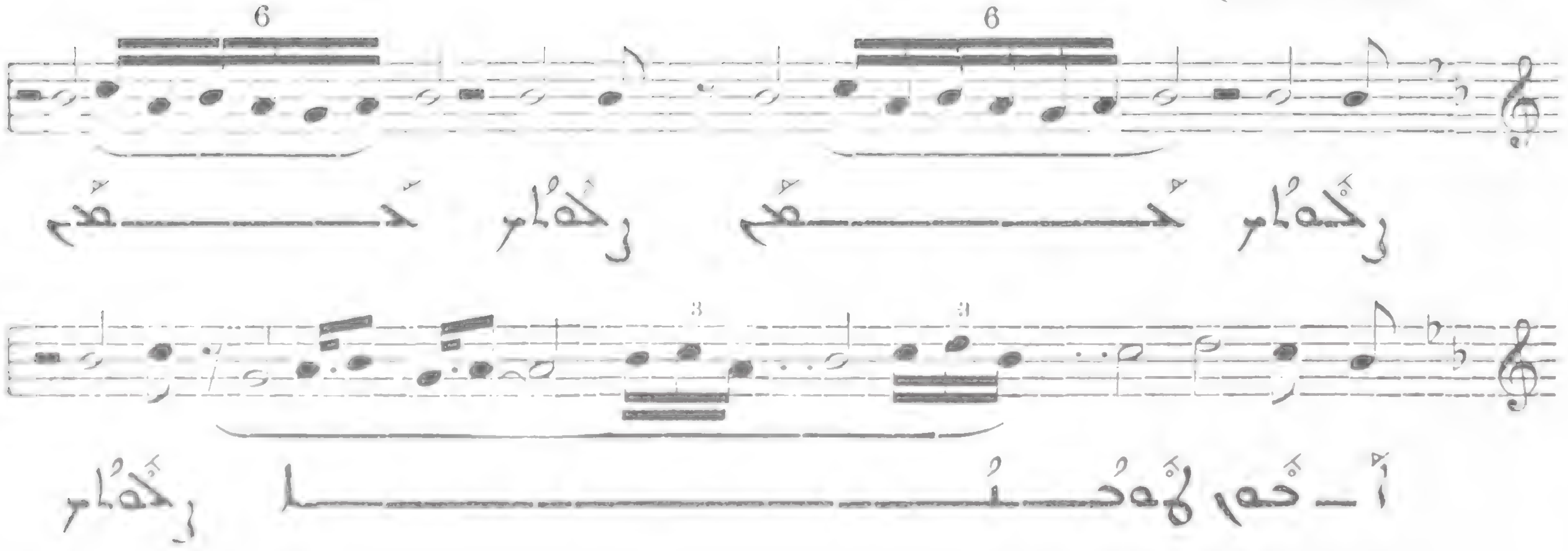
[illegible]

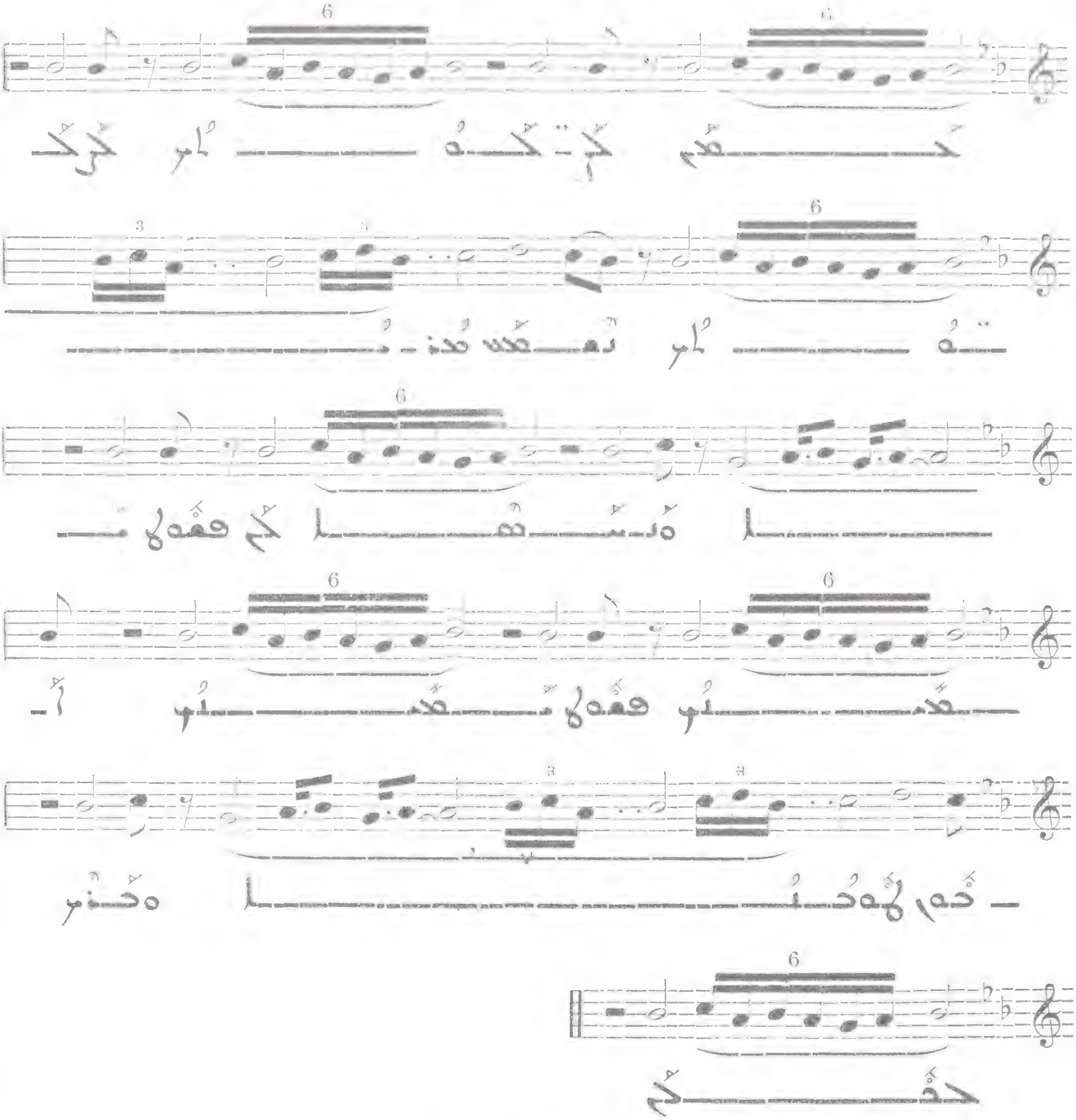
[illegible]

825

Allegro moderato

Quasi ad libitum

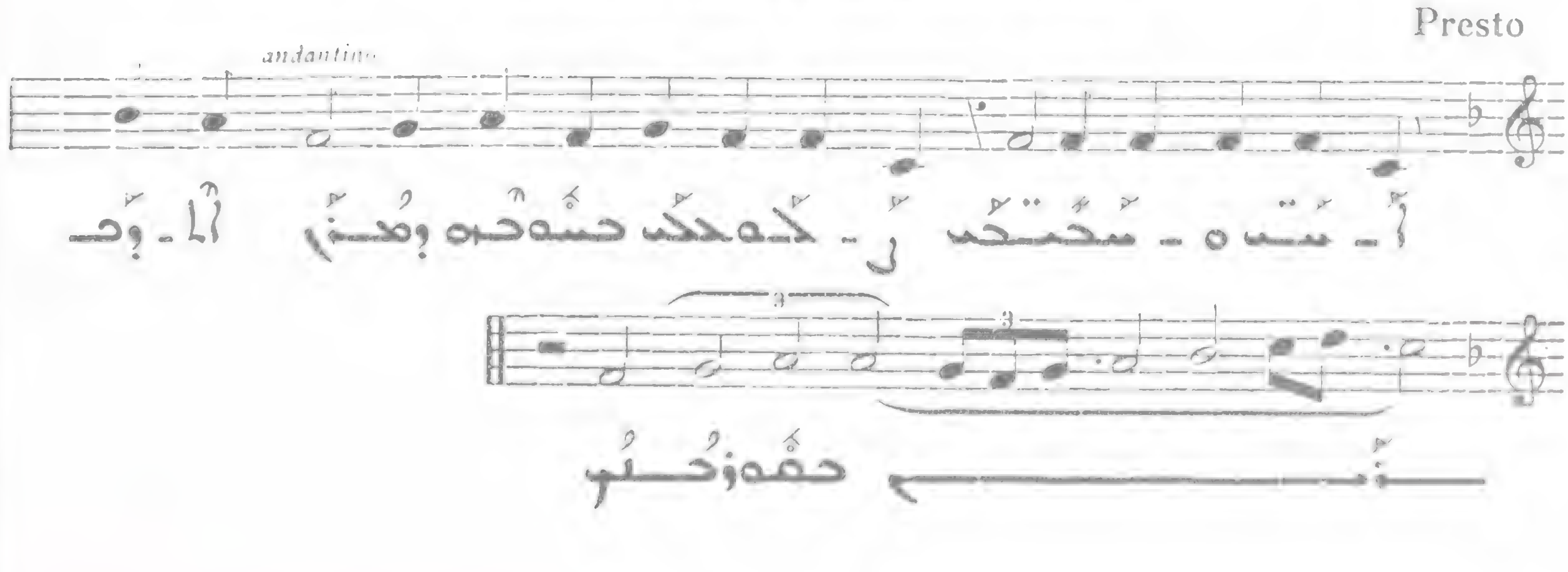




826

ܐܢ̈ܫܐ ܘܚܝ̈ܘܬܐ :

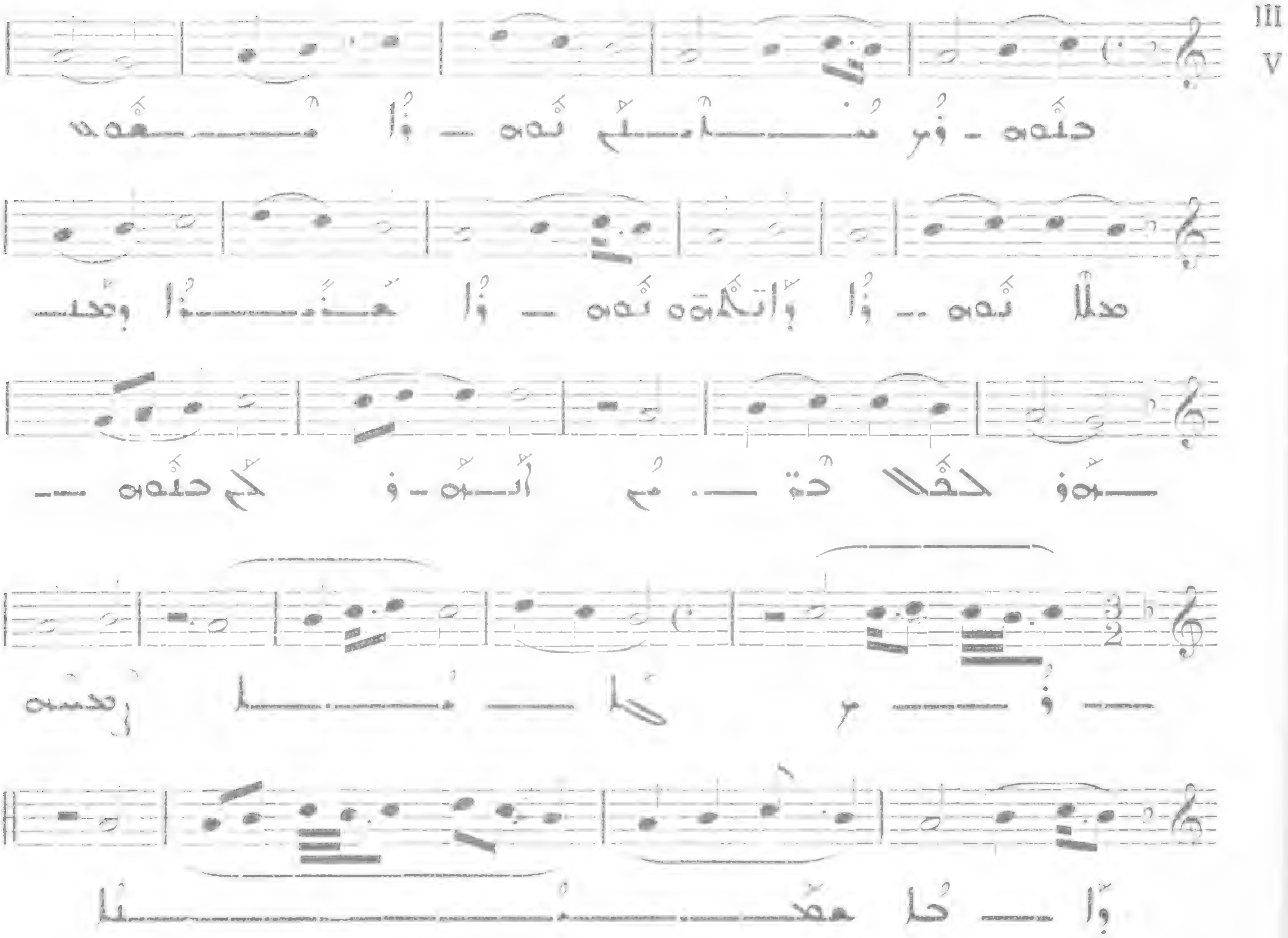
ܩܘܐܡܐ ܒܟܠܗ ܡܕܡܘܪܐ ܘܬܫܒܘܚܬܐ ܒܩܘܪܒܐ



827 ܒܫܘܪܝ ܡܫܠܡܐ

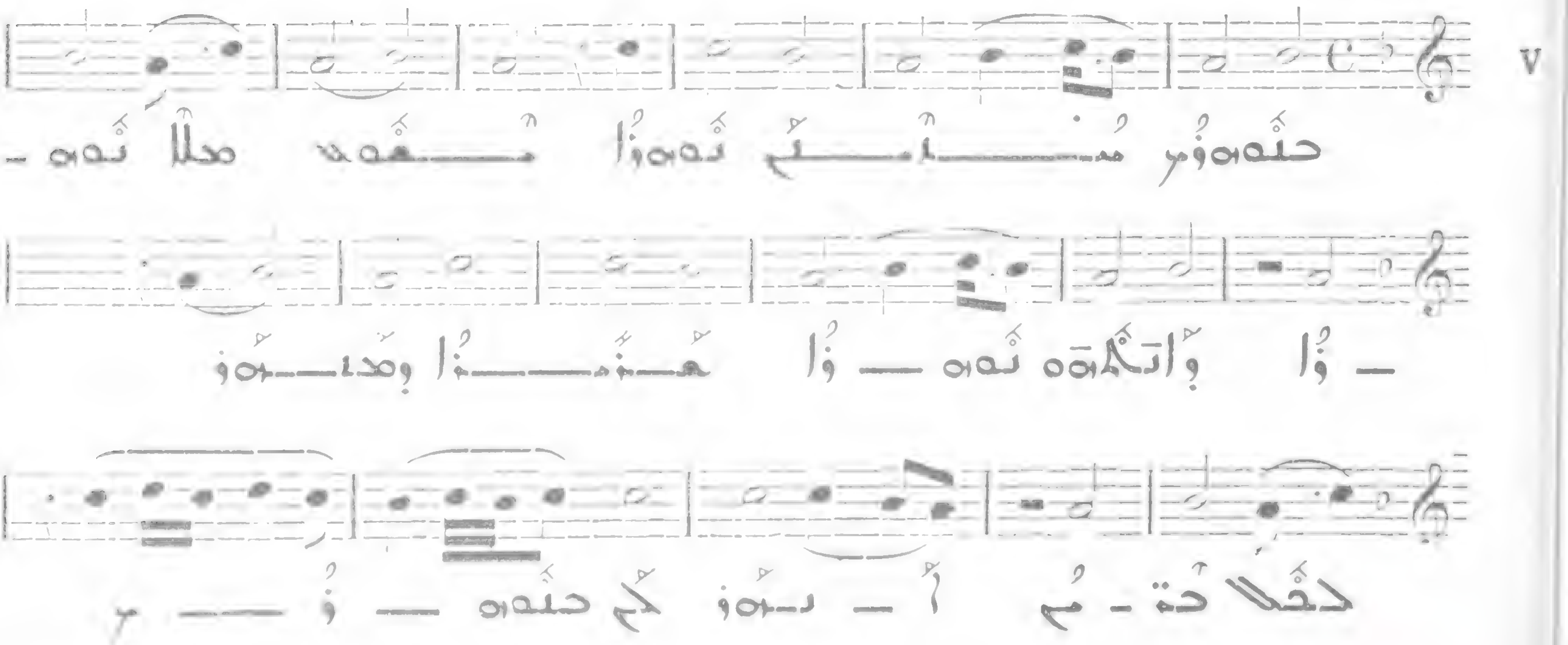
ܒܡܠܐ ܕܐܡܪ ܦܪܘܩܐ ܕܫܪܝ ܐܝܬܘܗܝ ܕܡܬܐܡܪ ܒܡܘܪܝ ܩܘܪܒܐ

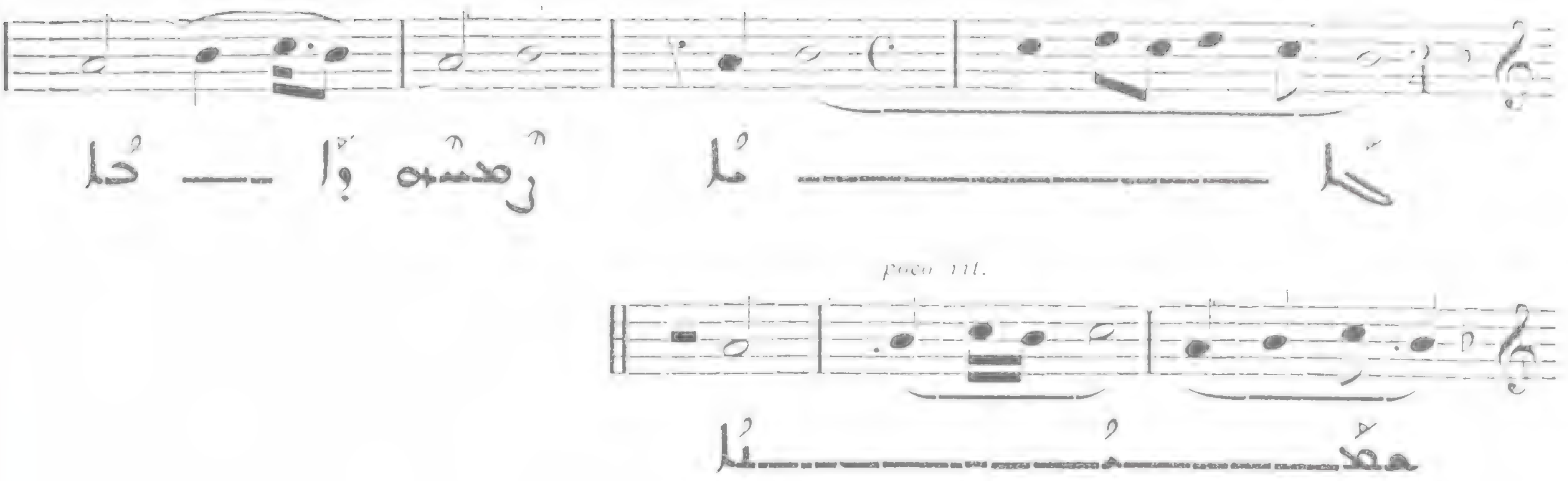
Allegretto



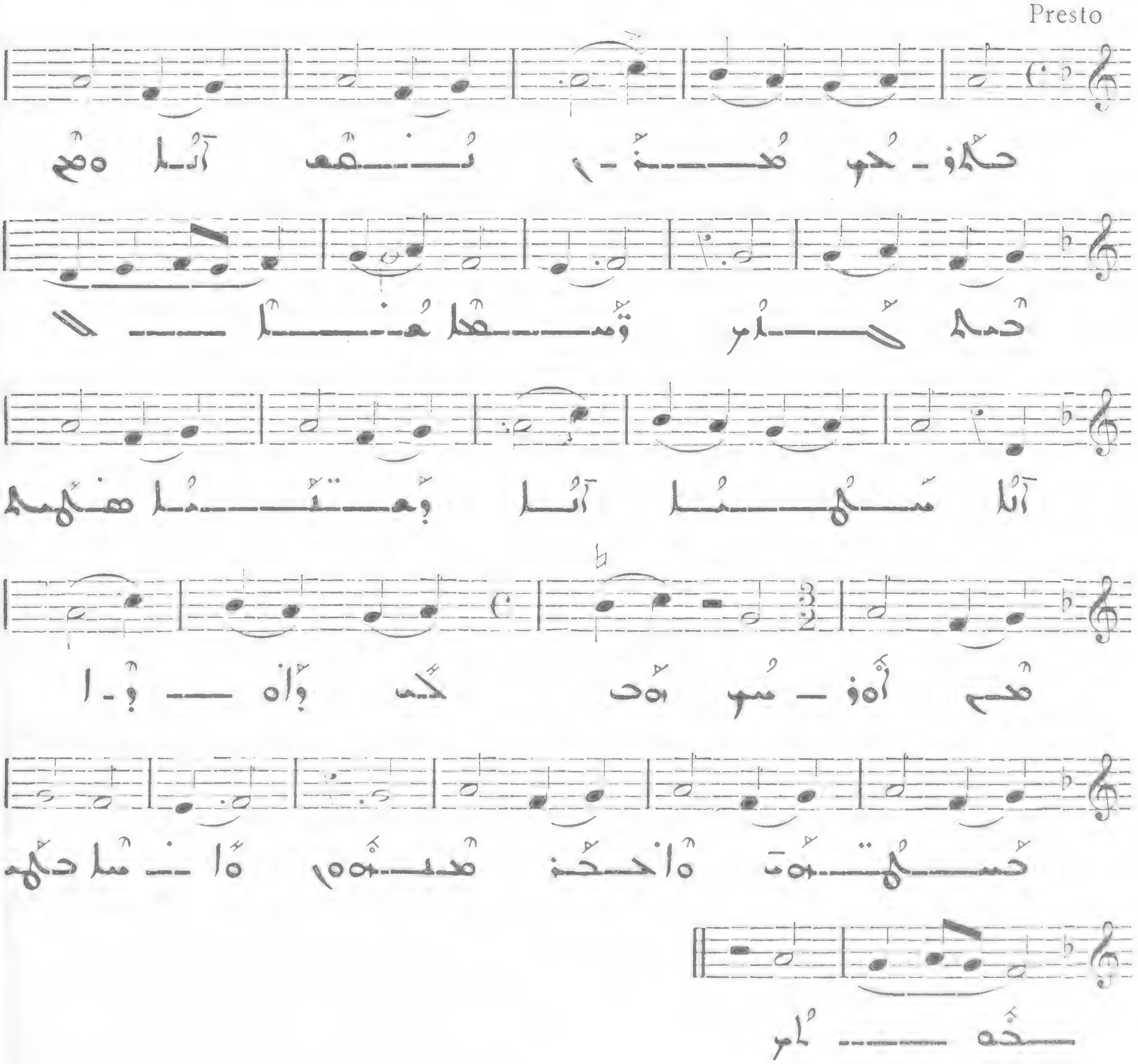
828 ܒܫܘܪܝ ܡܫܠܡܐ : ܕ ܒܝܬܐ ܡܪܕܘܬܐ

Moderato



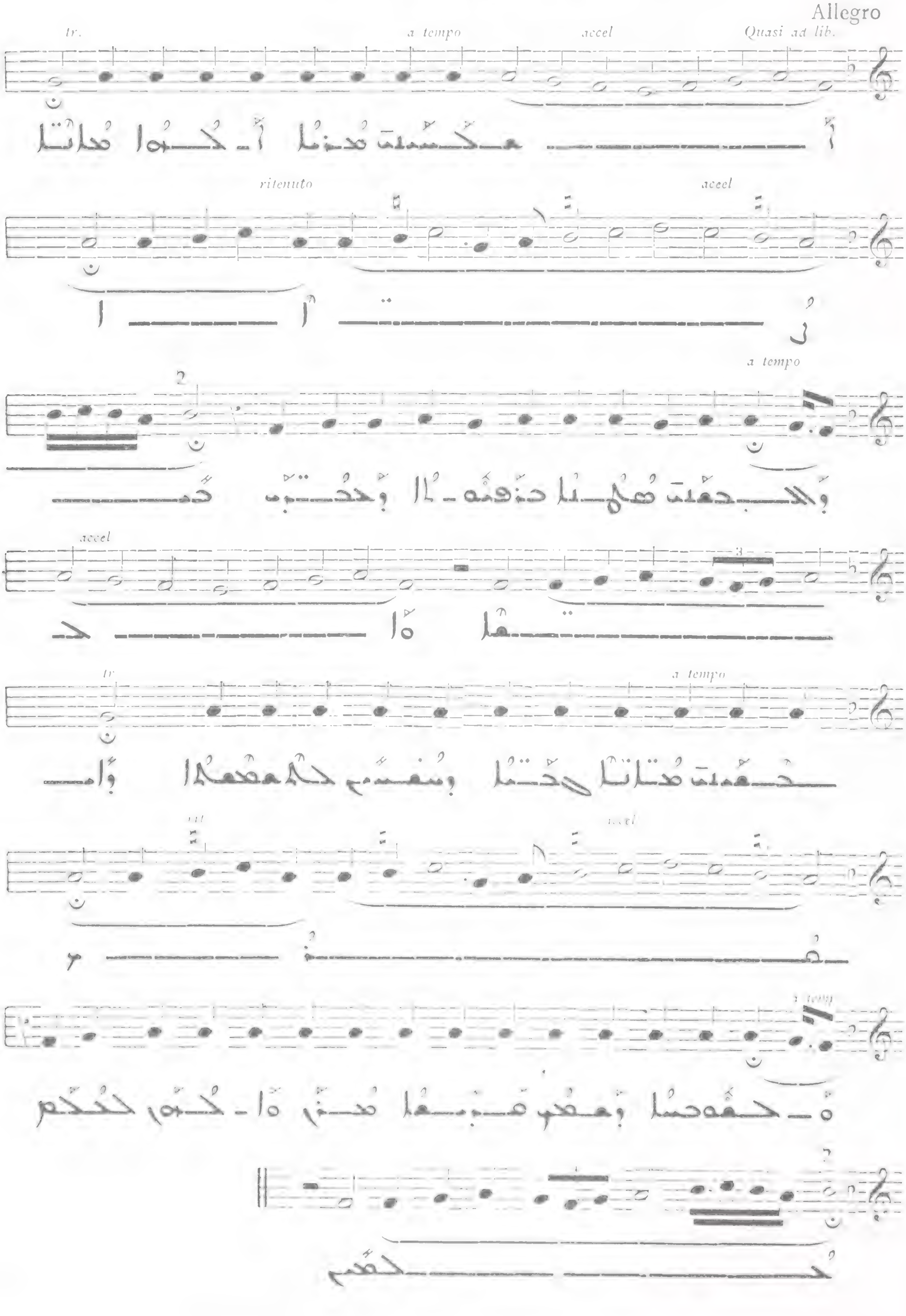


829



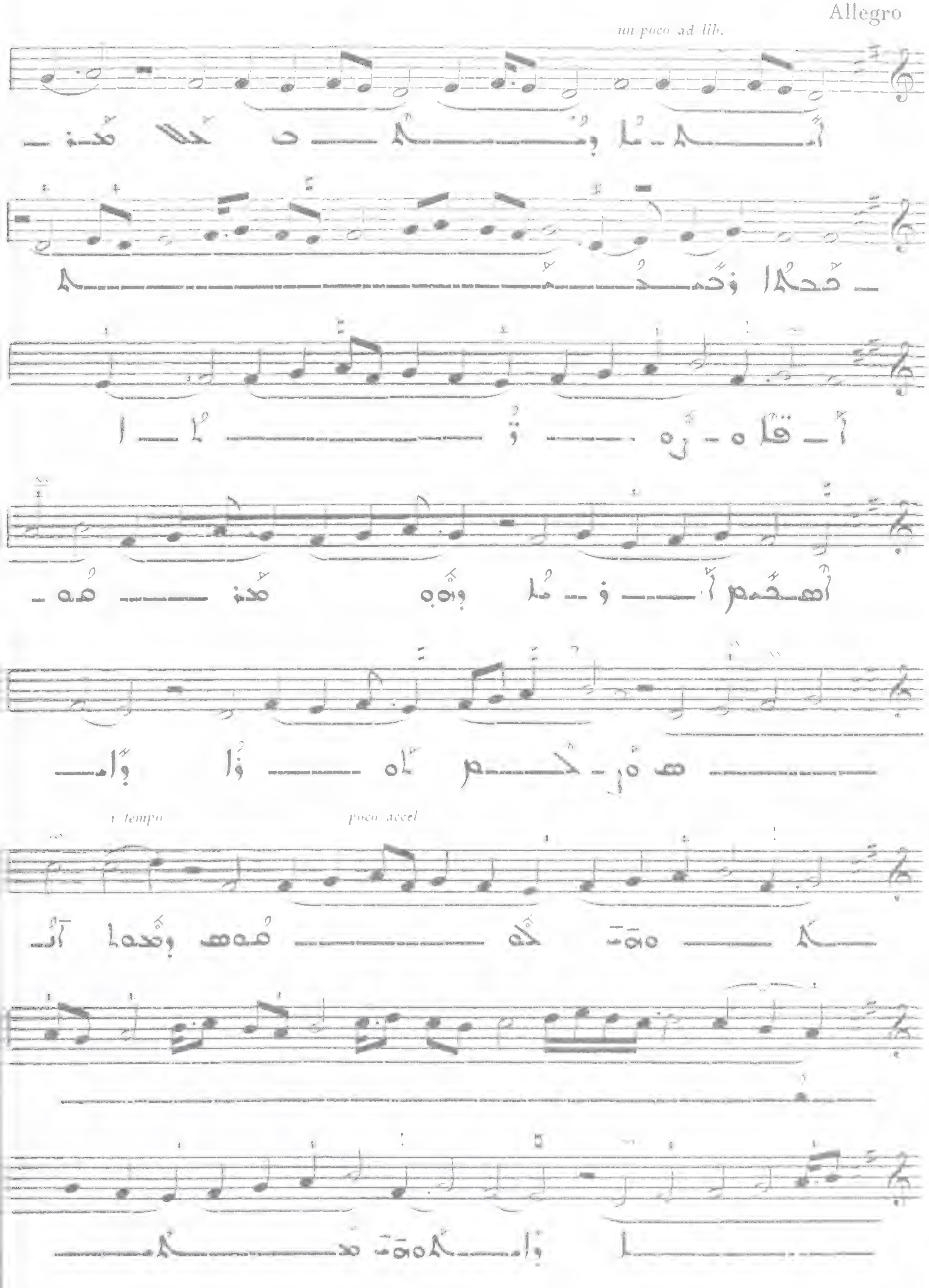
ܐܘܫܥܢܐ ܕܩܕܡ ܟܪܘܙܐ

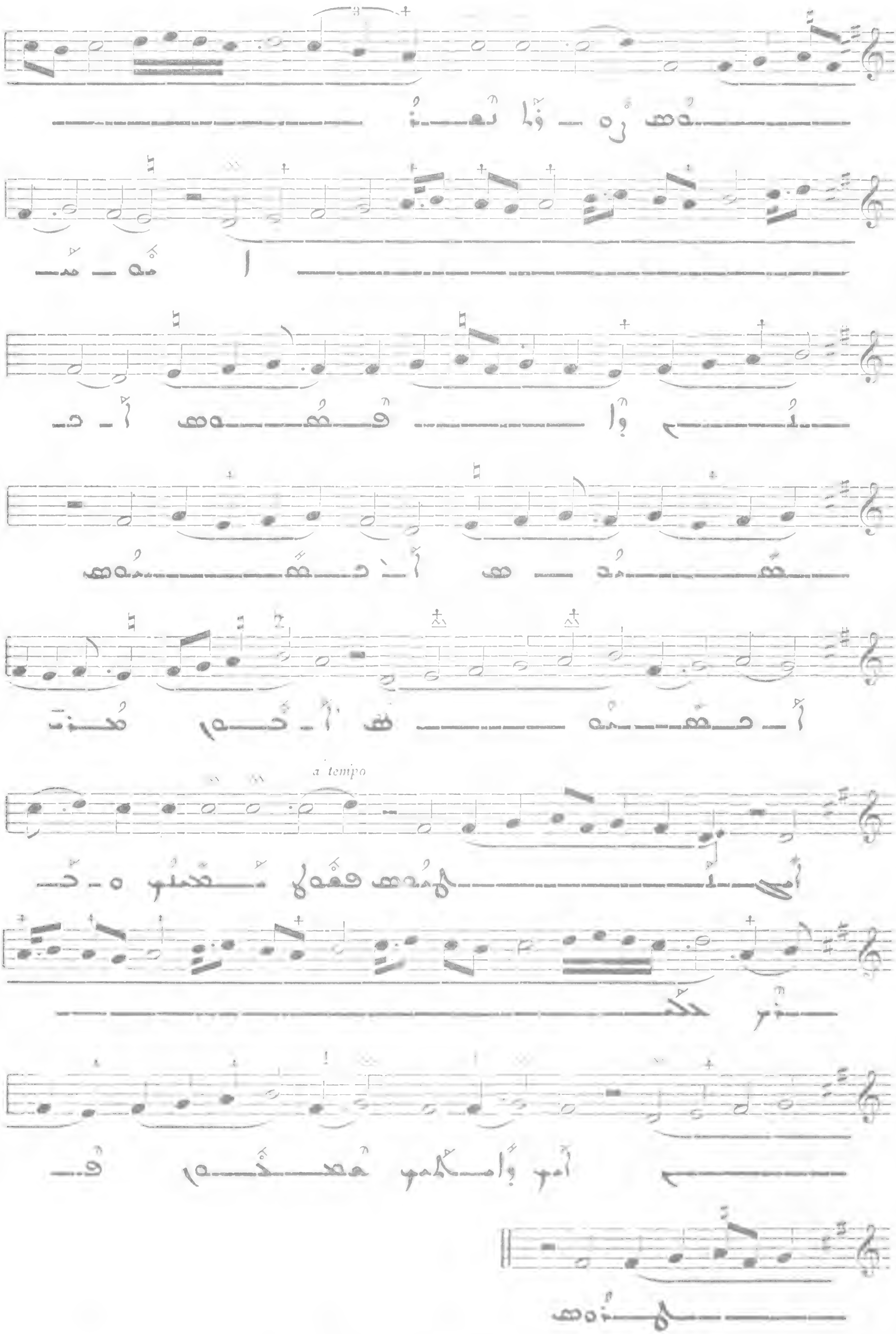
830



831

V



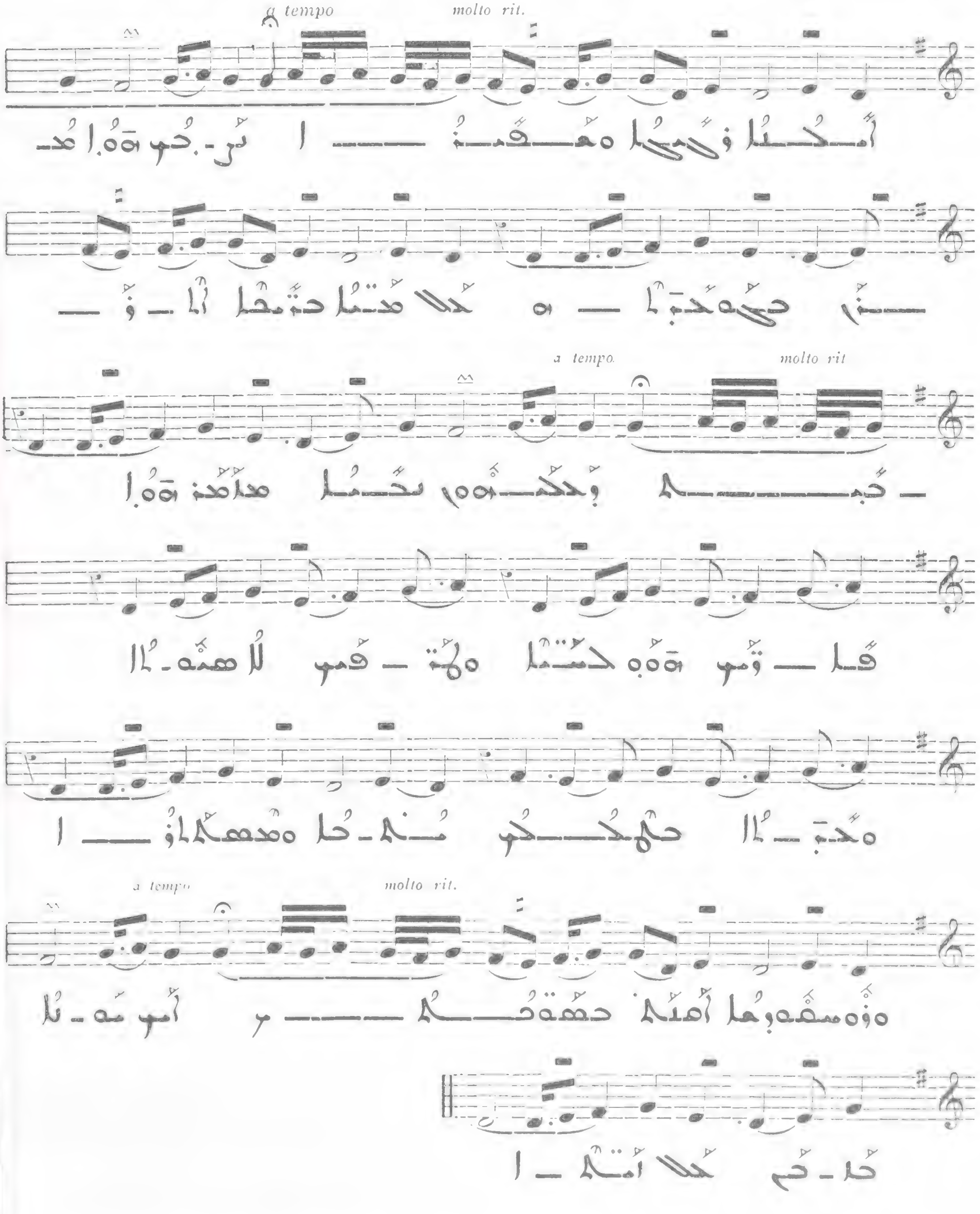

a tempo

[illegible] 832

[illegible]

(Cf. N° 538)

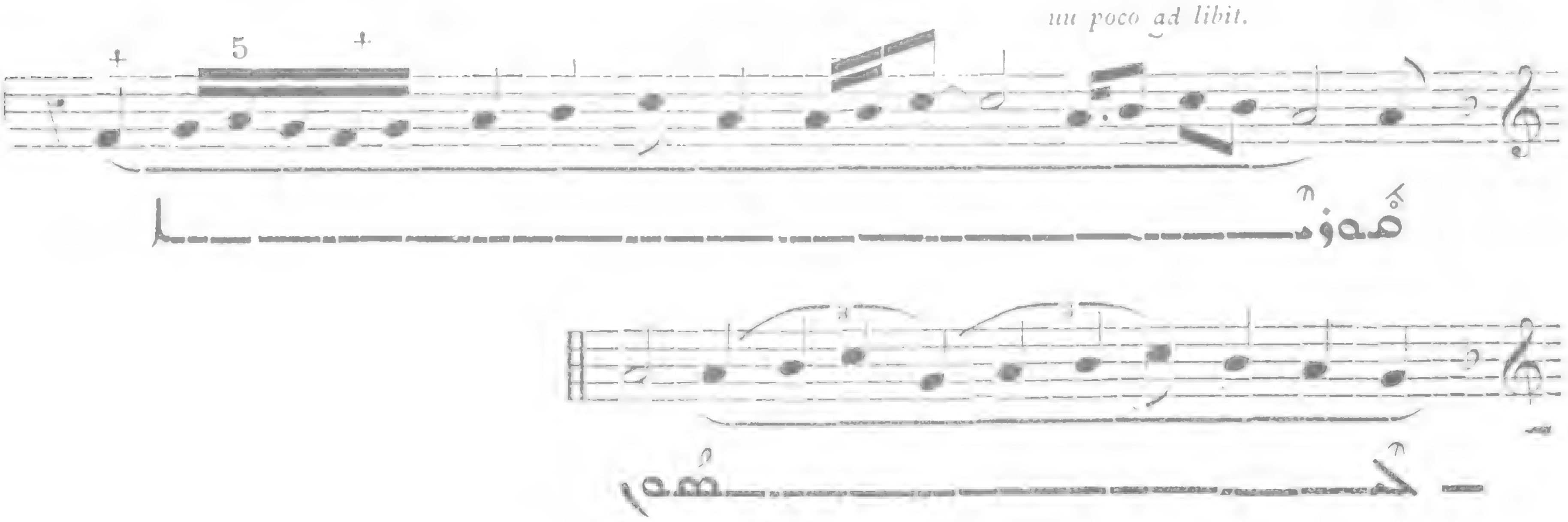
Andantino



ܩܘܪܝܐܠܝܣܘܢ 833

ܡܘܬܒܐ ܗܢܐ ܕܡܬܐܡܪ ܩܕܡ ܩܪ̈ܝܢܐ ܕܟܬܒܐ ܕܩܕܝܫܐ ܐܠܗܐ ܐܝܟ ܩܠܐ

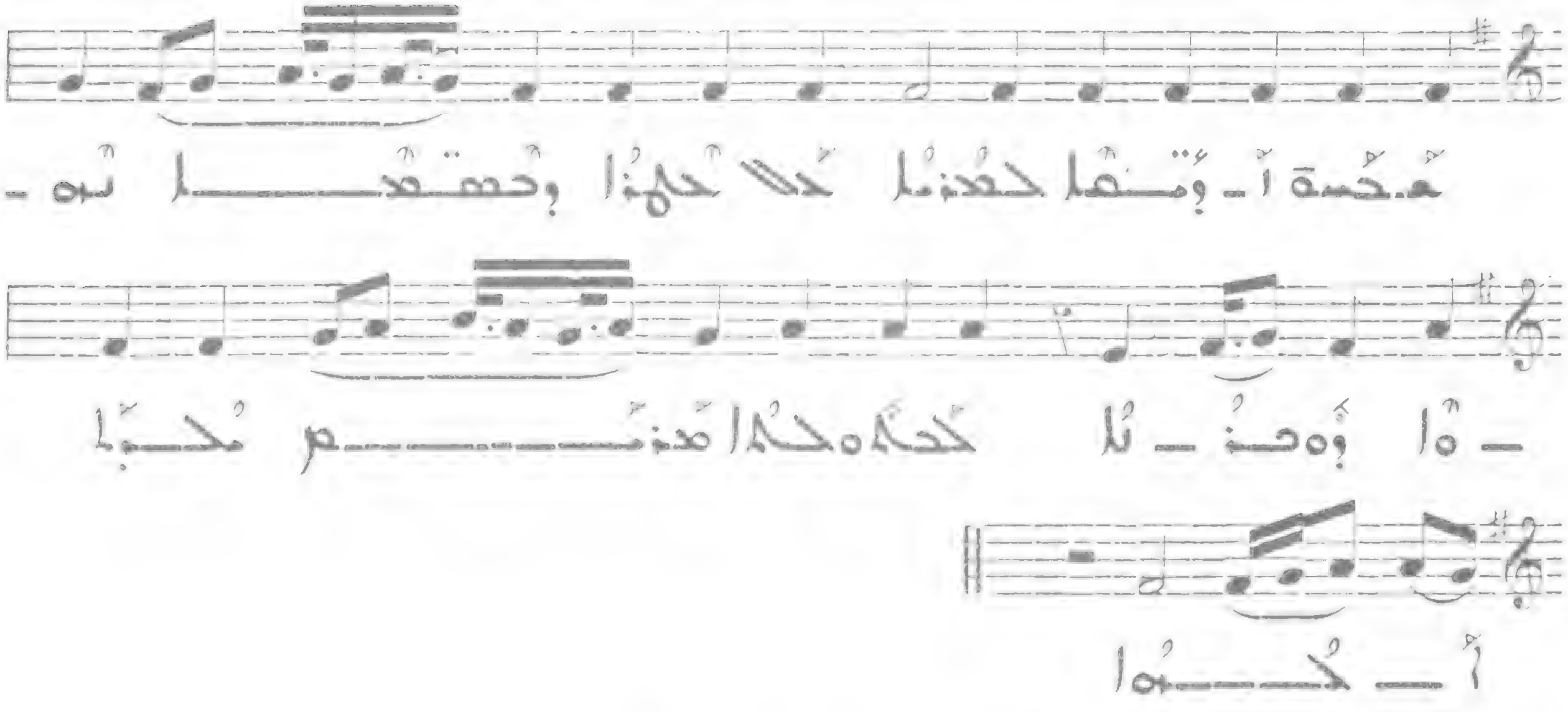
Andante.



ܡܫܘܐ ܐܘܪ̈ܚܬܐ ܠܡܪܝܐ 834

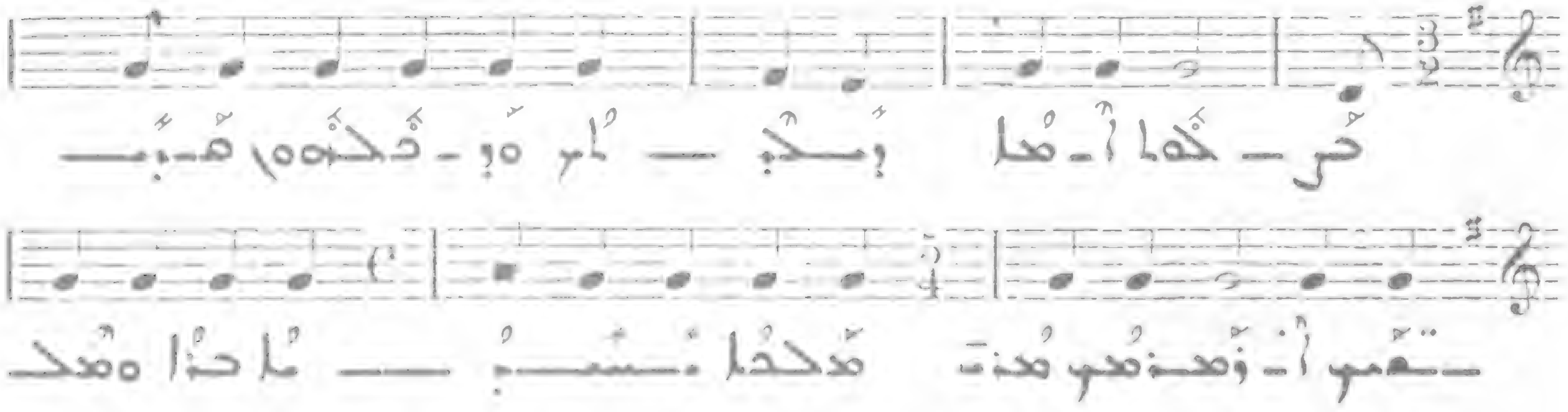
Andante

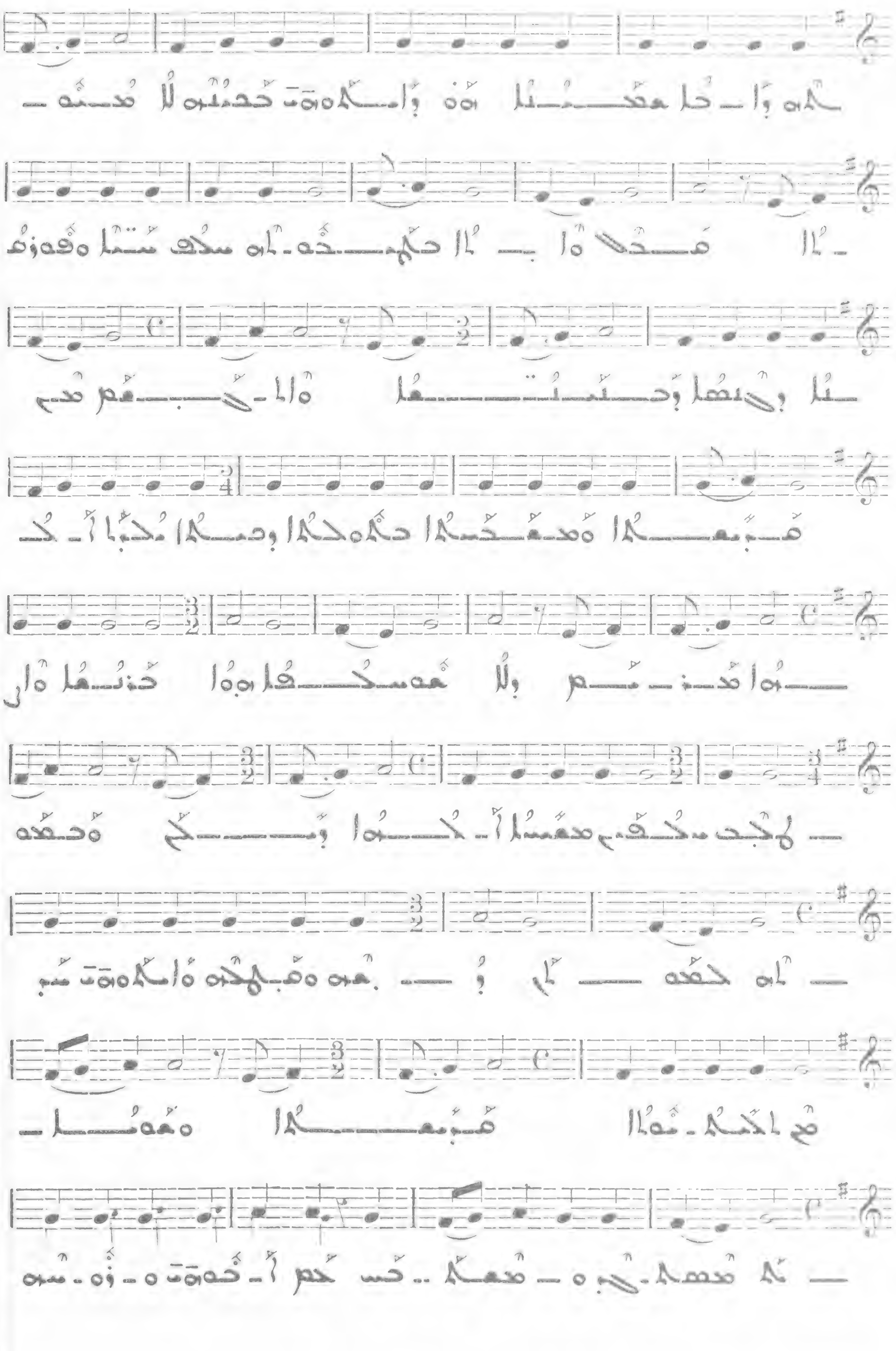
III
V

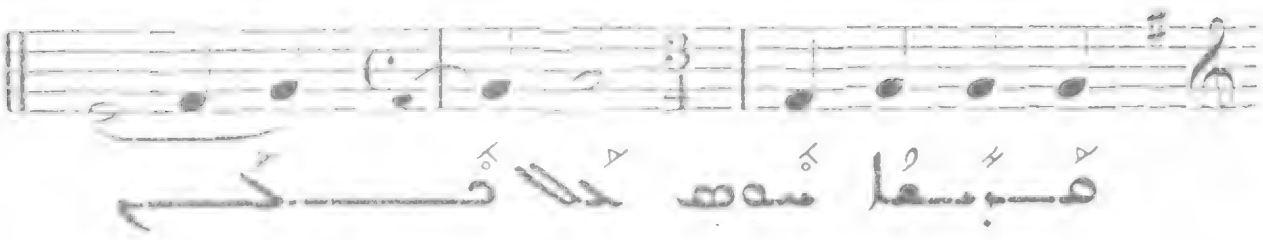


ܐܘܪܫܠܡ ܡܕܝܢܬ ܡܠܟܐ 835

Allegro

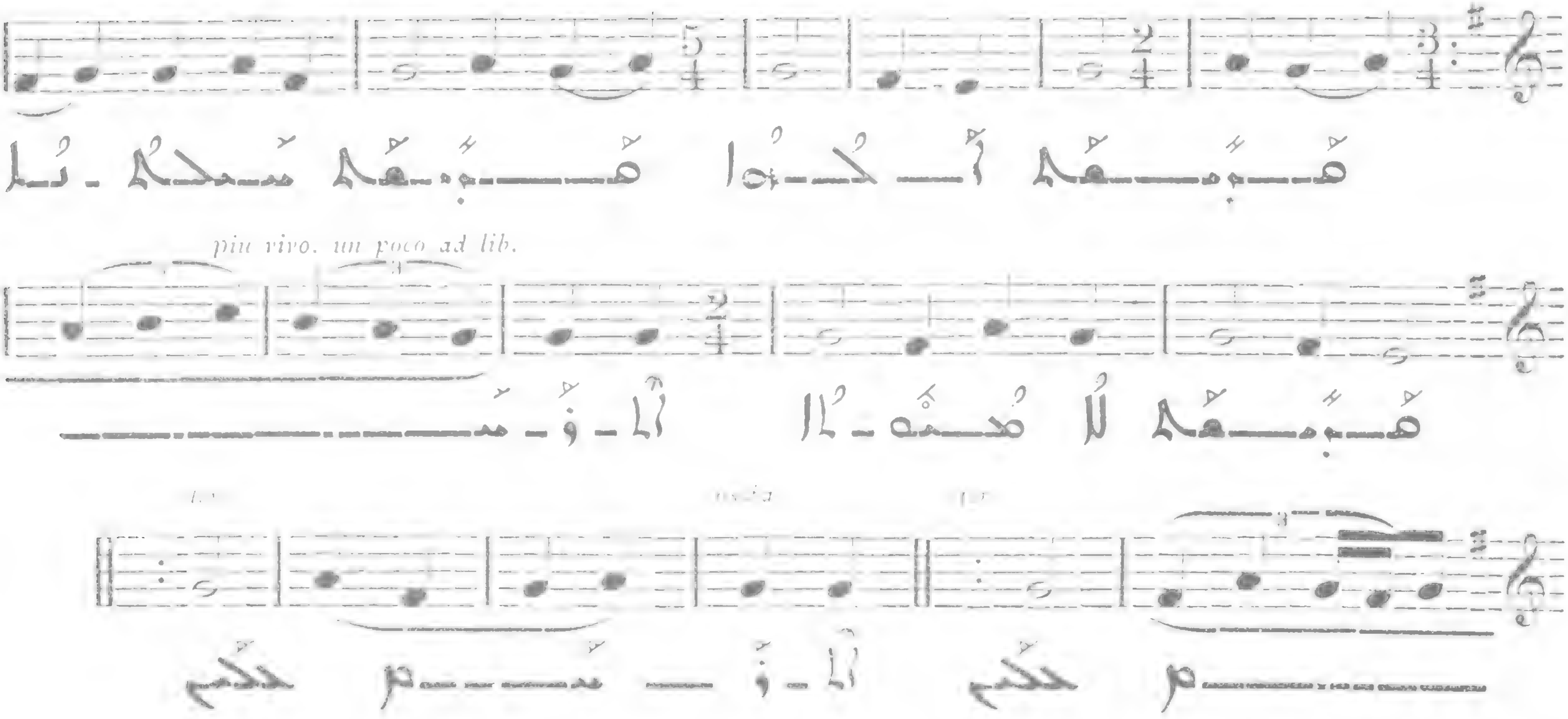






836 ܩܕܝܫܬ ܐܠܗܐ

Andantino

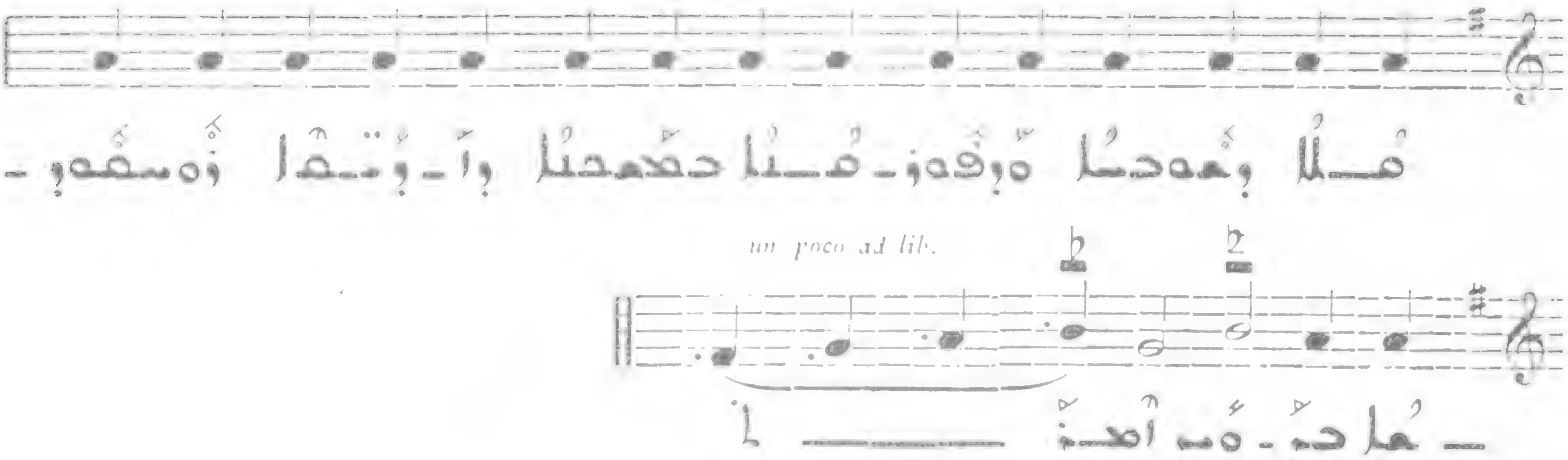


837 ܩܠܐ ܕܫܘܒܚܐ ܘܦܘܪܩܢܐ

ܐܘܪܚܐ ܕܡܬܐܡܪ ܒܝܘܡ ܥܐܕܐ ܕܩܝܡܬܐ

Allegro moderato

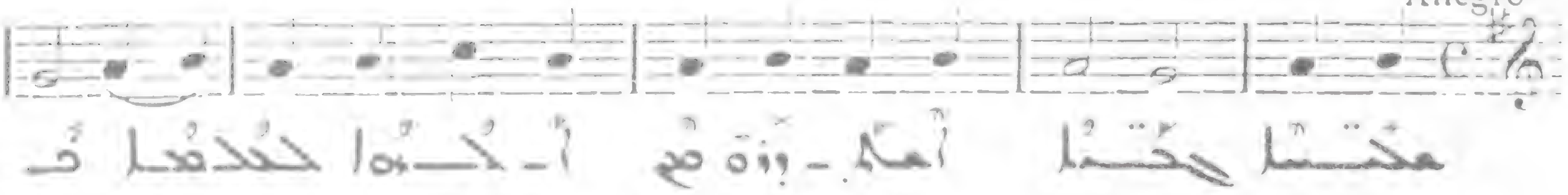
III V

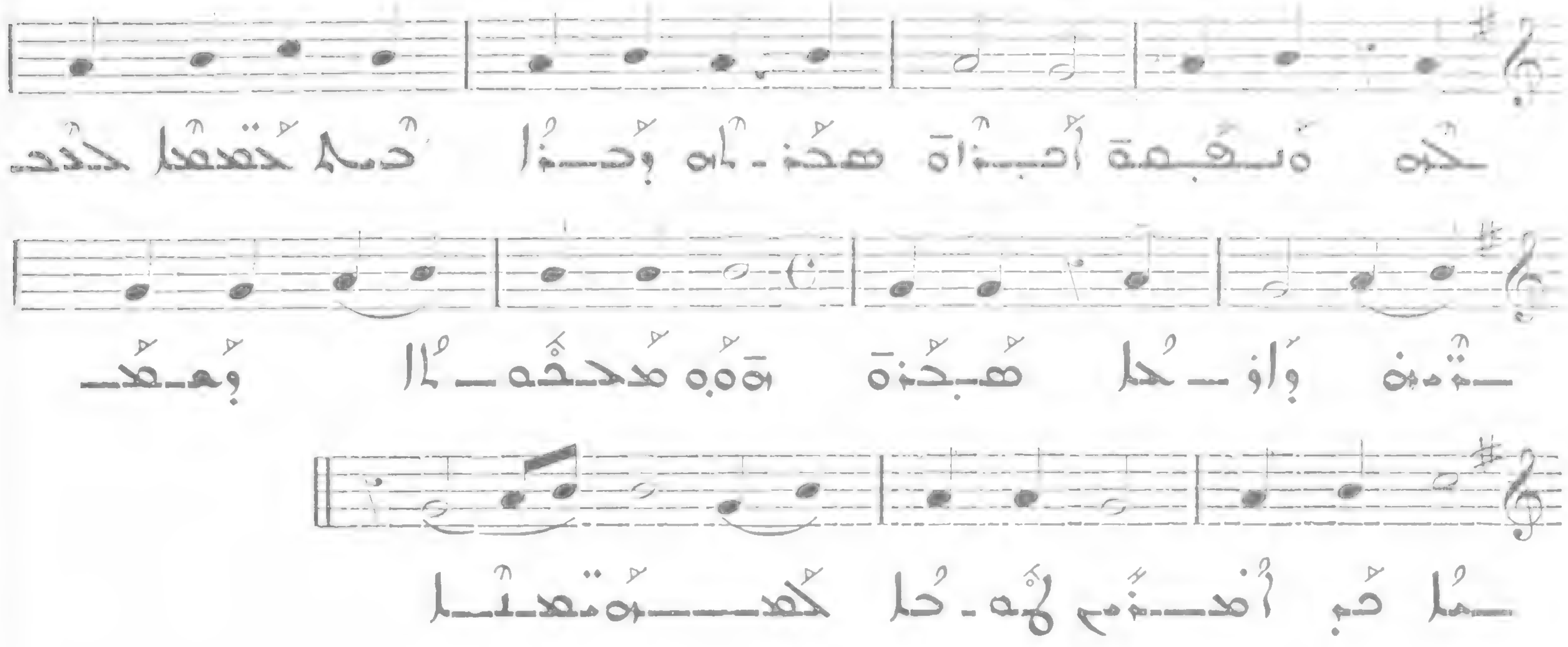


838 ܡܠܟܐ ܠܡܠܟܐ

ܒܝܘܡ ܥܐܕܐ ܕܫܥܢܝܢ ܘܡܠܟܝܐ

Allegro





839 ## ܦܘܠܘܣ ܫܠܝܚܐ

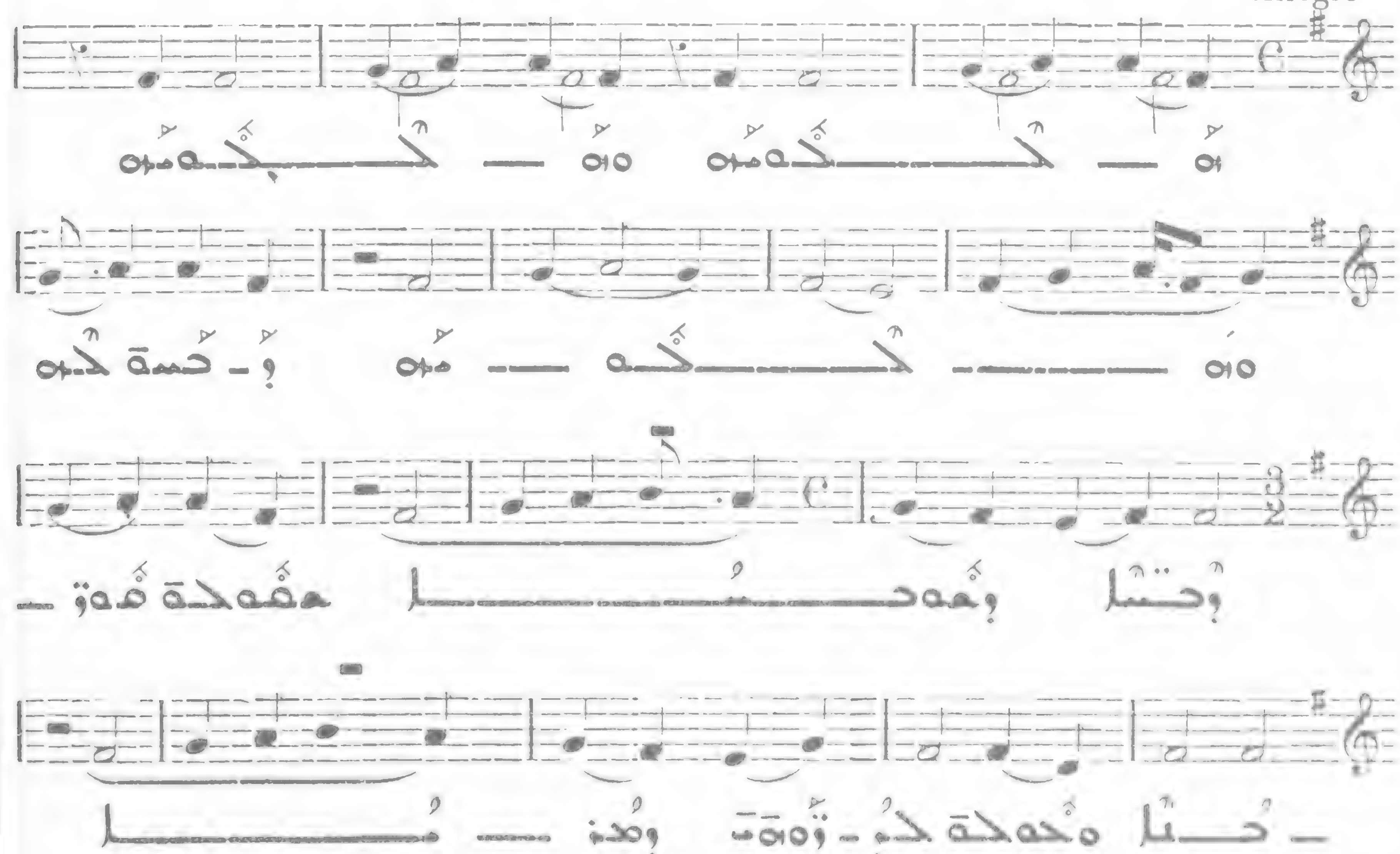
ܡܬܐܡܪ ܩܕܡ ܐܓܪܬܐ ܕܫܠܝܚܐ ܘܠܫܠܝܚܐ ܐܝܟ ܕܟܬܝܒܐ ܗܟܢ

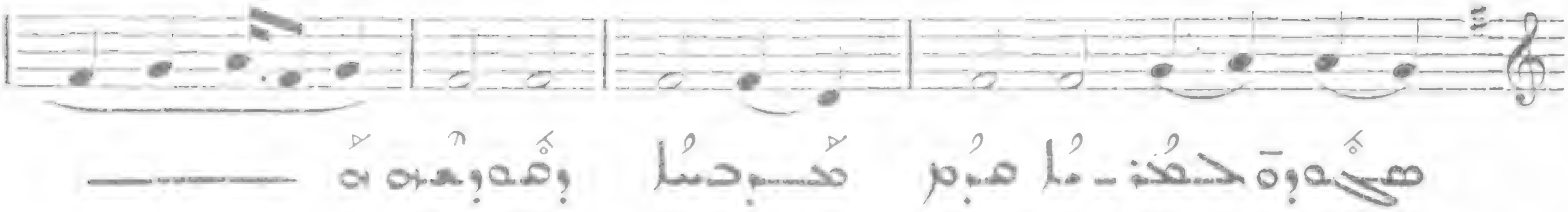
(Cf N⁰ 91 — 100)

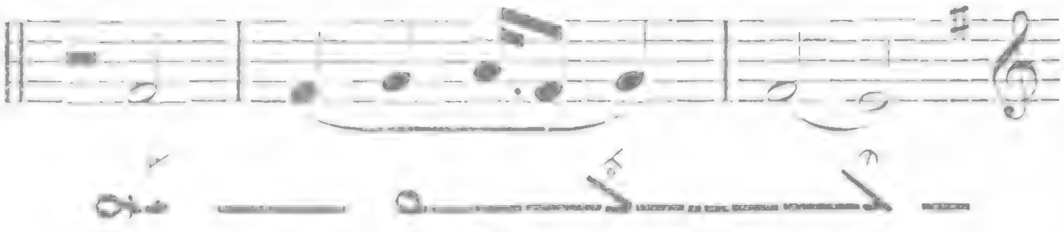
840 ## ܗܠܠܘܝܗ ܕܒܝܬ ܠܗ

ܗܘܠܠܐ ܓܘܢܐ ܕܩܕܡ ܐܘܢܓܠܝܘܢ ܩܕܝܫܐ

Allegro





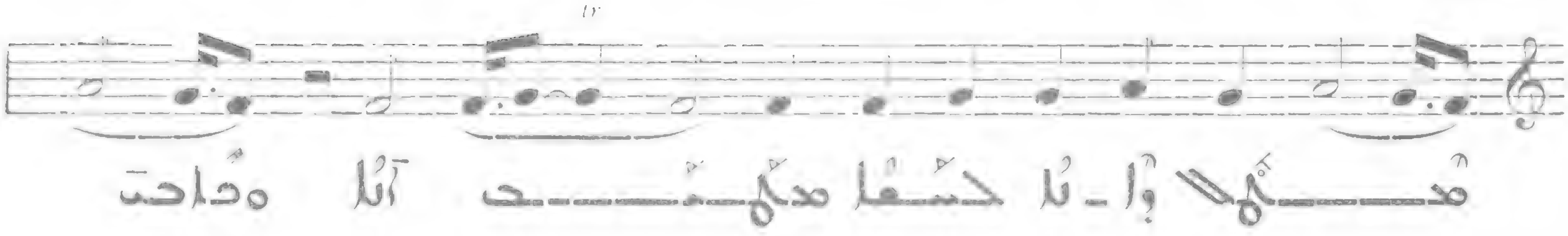


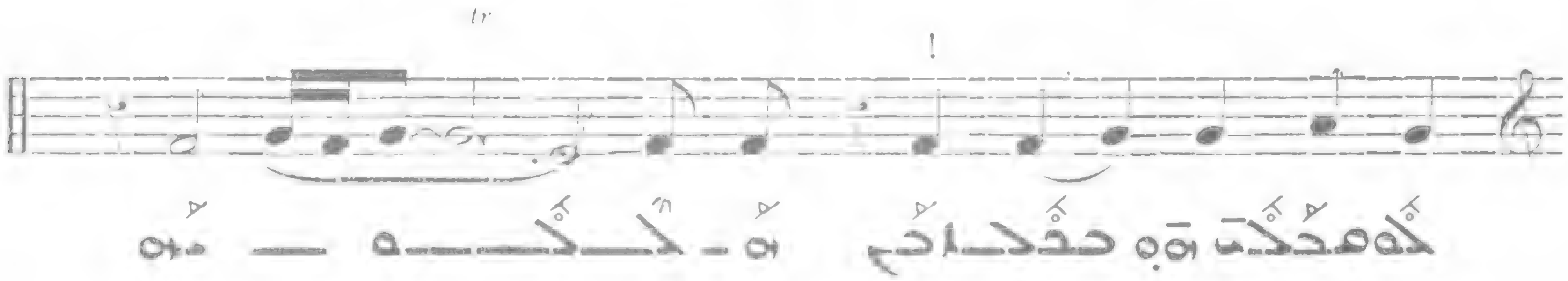
ܩܘܠܠܐ ܕܙܘܝܚܐ : ܐܝܟ ܕܒܝܬܐ ܕܝܢ 841

(Cf. Nº 38)

ܩܘܠܠܐ ܕܫܒܚܐ 842

Allegro

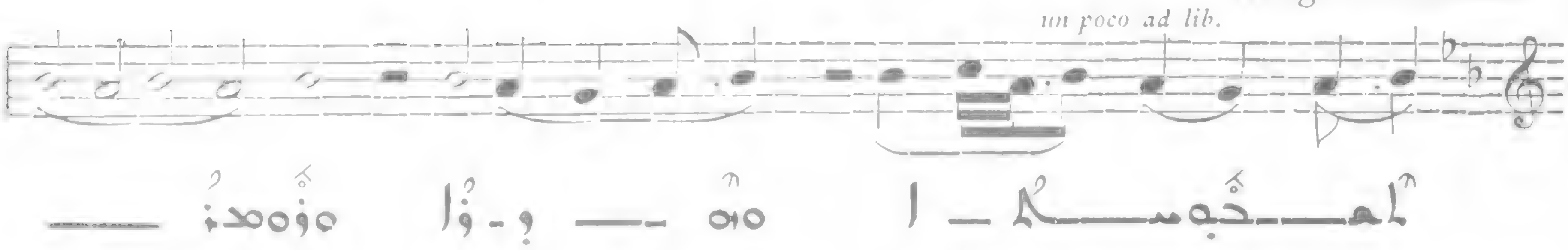


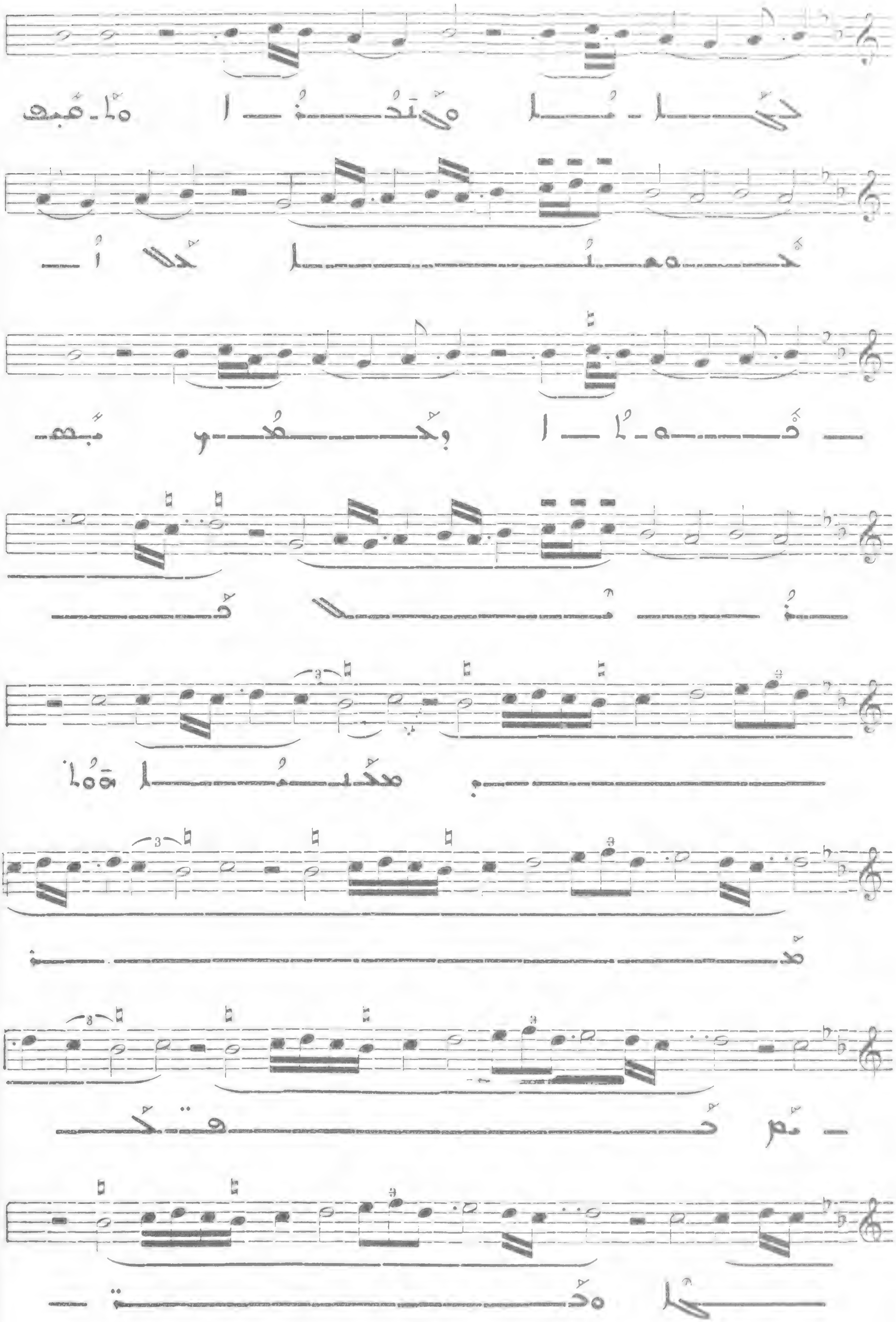


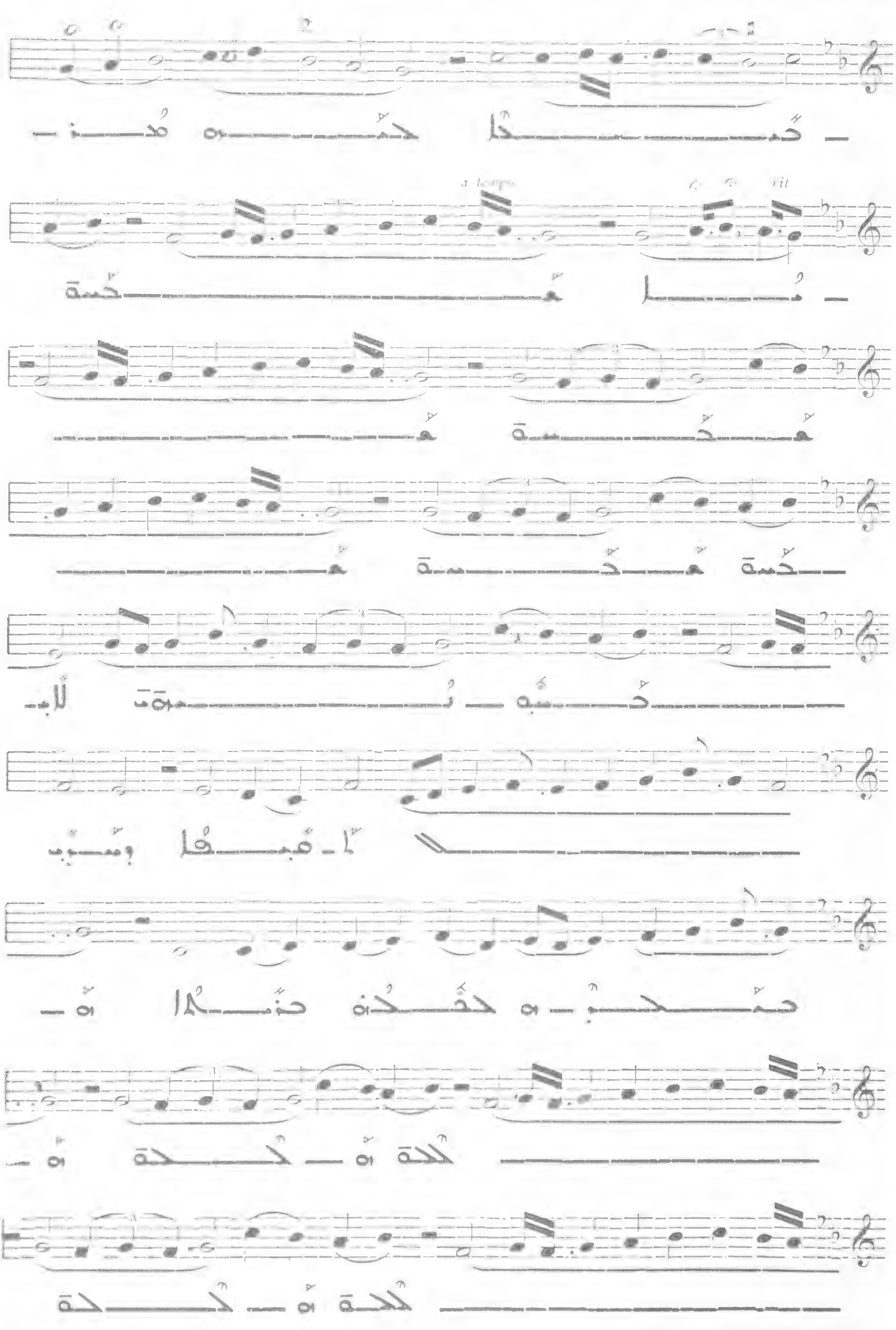
ܬܫܒܘܚܬܐ ܗܘܕܐ 843

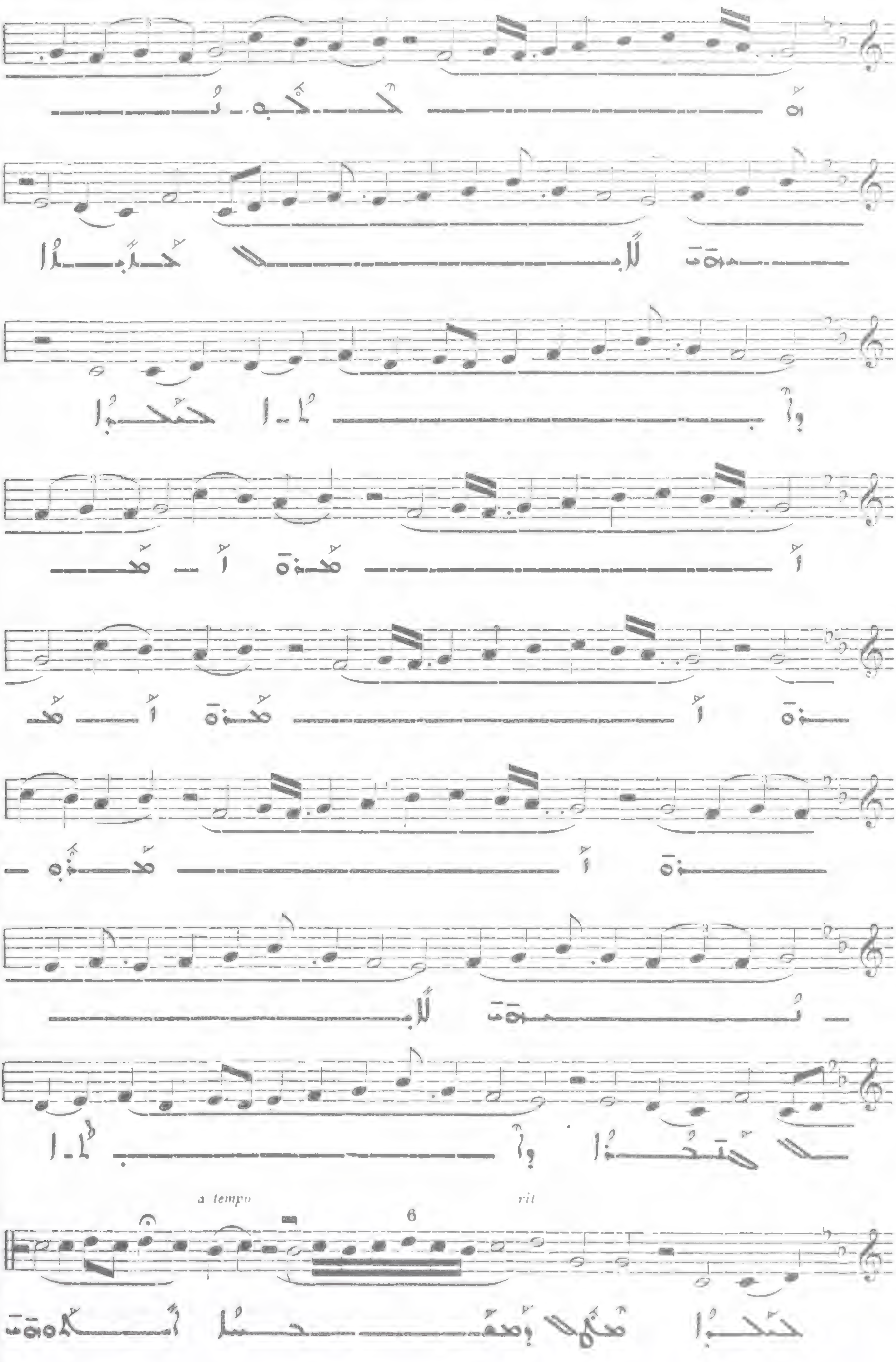
ܡܫܐܡܢܐ ܡܢܟ ܐܘܪܚܐ ܕܒܐܪܥܐ ܡܢܝܪܐ

Allegro moderato







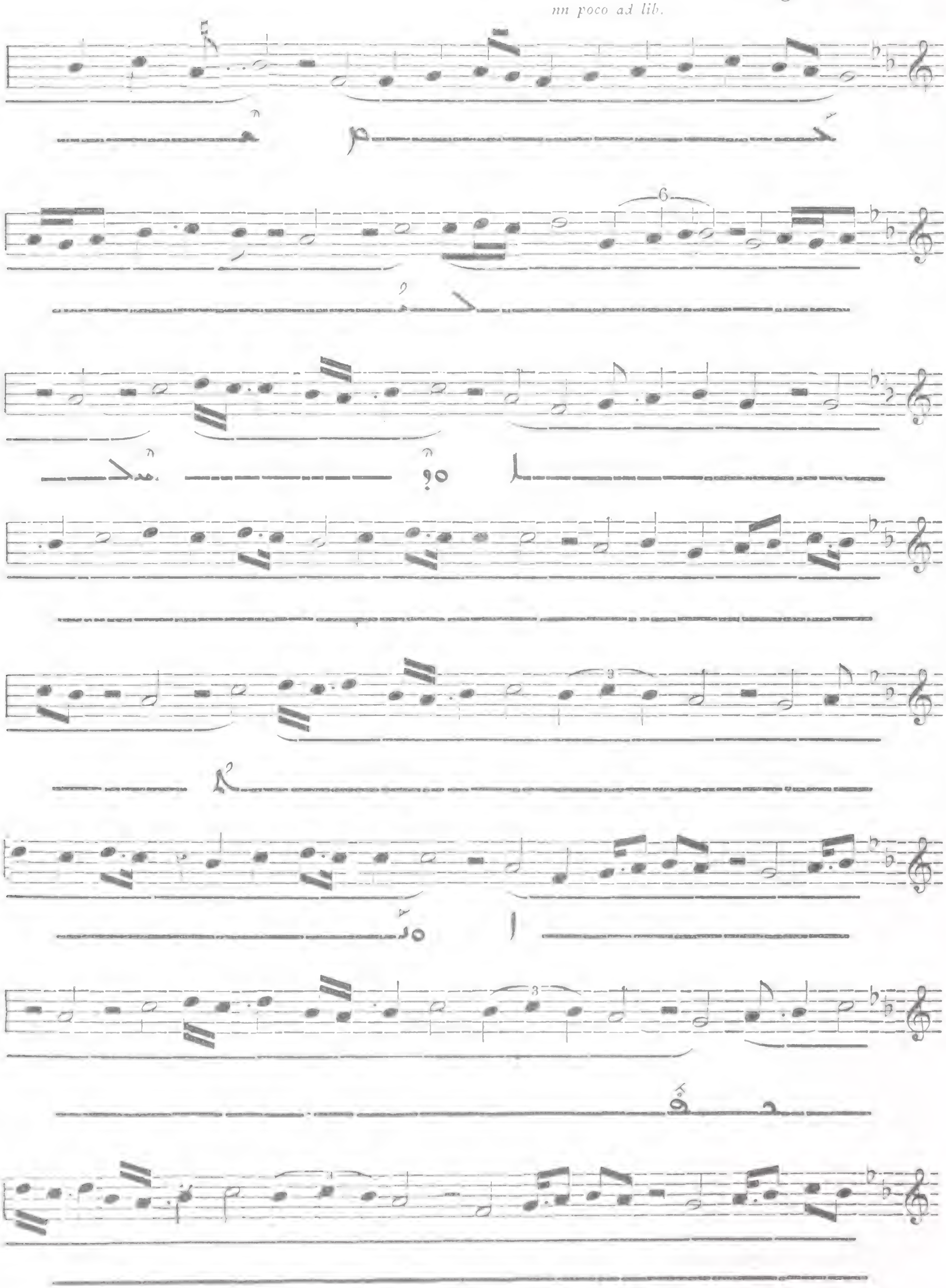

a tempo
rit
6

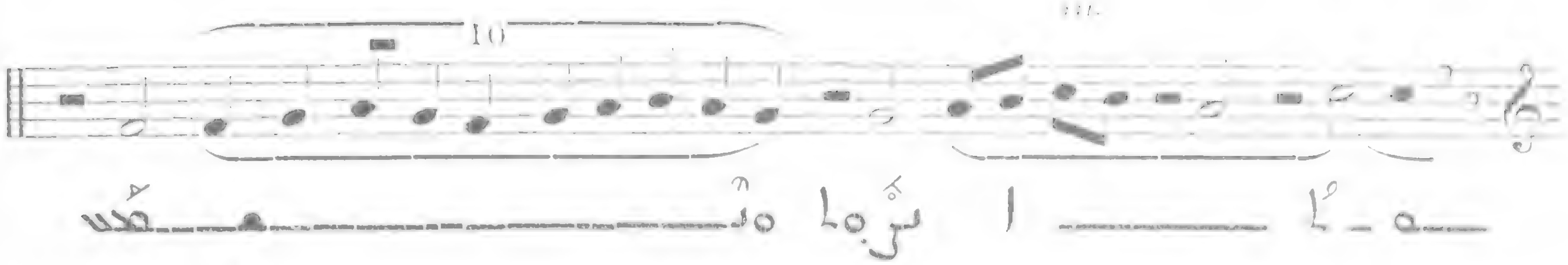
ܒܡ ܥܒܕܐ

Allegro moderato

un poco ad lib.

844





ܒܬܪ ܐܘܢܝܬܐ ܐܡܪܝܢ ܒܥܘܬܐ ܕܠܠܝܐ ܘܒܫܒܬܐ ܘܠܐ ܒܗ ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ
ܡܢ ܒܥܘܬܐ ܗܕܐ :

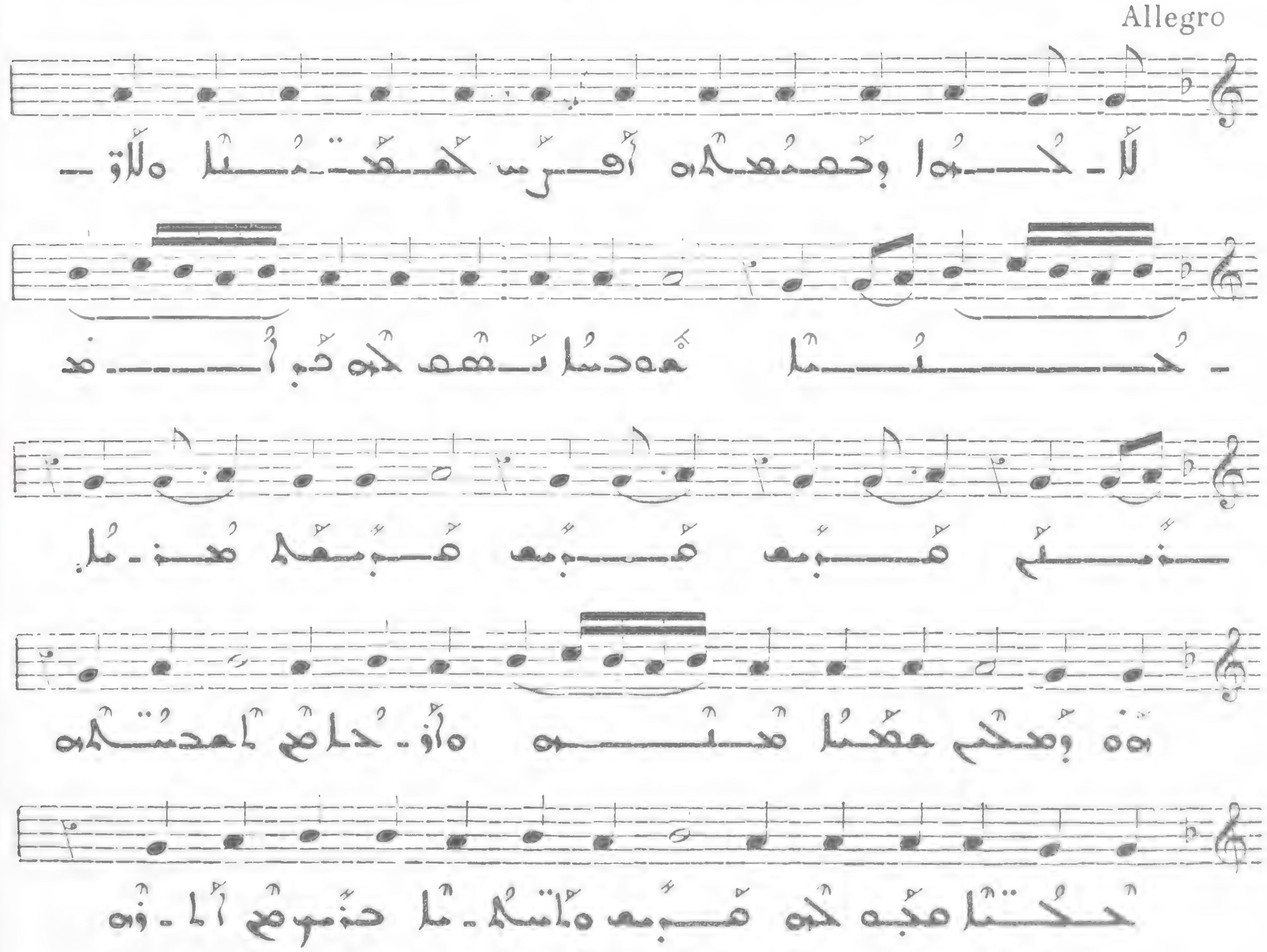
ܘܕܡܪܝ ܝܥܩܘܒ ܡܠܦܢܐ : 845

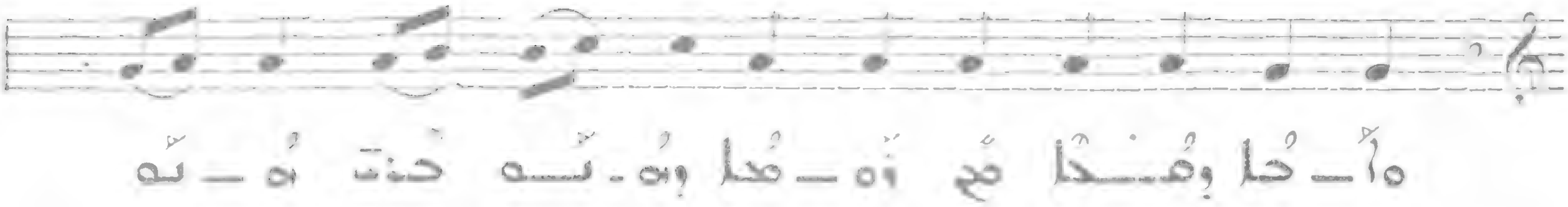
ܒܩܝܢܬܐ ܕܫܒܬܐ ܐܝܟ ܕܐܡܪܢ ܗܘܐ

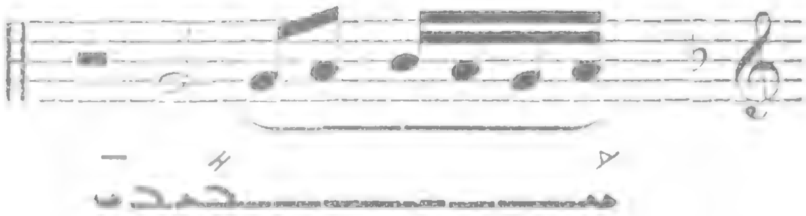
(Cf. Nº 384 - 394)

ܐܘ : ܛܘܒܘܗܝ ܕܦܪܨܘܦܗ 846

ܡܥܢܝܬܐ ܕܒܬܪ ܐܘܢܝܬܐ



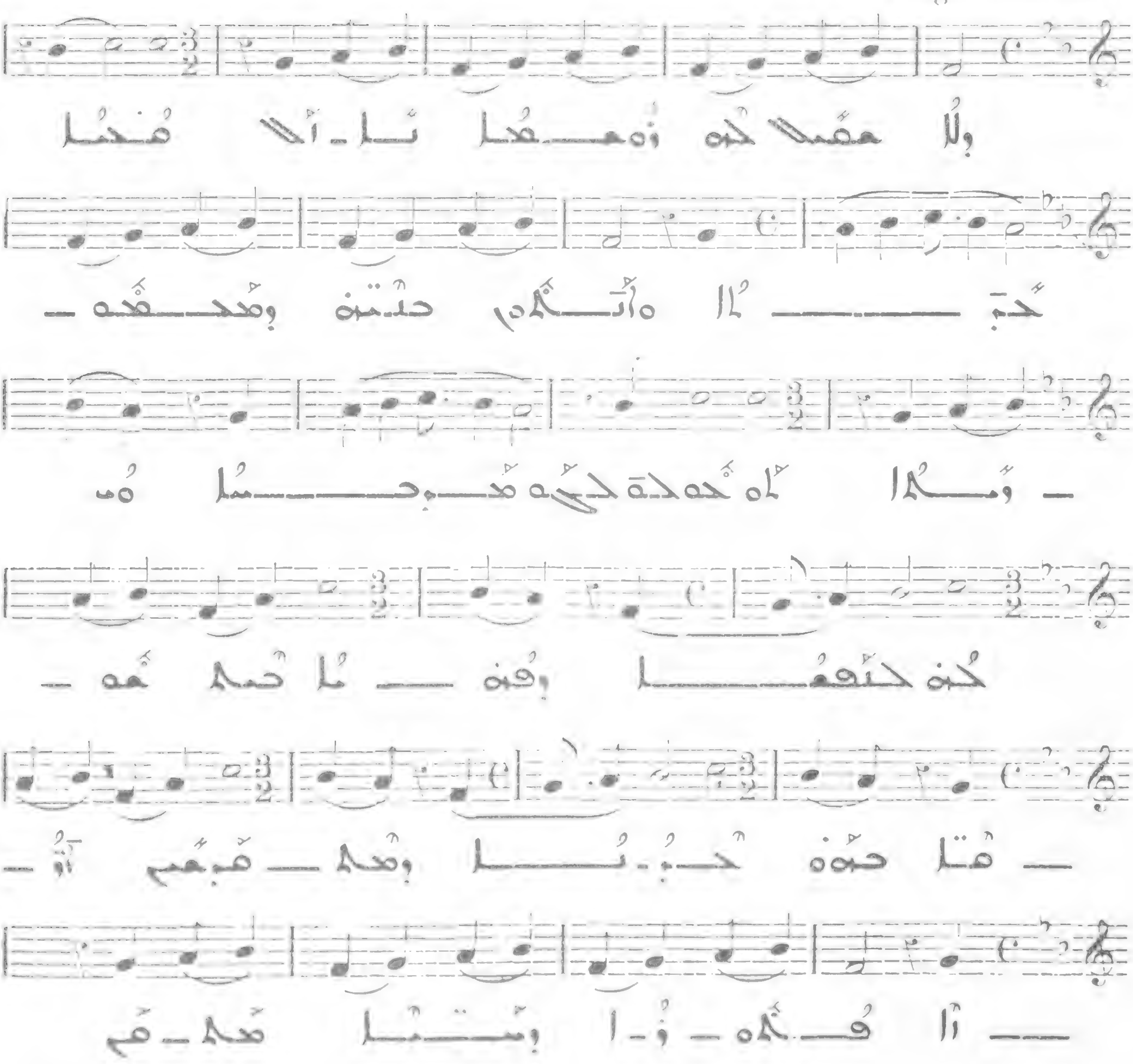


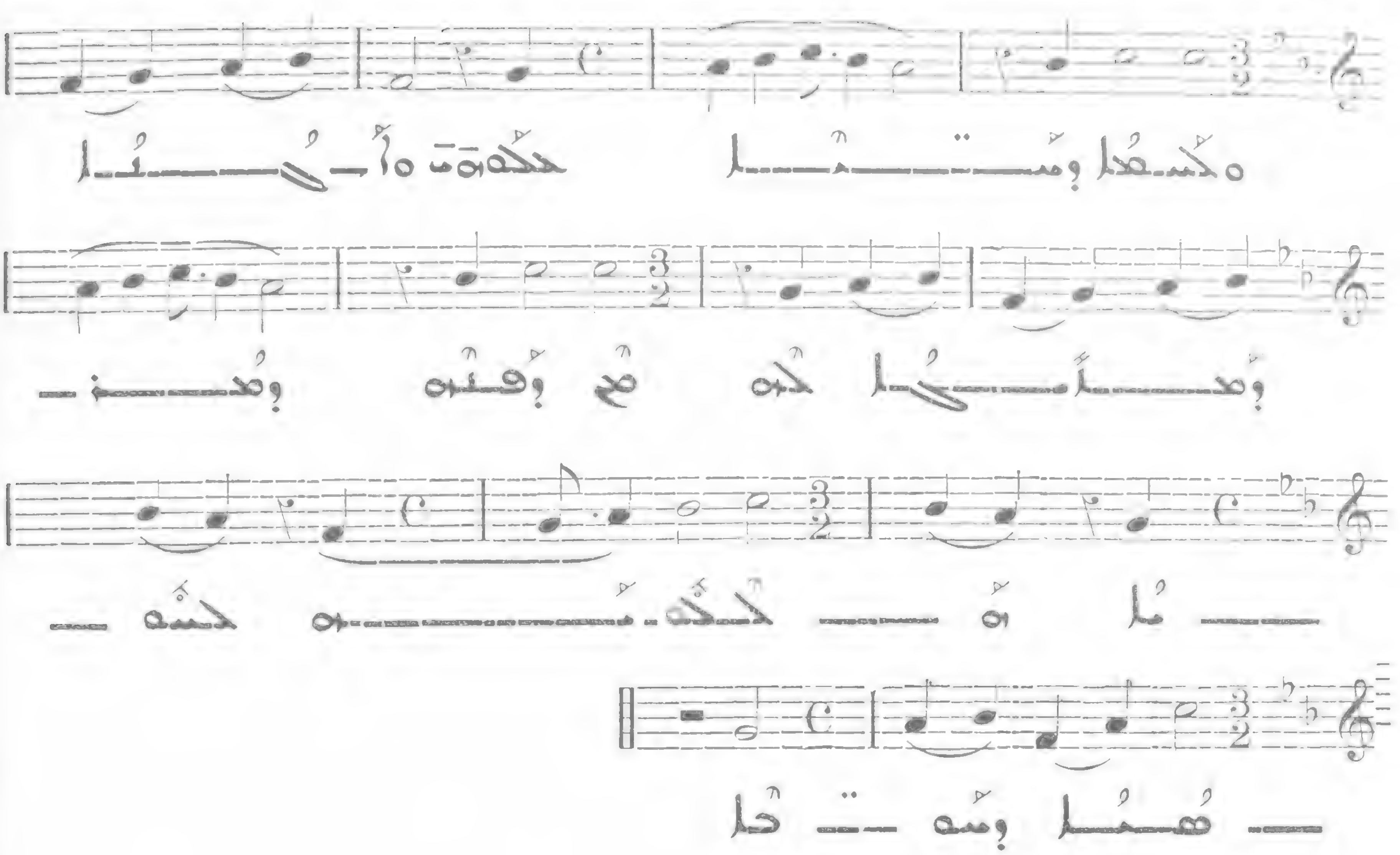


ܐܘ ܒܒܐ ܗܢܐ ܒܟܠ ܕܩܘܩܝܐ ܒܪܒܐ ܕܛܘܪ ܥܒܕܝܢ 847

ܕܠܐ ܡܣܬܝܟ ܠܗ ܕܘܟܬܐ :

Allegro moderato

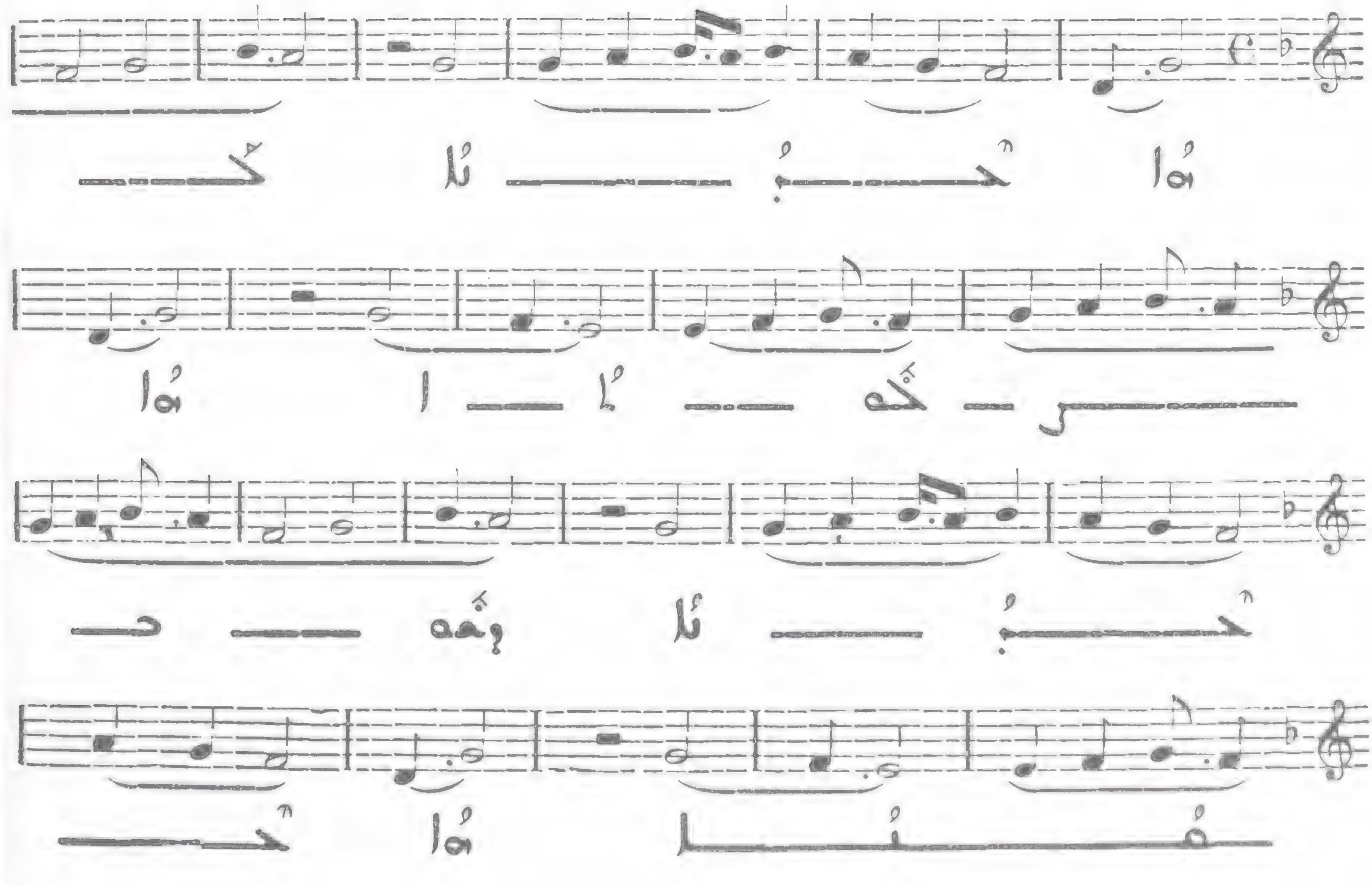


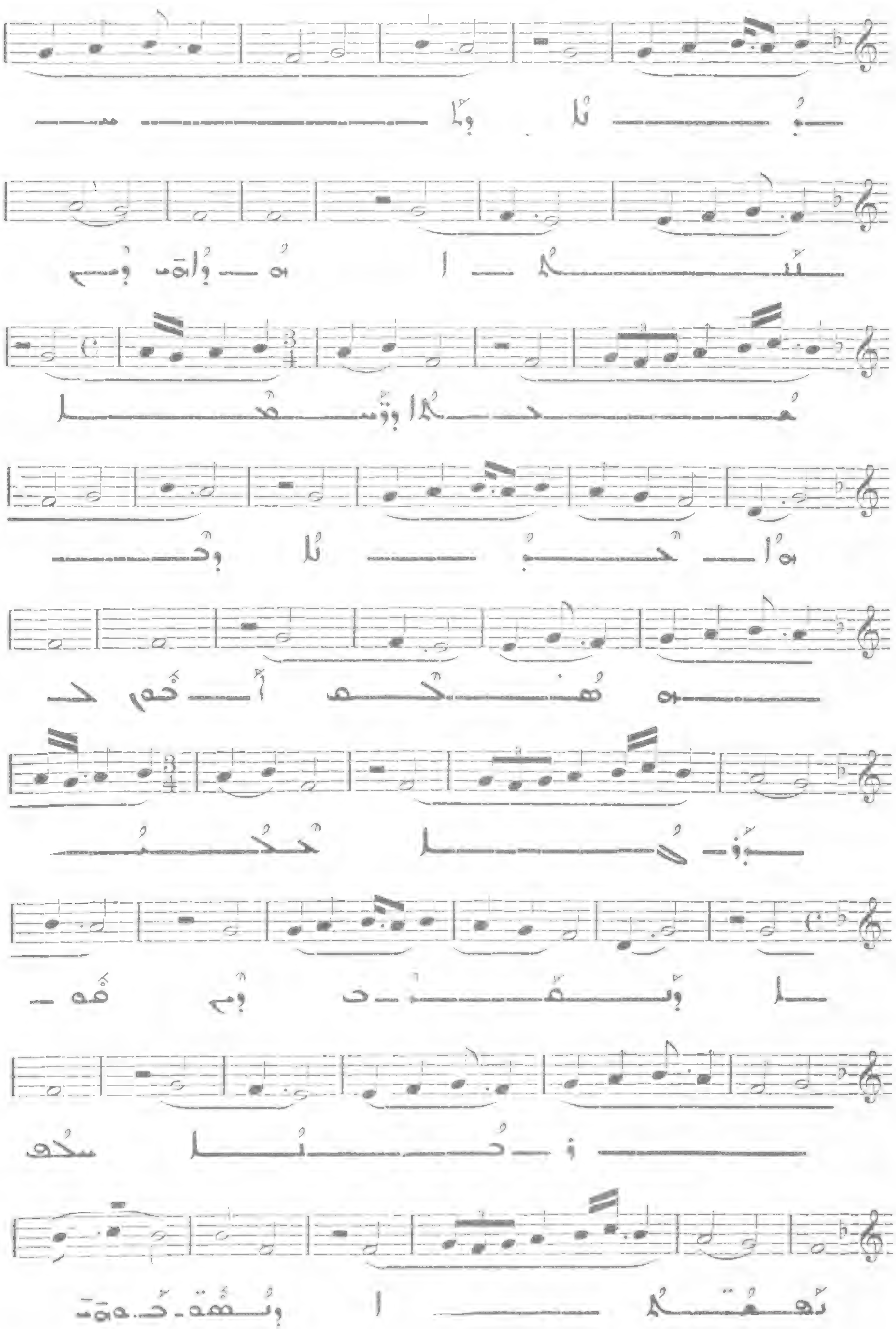


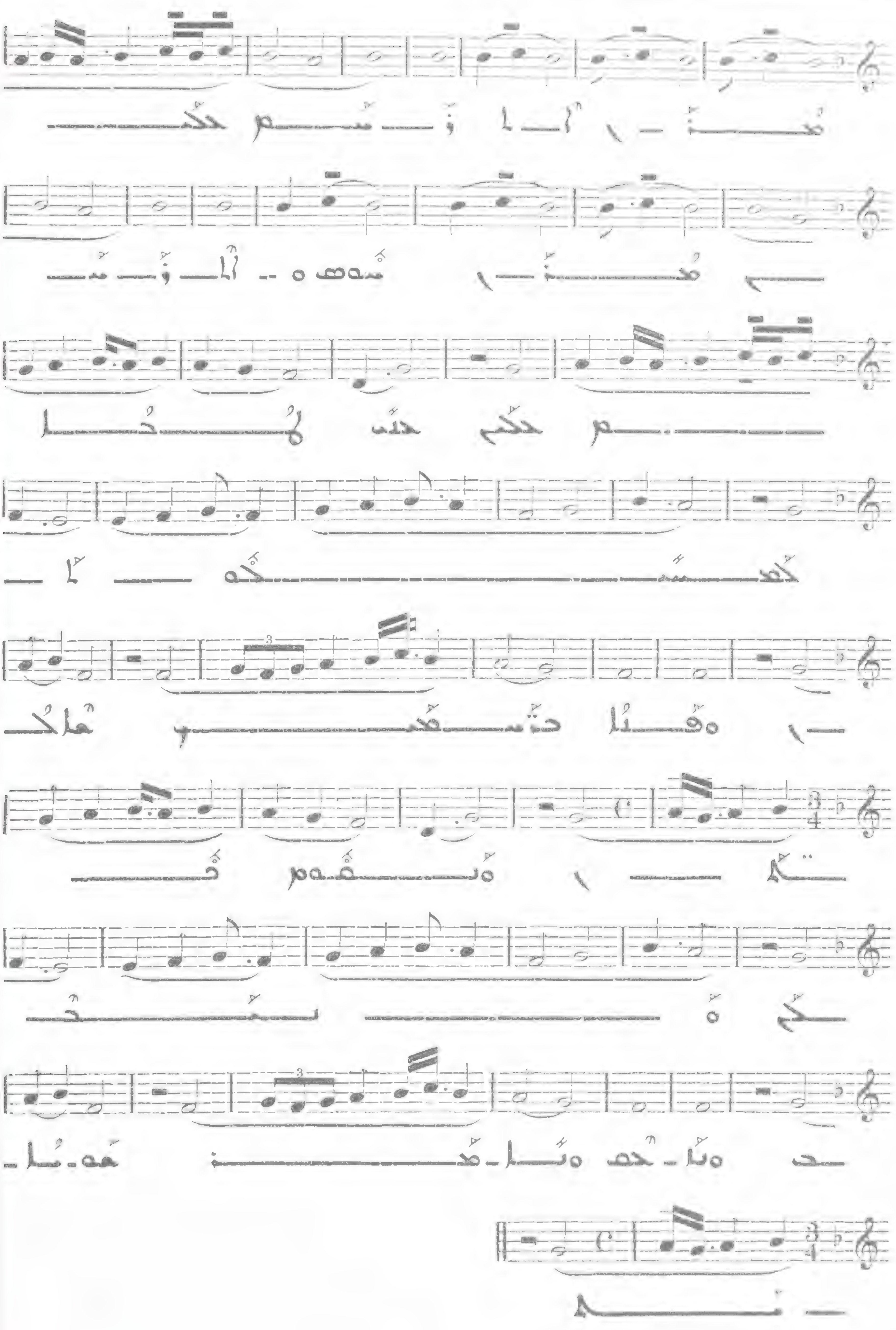
ܡܕܢܚܝܐ ܘܡܥܪܒܝܐ ܐܡܪܝܢ ܕܝܘܡ ܩܕܡܝܐ ܡܫܡܫܝܢ ܐܦܪܘܣ 848

ܗܐ ܚܕܒܐ ܕܐܬܟܪܙ

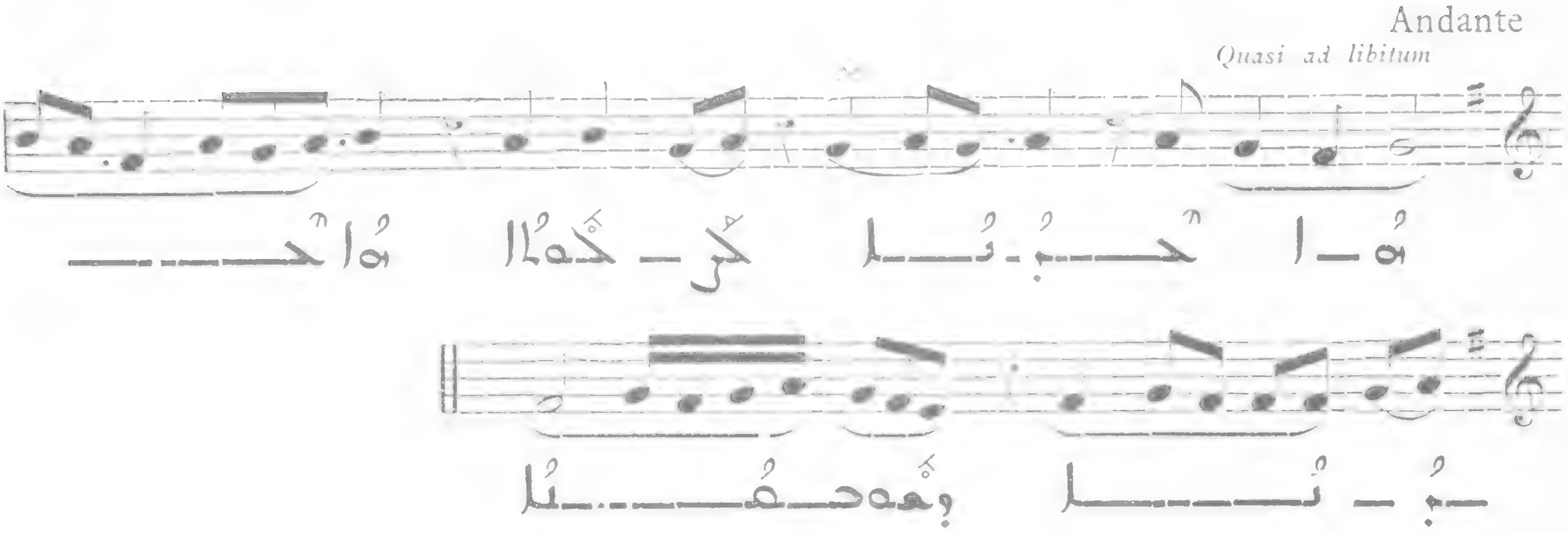
Andantino







ܗܐ ܒܒܠܐ ܠܒܝܬܐ ܒܢܝܢܐ ܡܘܒܠܝܢ 849

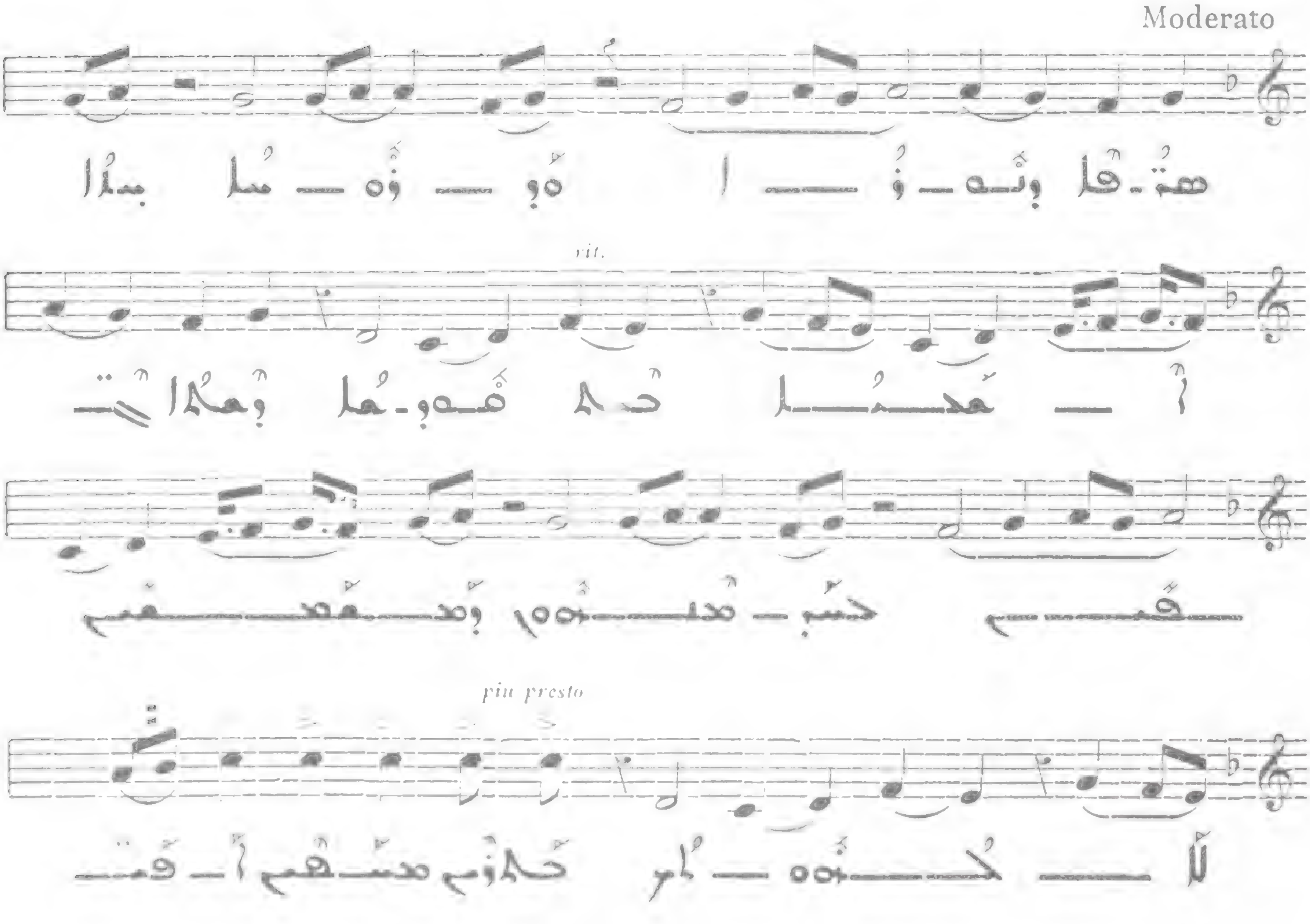


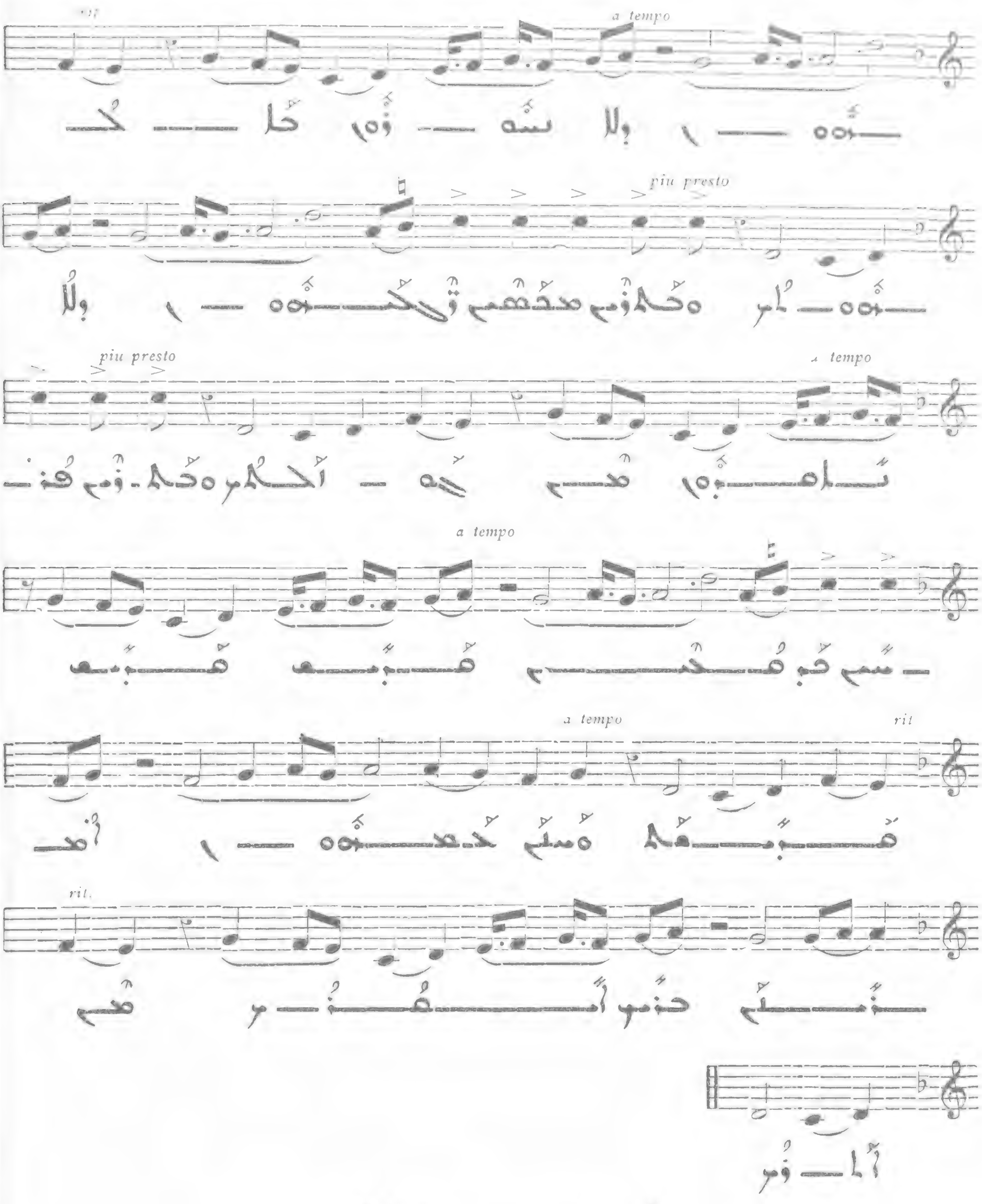
ܒܬܠܐ ܕܫܠܡ ܐܒܢܝܢ ܒܒܝ ܚܙܝܐ 850

ܩܝܡܐ ܕܢܘܗܪܐ :

ܡܟܐܡܪ ܒܢܝܐ ܗܐ . ܐܘ ܒܢܘܗ : ܕܠܐ ܢܬܩܘܒ ܐܡܪ ܕܒܓܐ ‹

(Cf. p. 30)



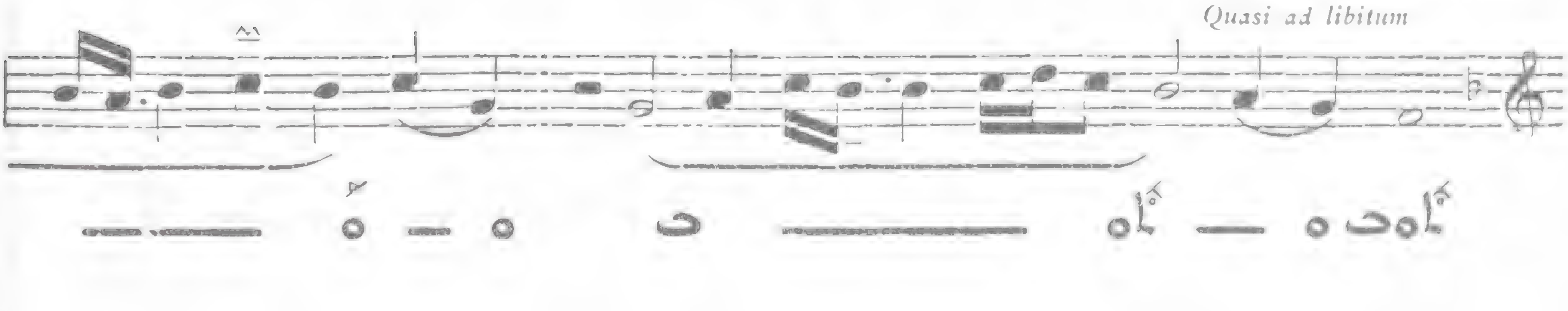


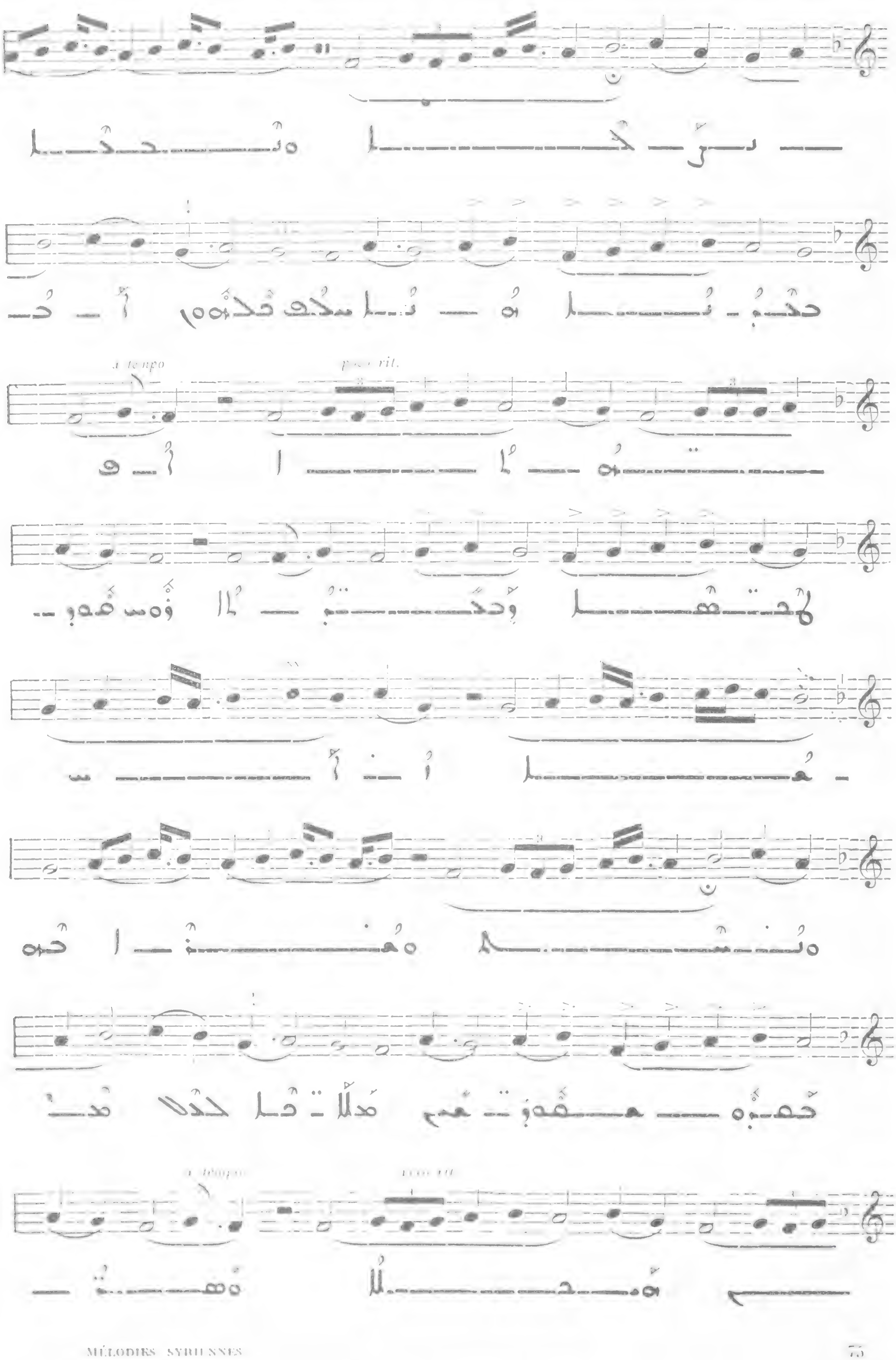
ܐܘ : ܬܘܒ ܘܬܘܒ ܘܣܓܝܐ

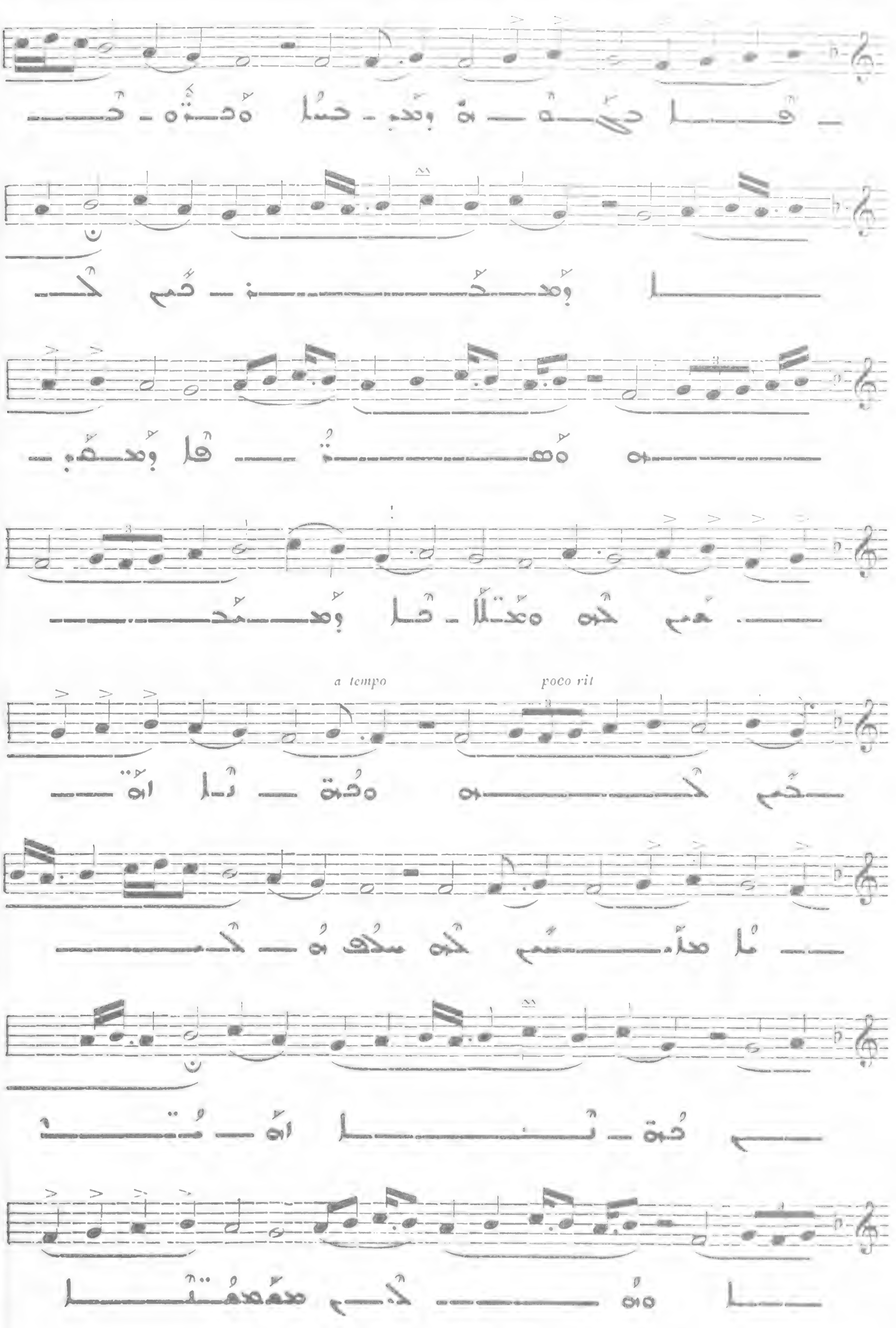
851

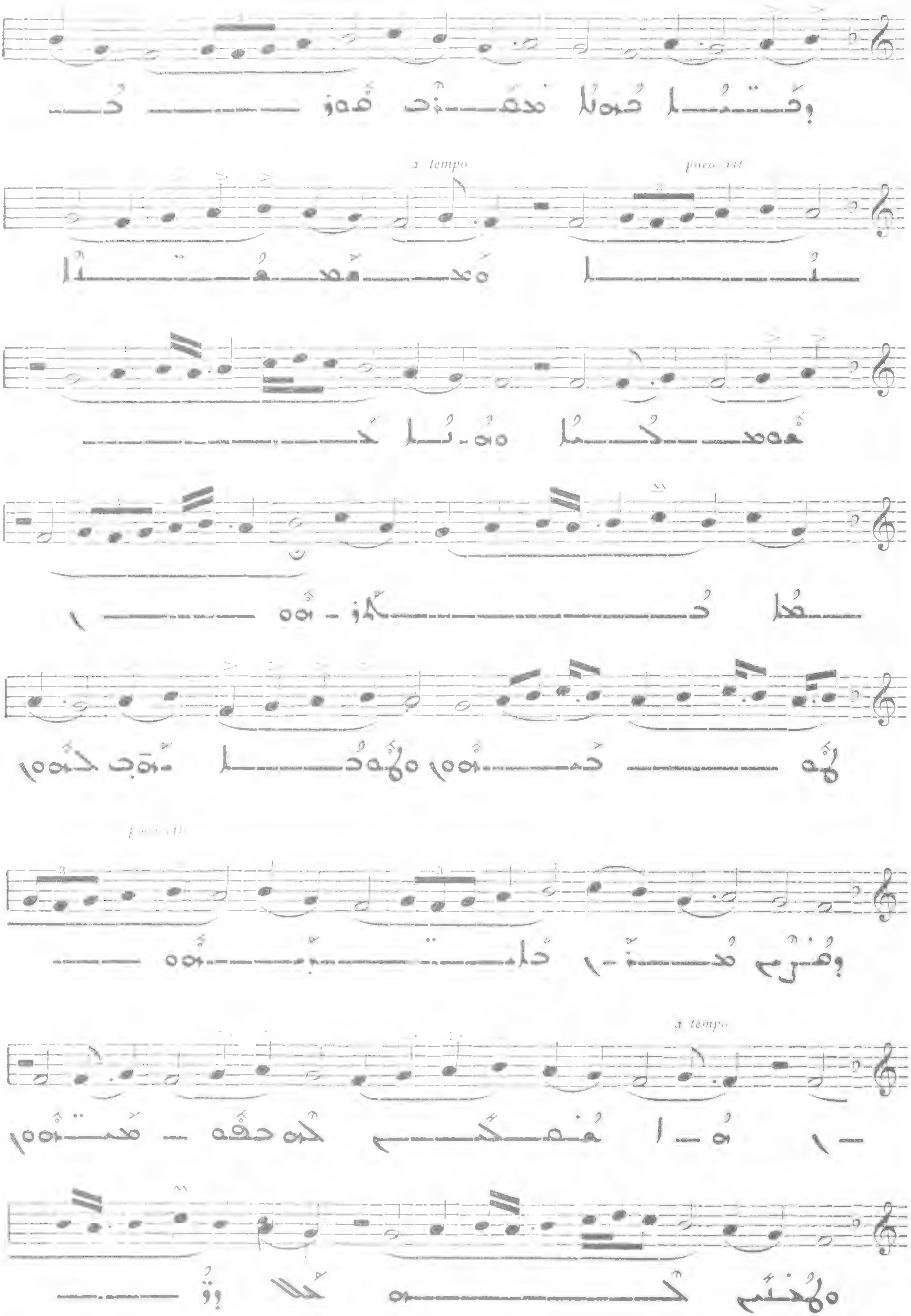
Allegro moderato

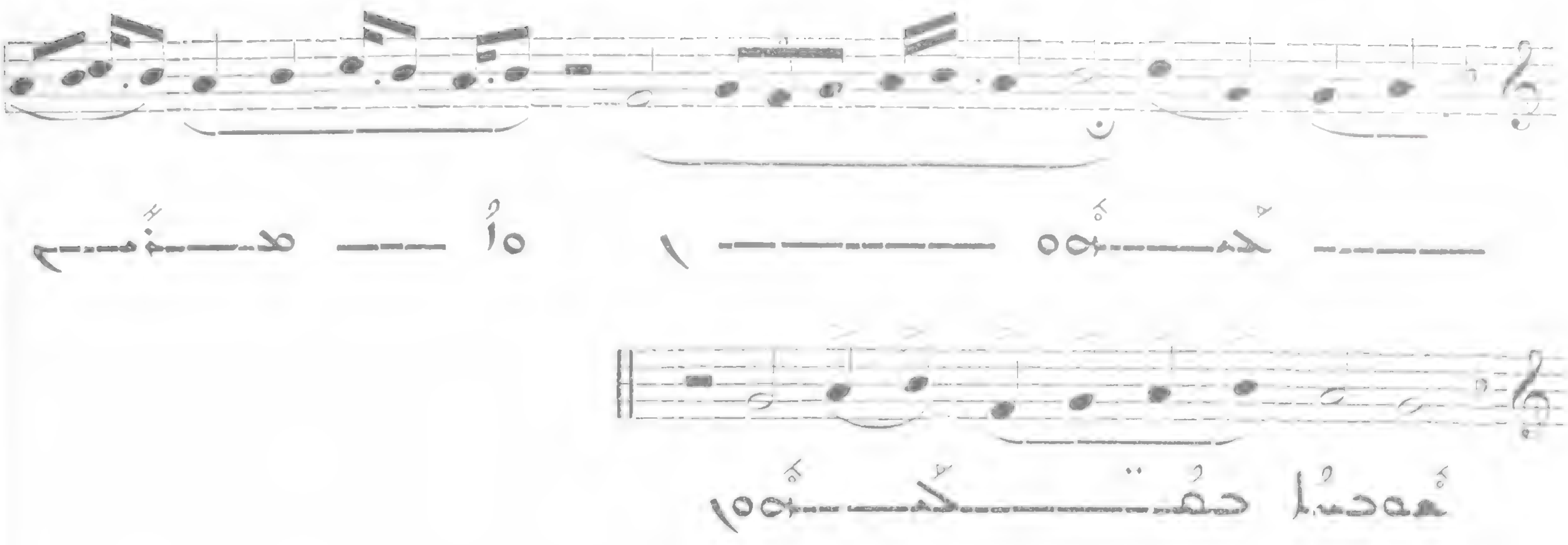
Quasi ad libitum





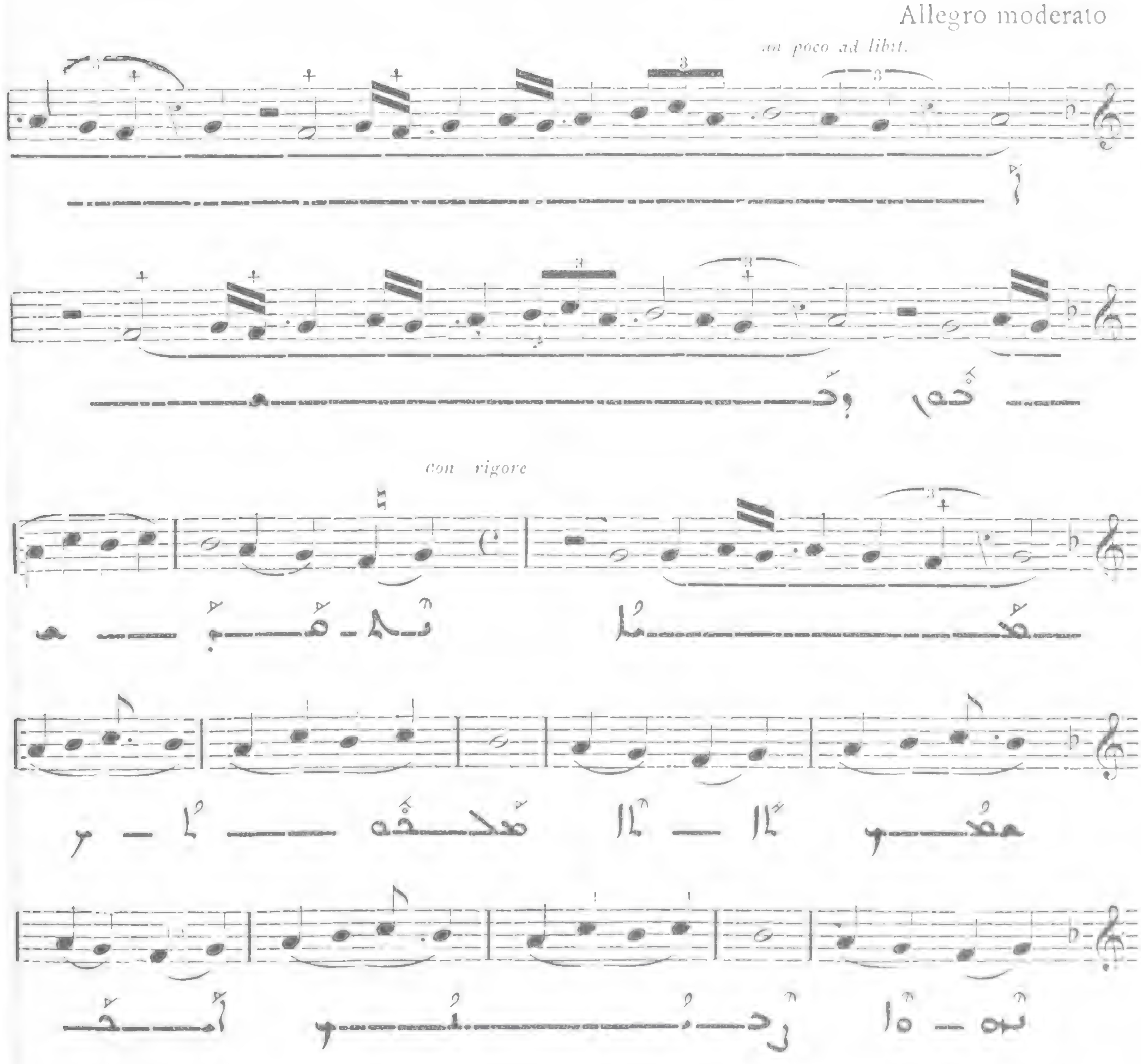

a tempo
poco rit

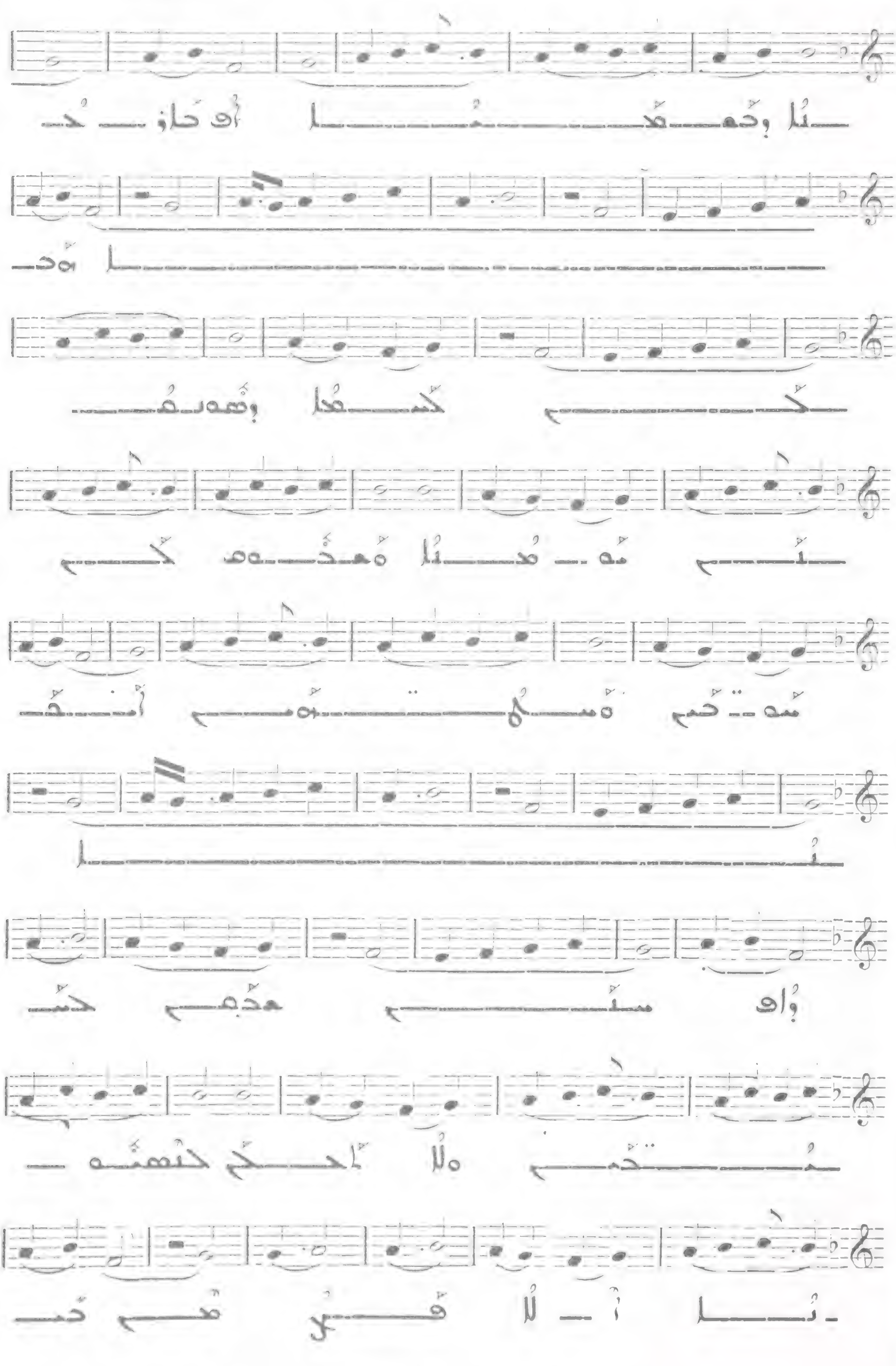

a tempo
poco rit
a tempo

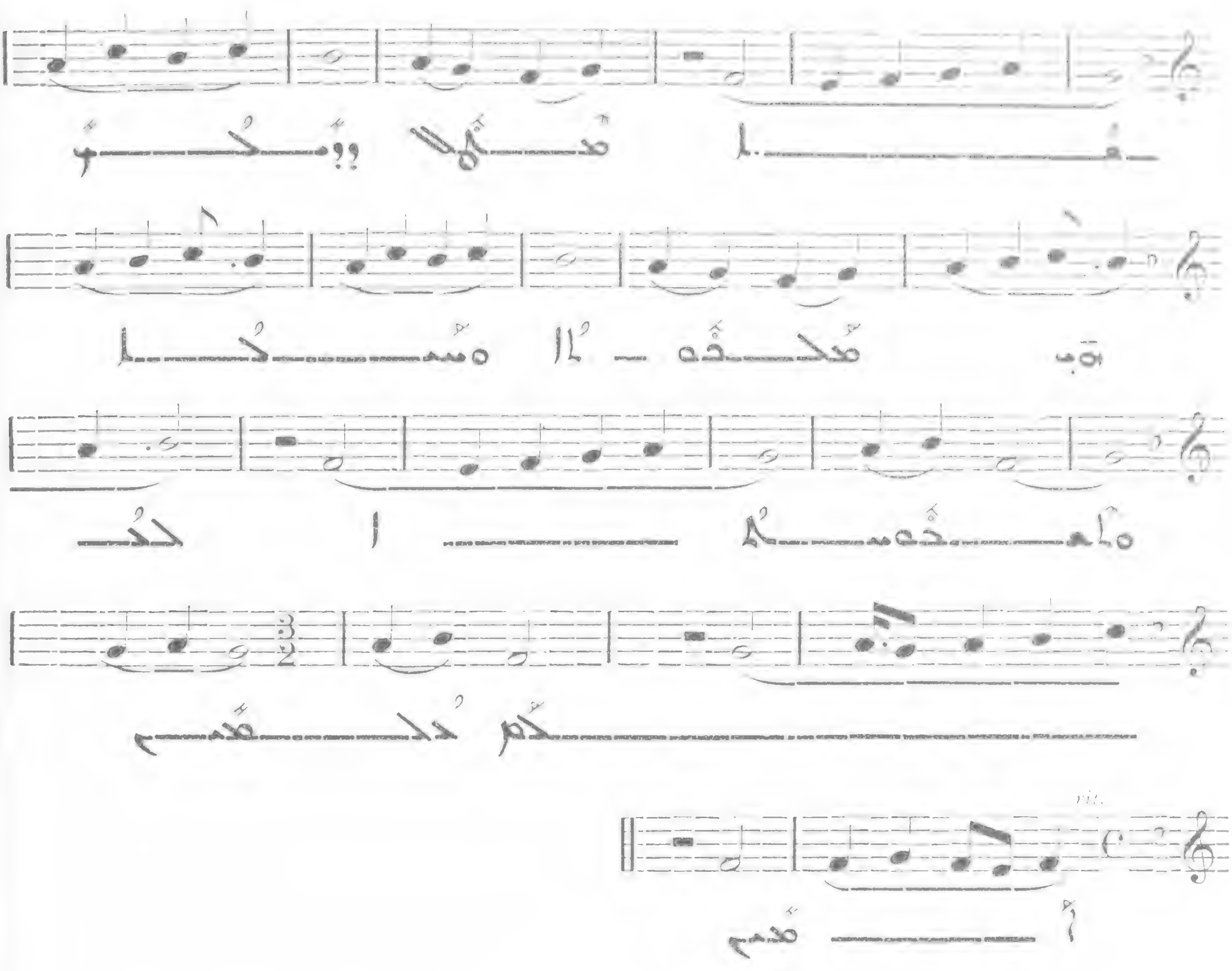


852

VII



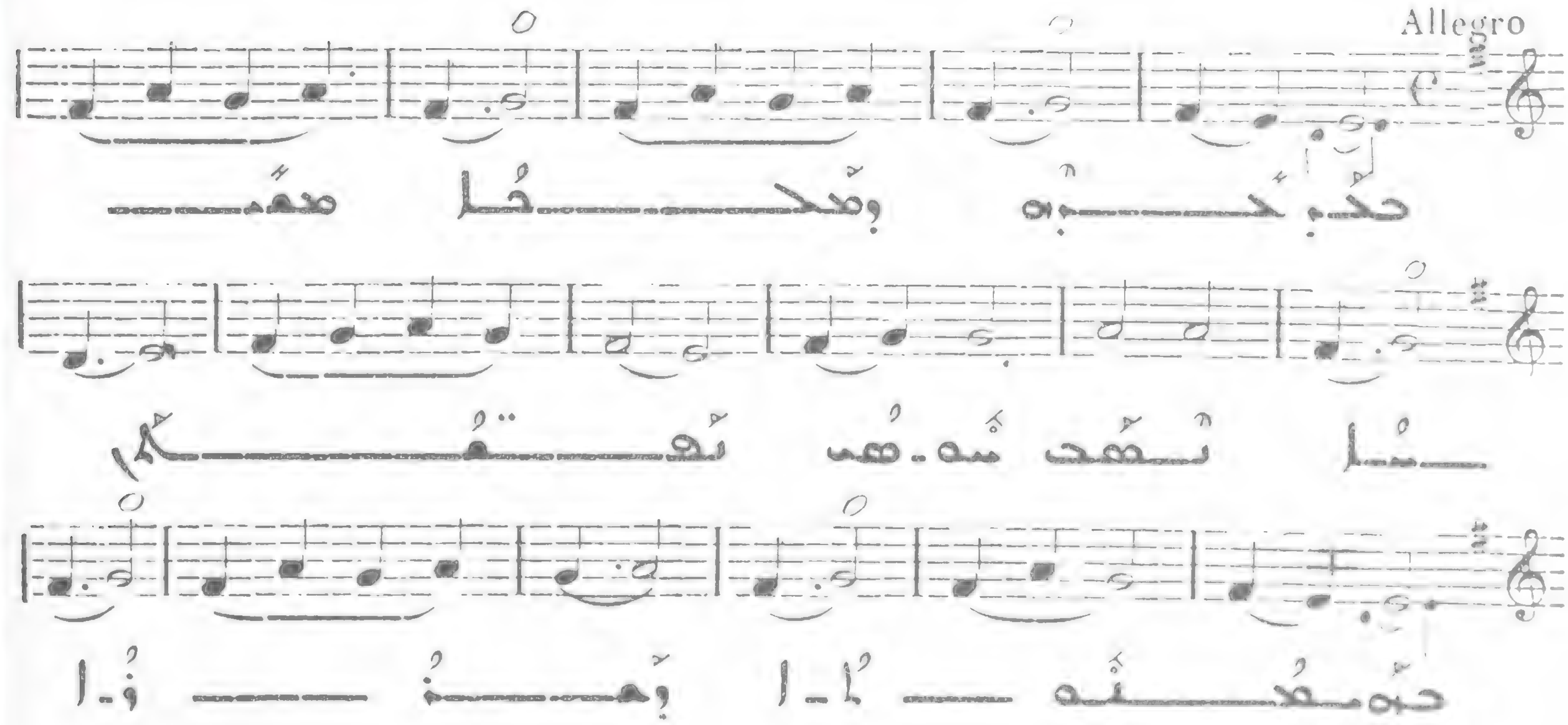


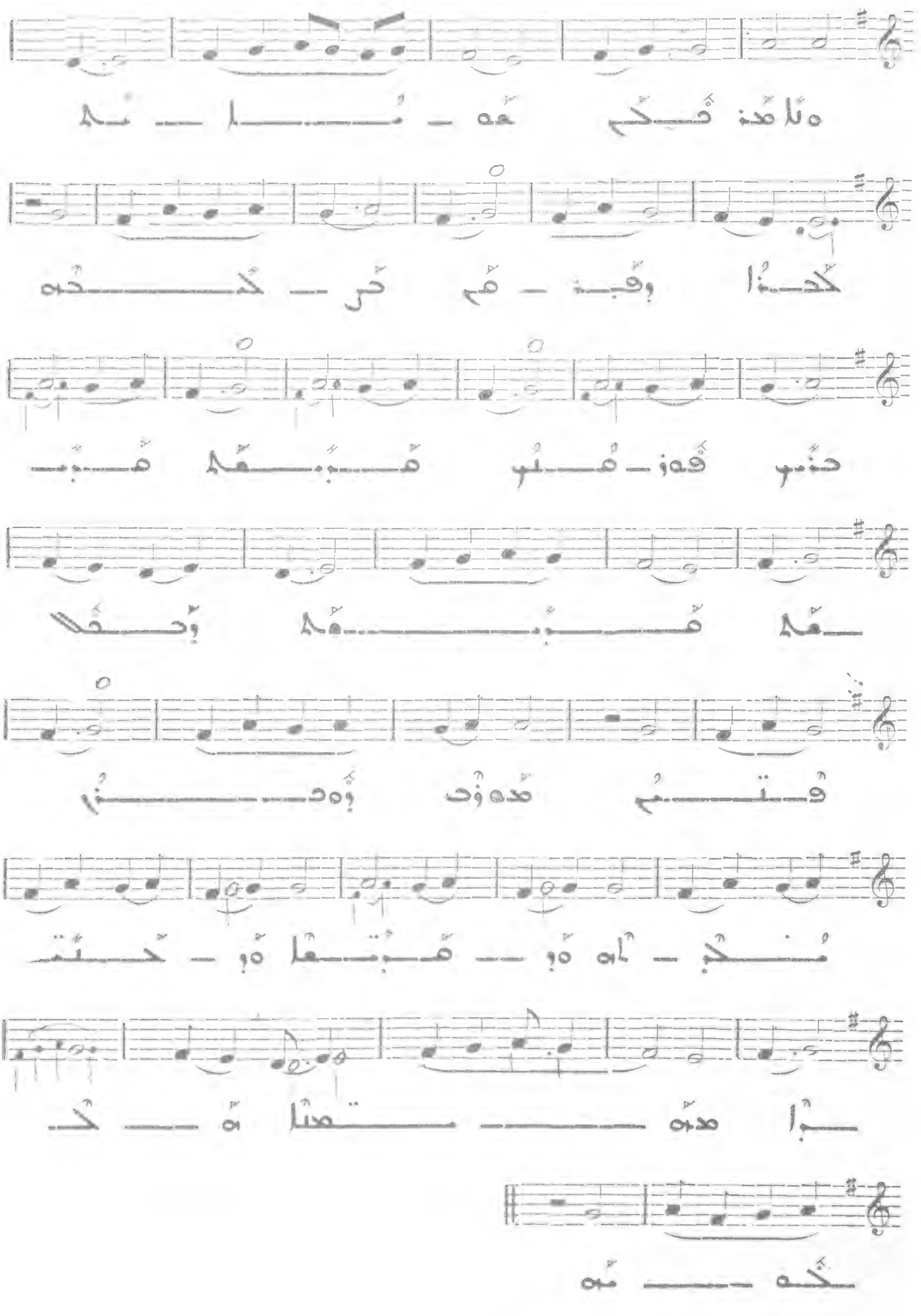


853 ܒܥܘܒܗ ܕܡܠܟܐ ܡܫܝܚܐ

ܩܘܠܐ ܕܥܐܕܐ: ܥܠ ܩܘܐܡܐ ܡܘܫܚܢܐ

VII

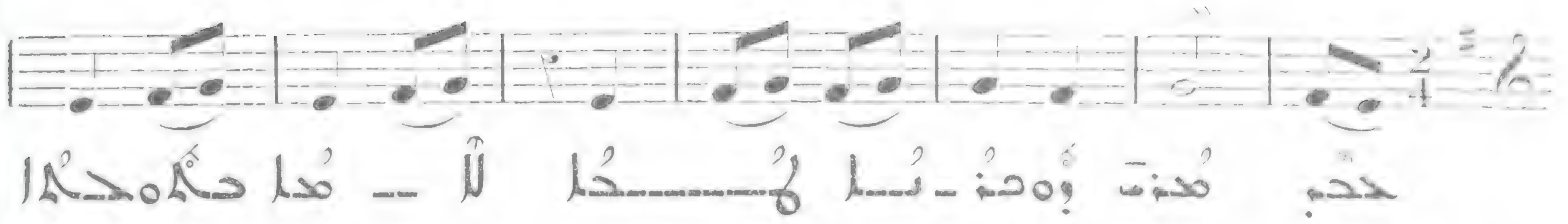


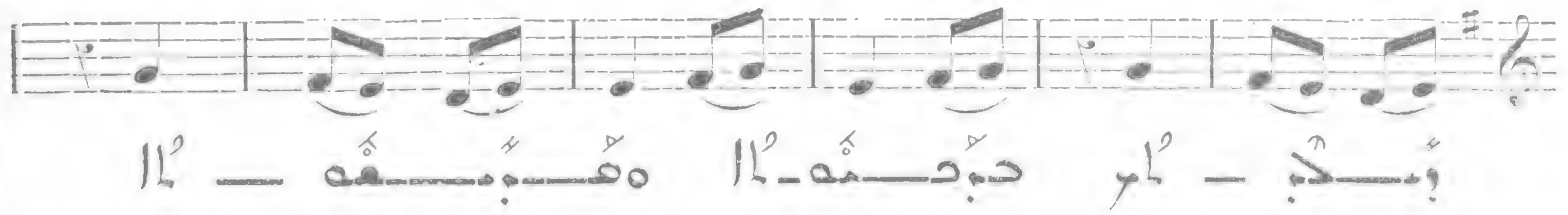


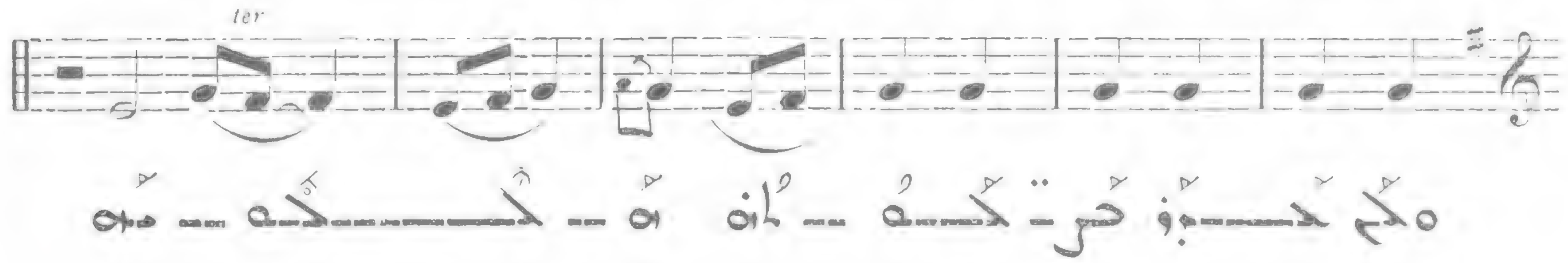
ܟܠܗ ܡܪܝ ܘܡܟܪܙܐ 854

ܒܪܝܢ ܩܘܠܣܐ

Allegretto







ܐܡܠܟ ܕܡܠܟܐ ܕܝܢ ܒܝܘܡܐ ܡܠܐܟܐ ܐܬܢܚܡ ܩܘܠܣܐ : ܠܟܠܗܘܢ ܟܪܘܙܐ

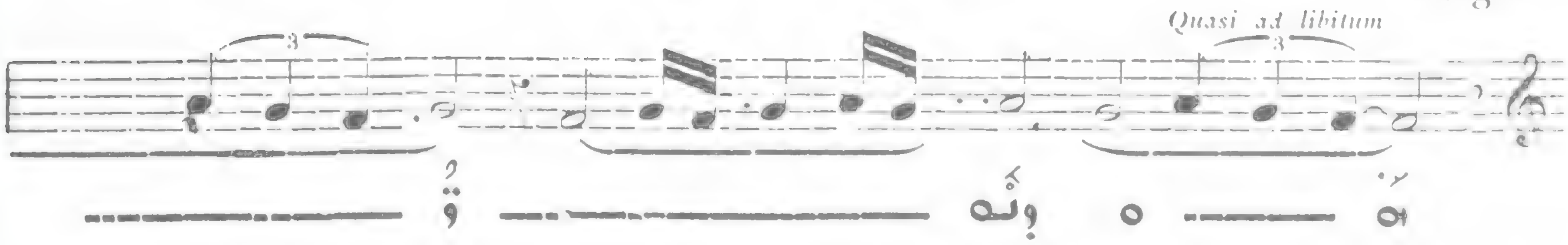
ܐܝܟ ܕܟܒܪܐ ܠܟܘܢ

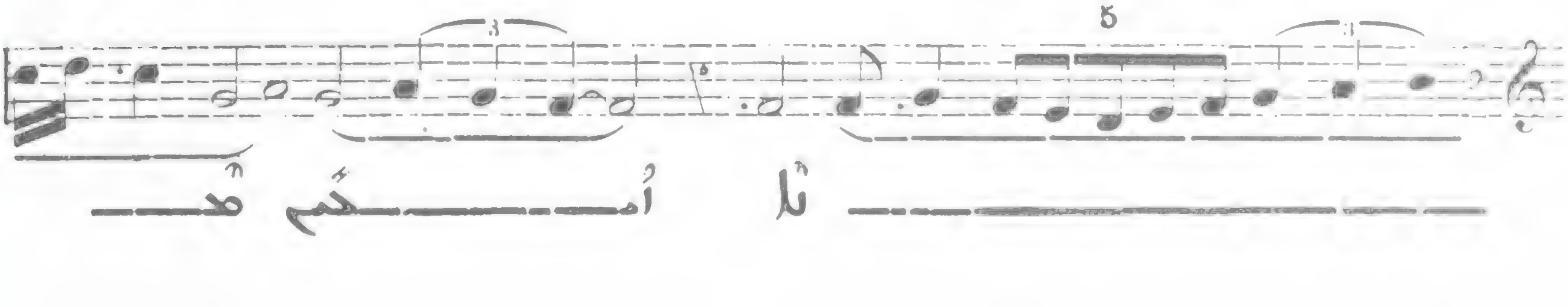
(Cf. N° 565)

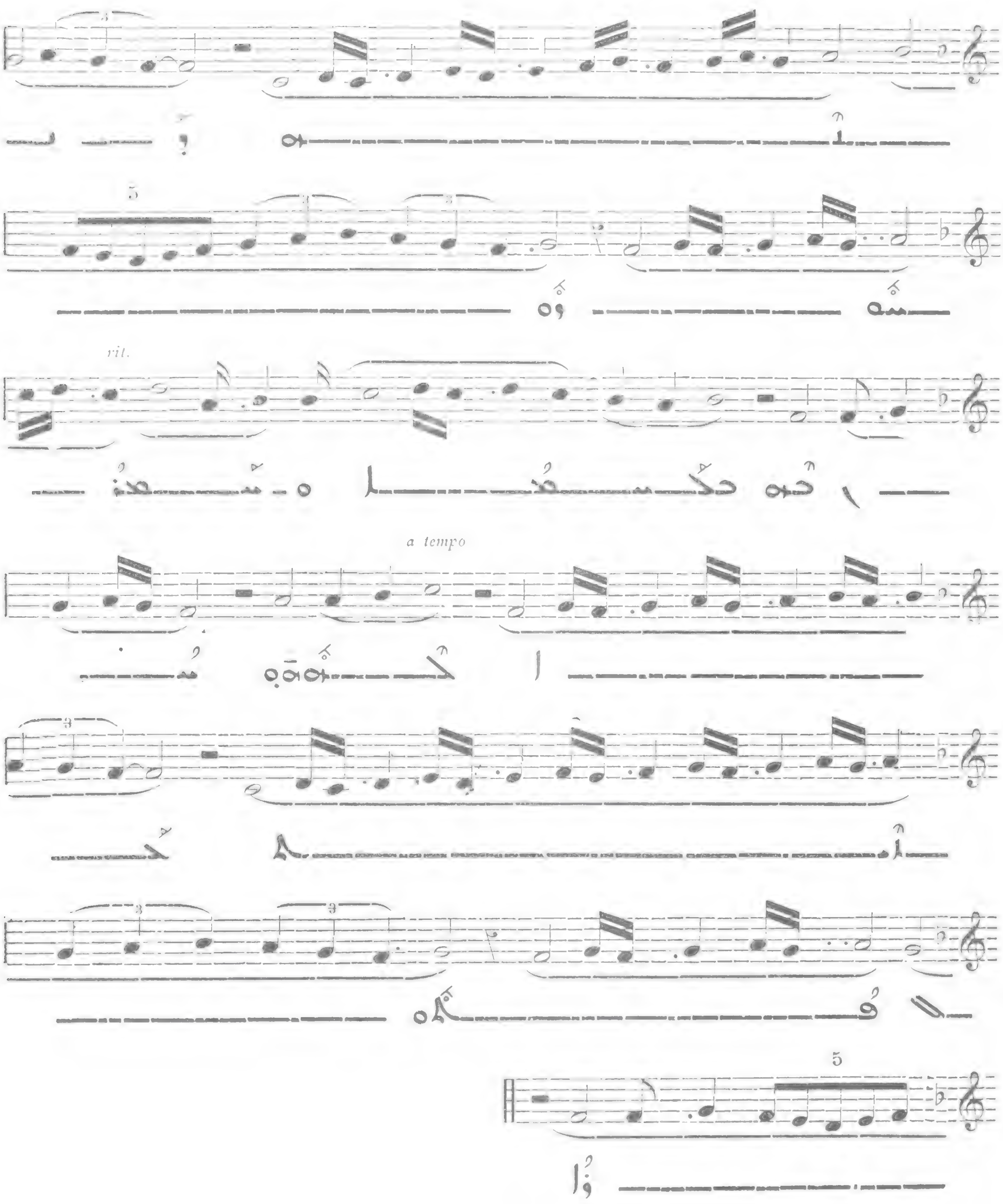
ܗܘ ܕܢܘܗܪܐ : 855

ܡܬܐܡܪ ܒܥܐܕܐ ܕܩܘܪܒܐ ܩܕܝܫܐ ܒܪܒܐ ܗܢܐ

Allegro






rit.
a tempo

ܩܝܢ̈ܬܐ ܕܫܘܡܠܝ ܣܝܡ̈ܝ ܐܝ̈ܕܐ

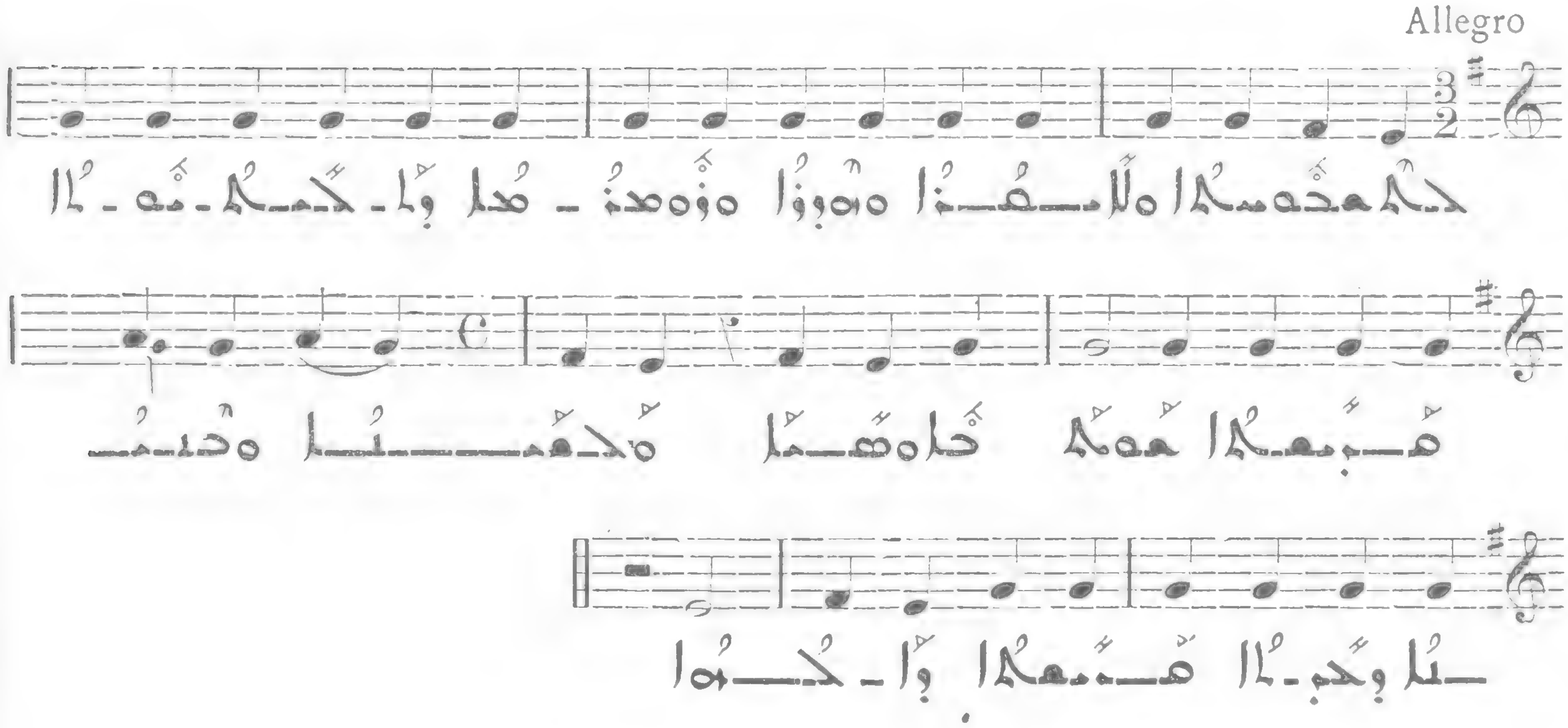
2e CHANTS POUR LES ORDINATIONS

ܦܘܪܫܐ ܠܡܫܡܫ ܕܫܘܡܠܝ ܣܝܡ̈ܝ ܐܝ̈ܕܐ 856

(Cf. N° 833)

ܠܡܫܡܫܢܘܬܐ : 857

ܟܘܢܫܐ ܕܩܘܕܡ ܣܝܡ̈ܝ ܐܝ̈ܕܐ

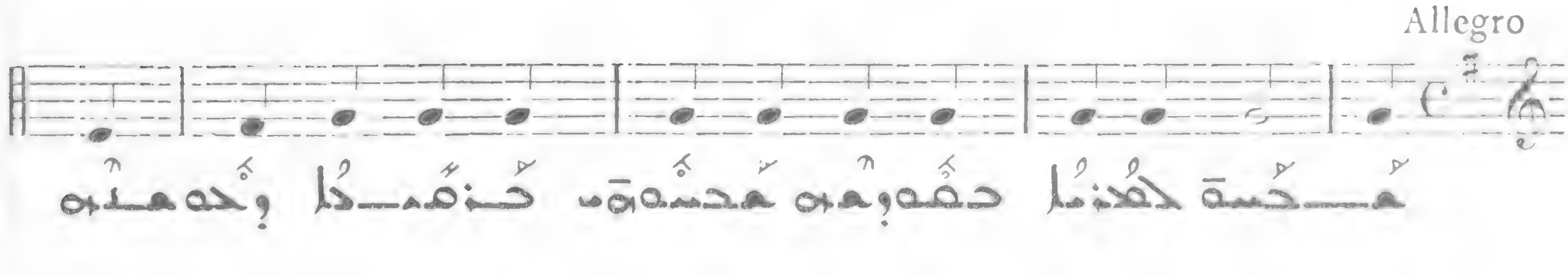


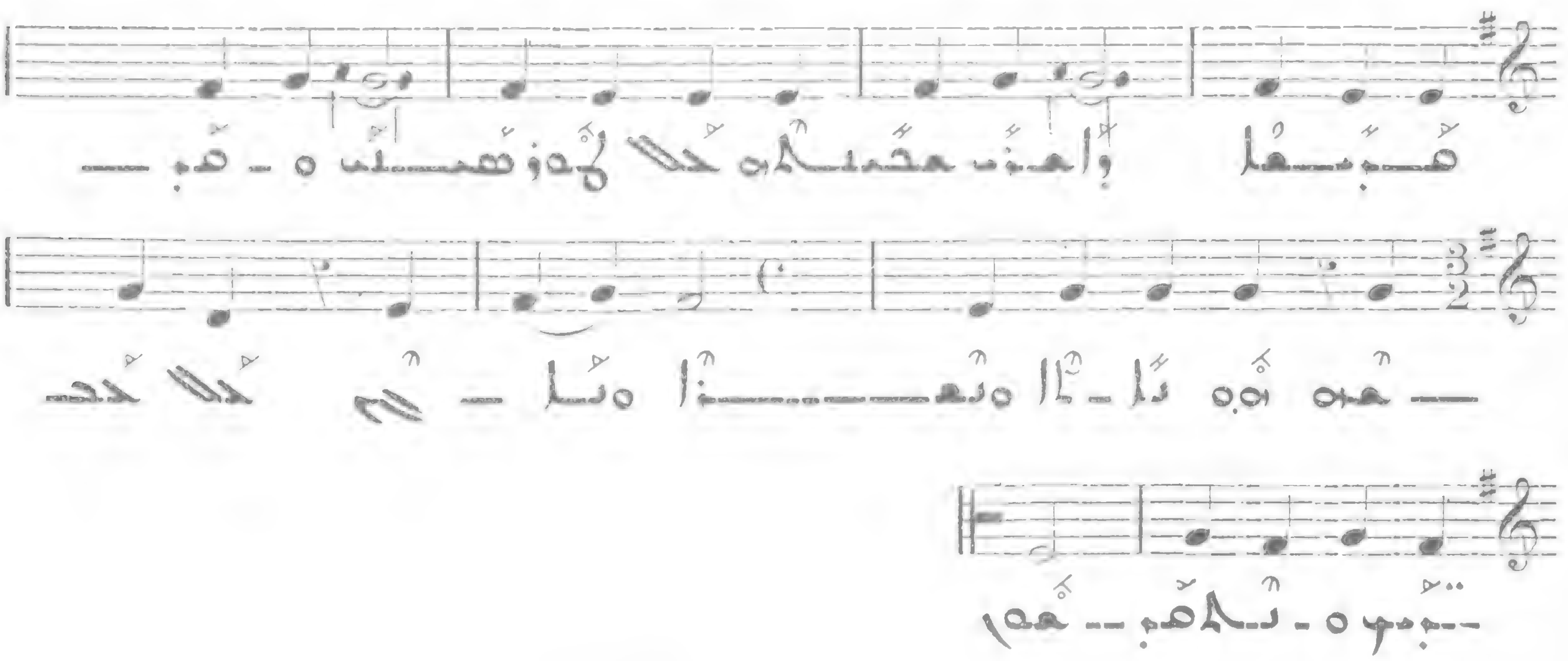
ܫܘܒܚܐ ܗܘܐ ܠܟ 858

(Cf. N° 734 bis)

ܡܫܝܚܐ ܒܥܕܬܐ ܒܦܘܪܩܢܗ 859

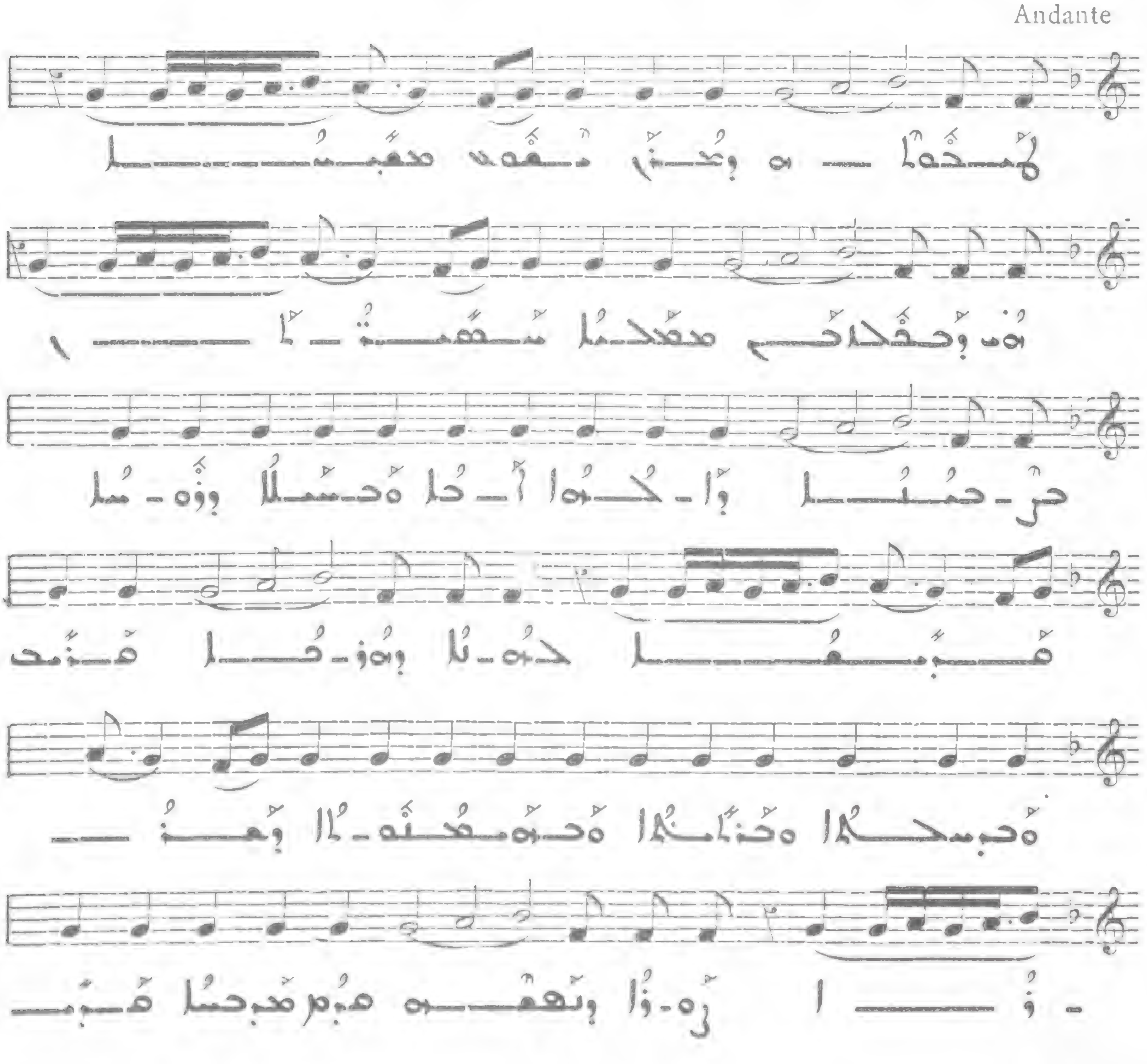
ܩܘܕܡ ܣܝܡ̈ܝ ܐܝ̈ܕܐ

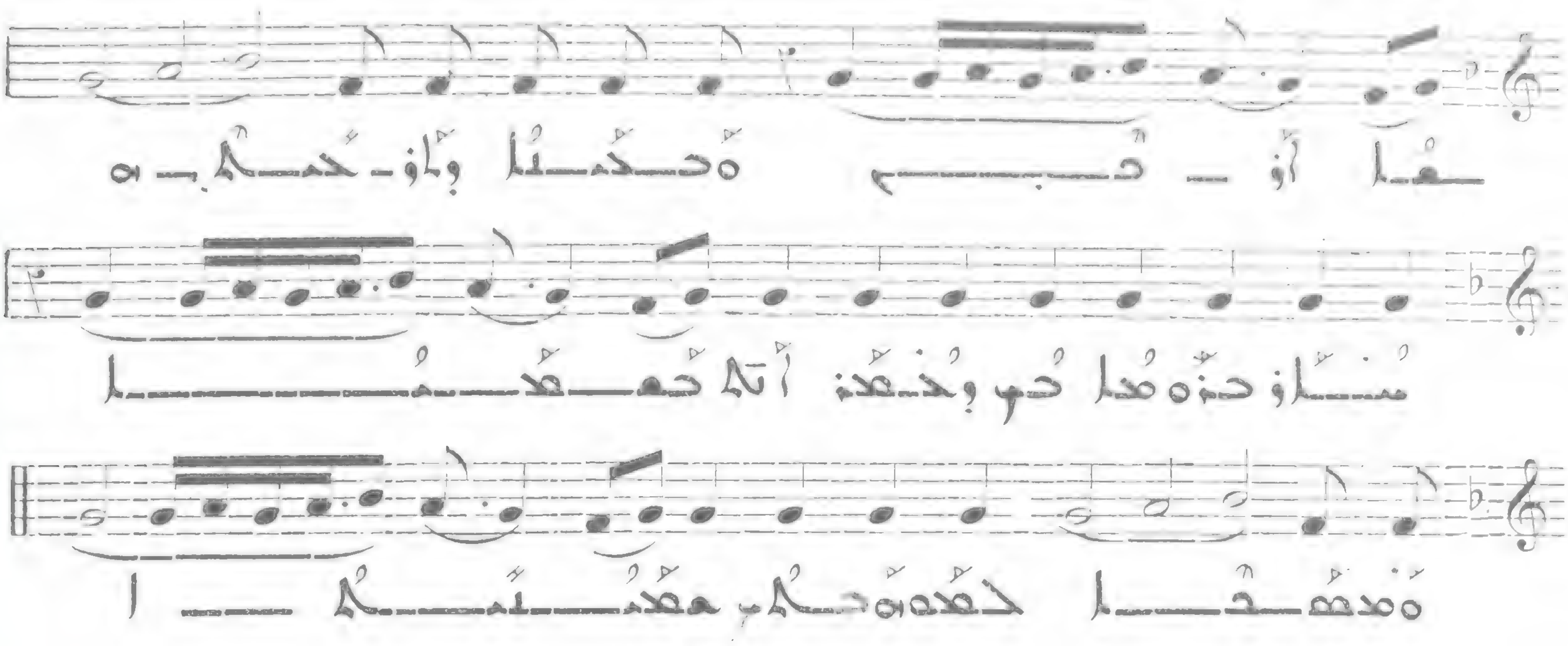




ܫܘܒܚܐ ܠܗ ܕܡܢܗ ܢܦܩ ܢܗܝܪܐ 860

ܬܪܘܪܐ ܕܩܕܡܐ ܒܬܪ ܩܕܡܐܪܘܫܐ



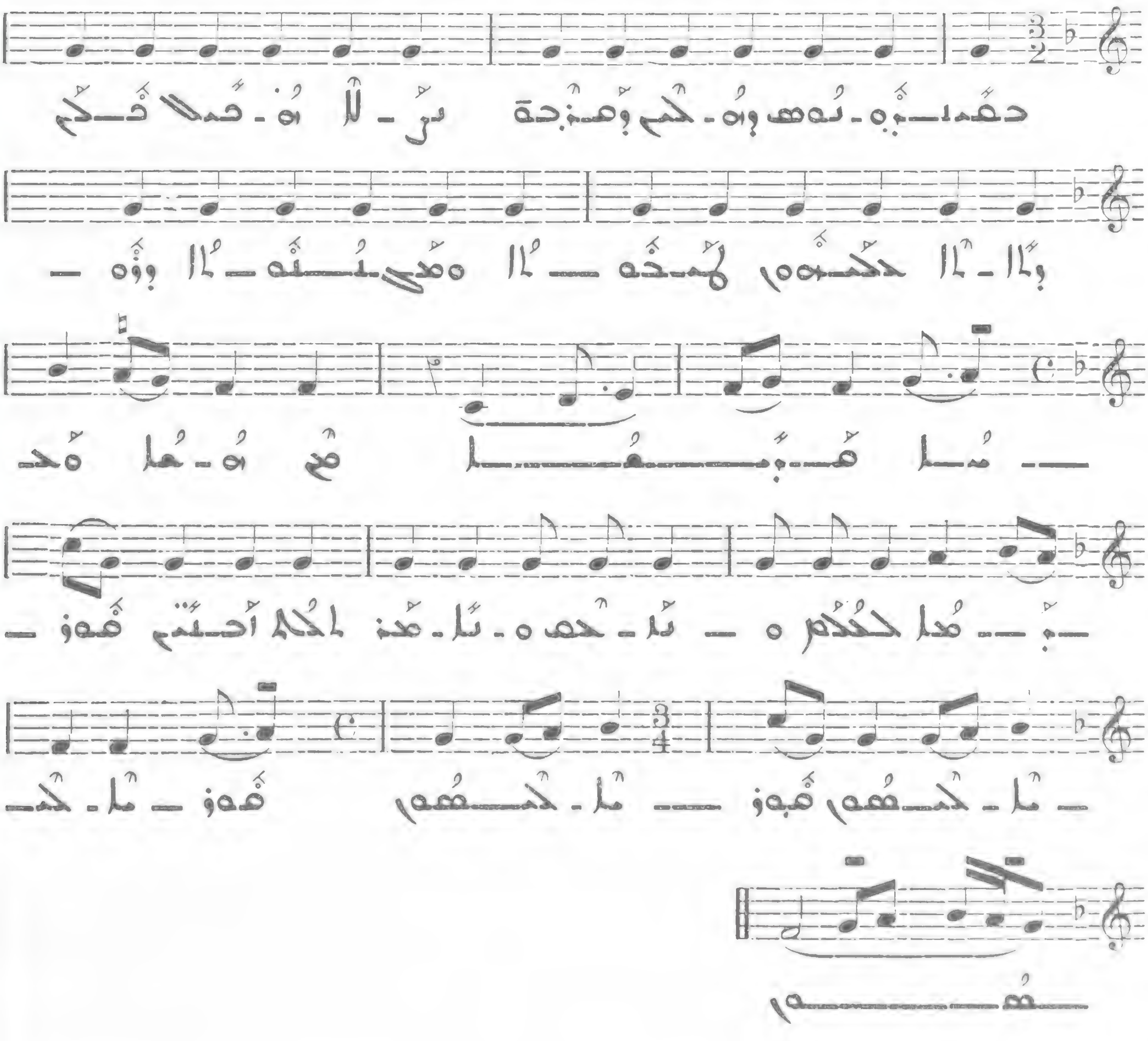


860

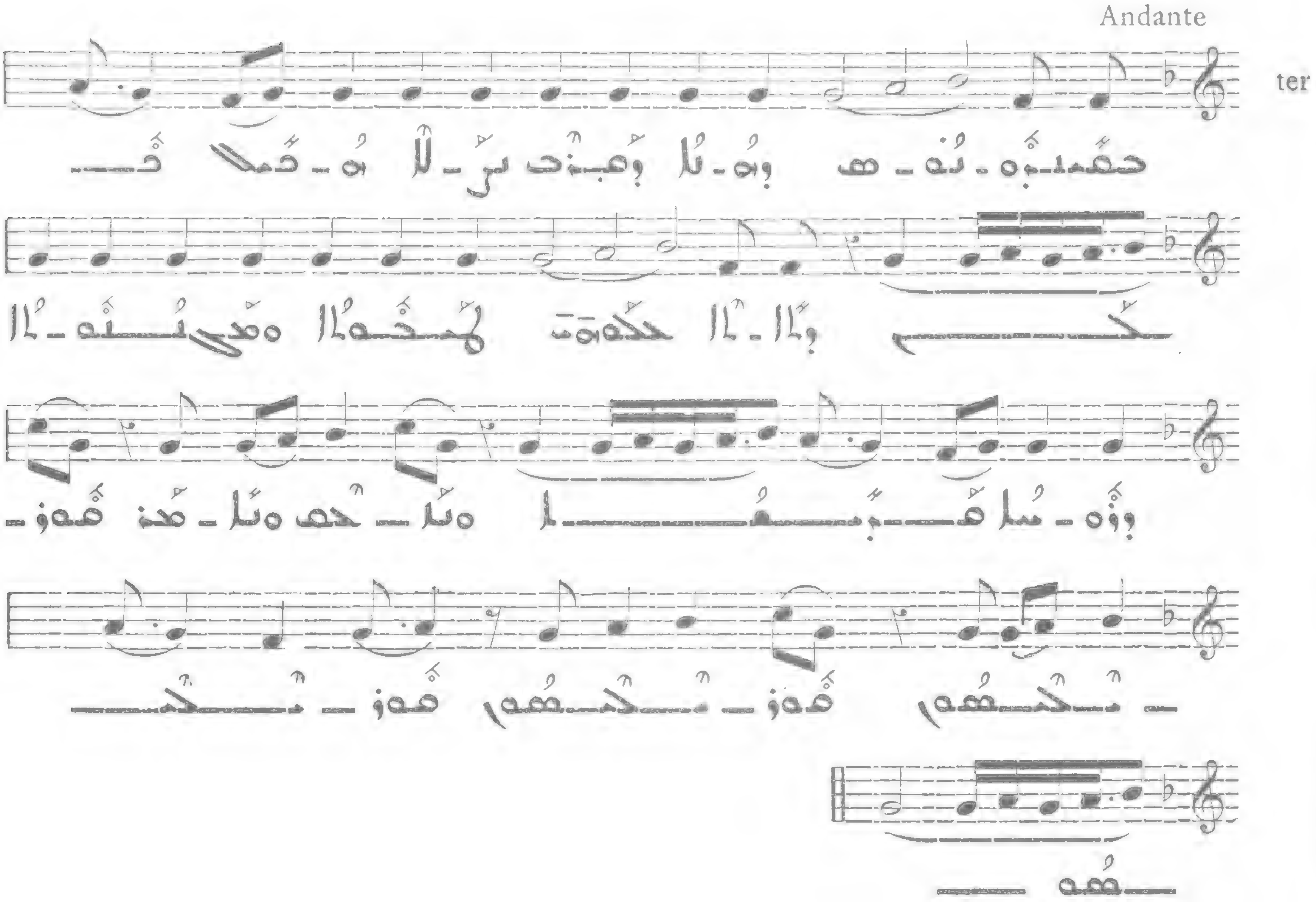
(bis)

Andante

(I)



ܒܩܠܛܘܢܘܣ ܒܩܝܢܬܐ ܐܚܪܬܐ 860



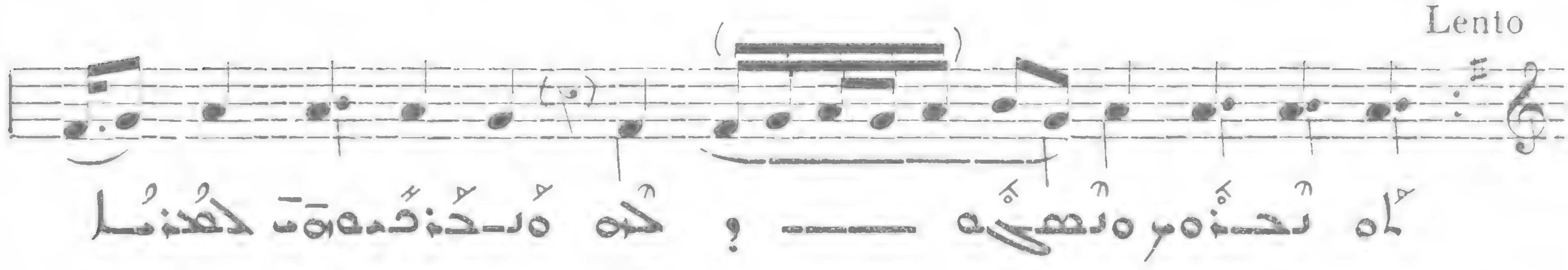
ܕܬܫܒ̈ܚܬܐ ܕܨܘܡܐ ܕܐܪܒܥܝܢ

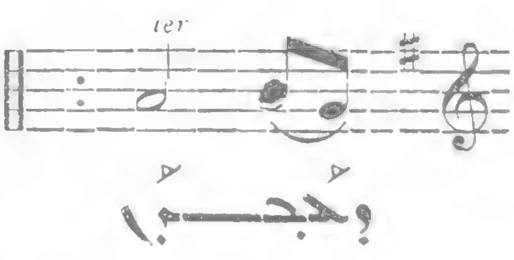
3e CHANTS POUR LE CARÊME

ܒܥܘ̈ܬܐ ܕܨܘܡܐ . ܐܝܟ ܕܒܥܘܬܐ ܩ̄ܩ̄ 861

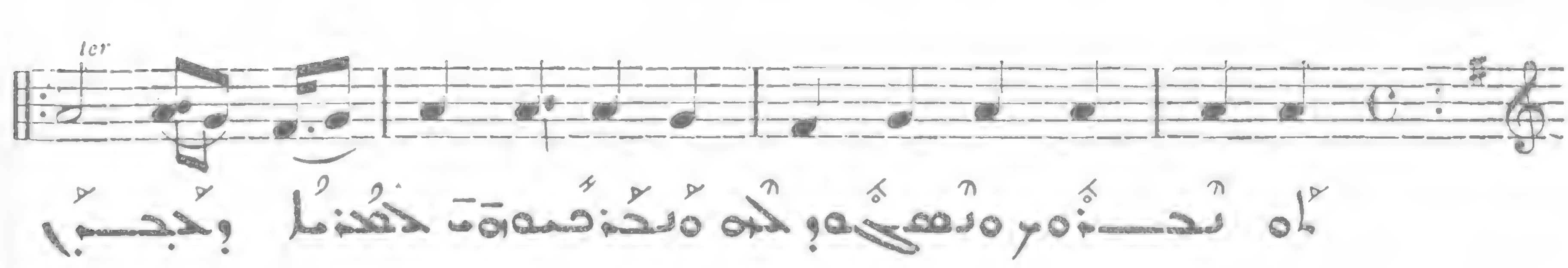
(Cf No 34 — 50)

ܠܐ ܢܗܘܐ ܘܢܫܬܒܩ ܠܗ ܒܥܘܬܐ ܡܘܪܟܐ 862

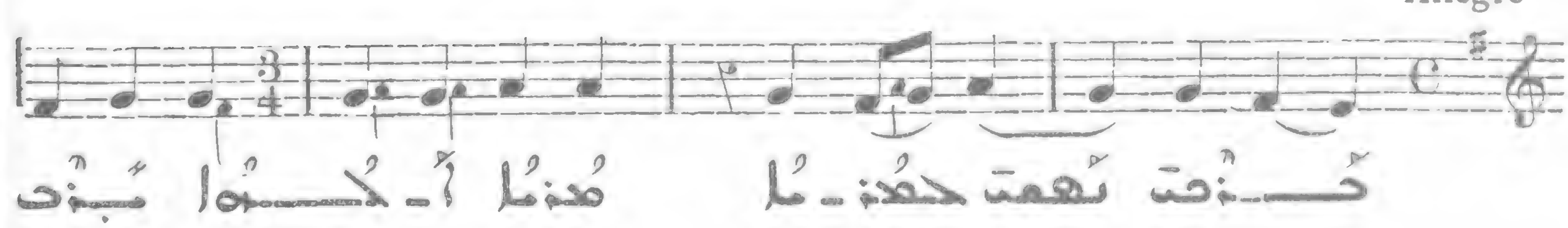


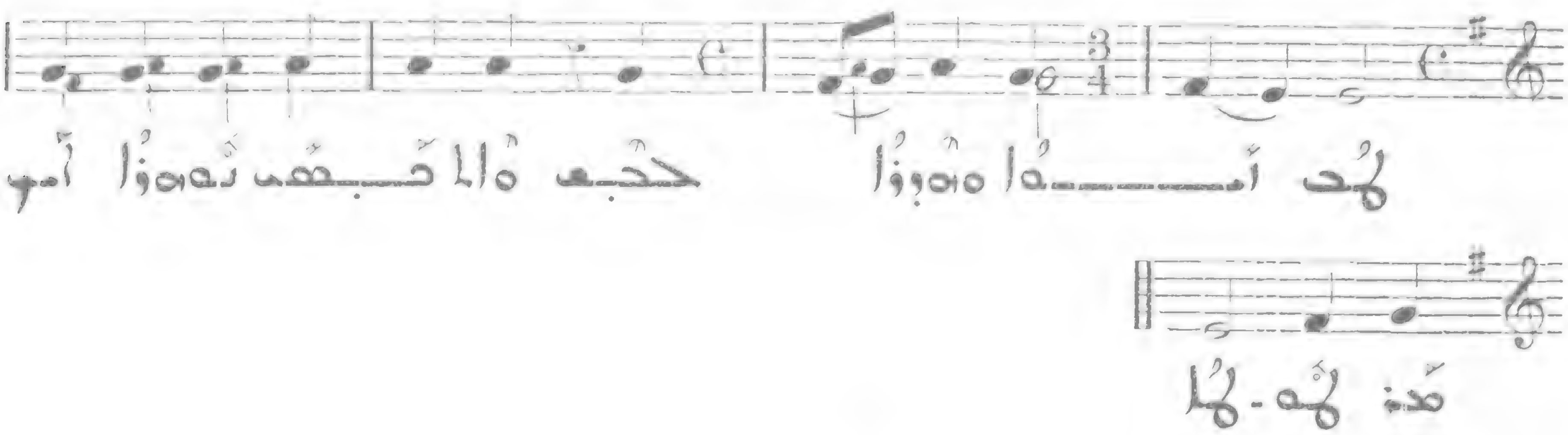


ܠܐ ܢܗܘܐ ܘܢܫܬܒܩ ܠܗ ܒܥܘܬܐ ܚܣܝܢܐ 863



ܟܪܘܙܘ ܢܗܘܐ ܠܡܪܢܐ 864



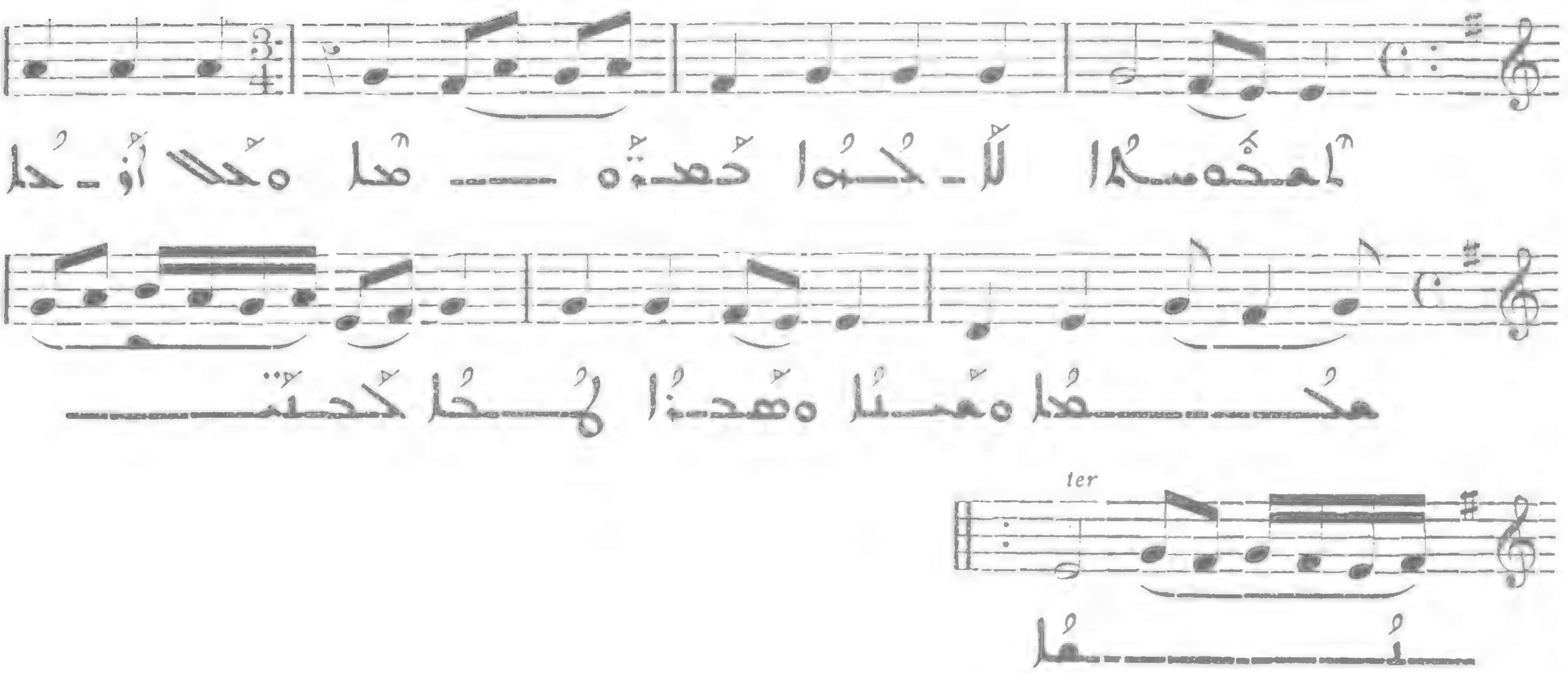


865

ܐܬܟܢܫܘ ܠܐܠܗܐ ܒܥܢܝܘܬܐ

ܡܘܬܒܐ ܒܥܘܕܪܢܐ ܕܫܘܠܡܐ ܕܐܘܪܚ ܒܩܠܐ ܕܟܠܗܘܢ ܝܘܡܬܐ ܕܝܘܡܐ

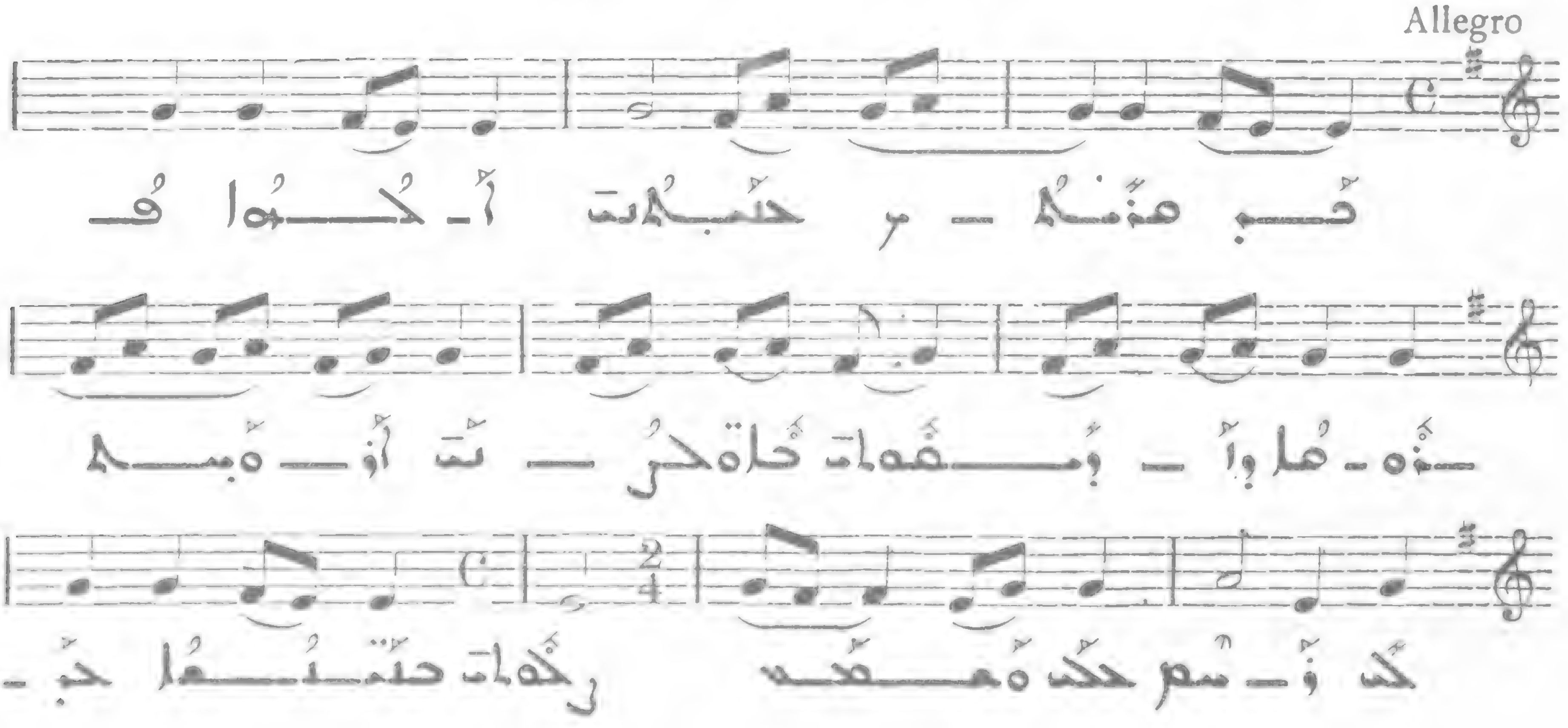
Allegro moderato (VII)

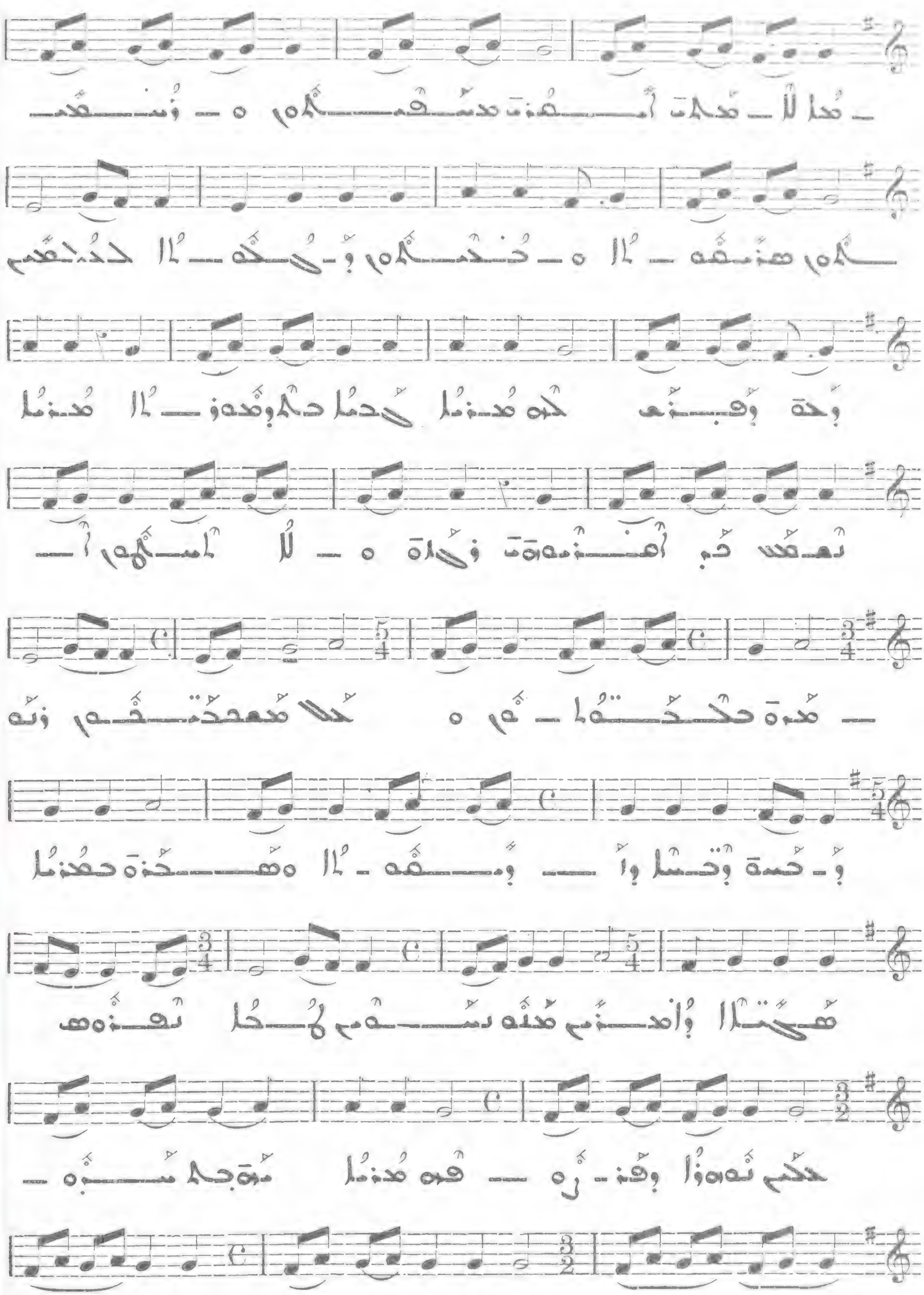


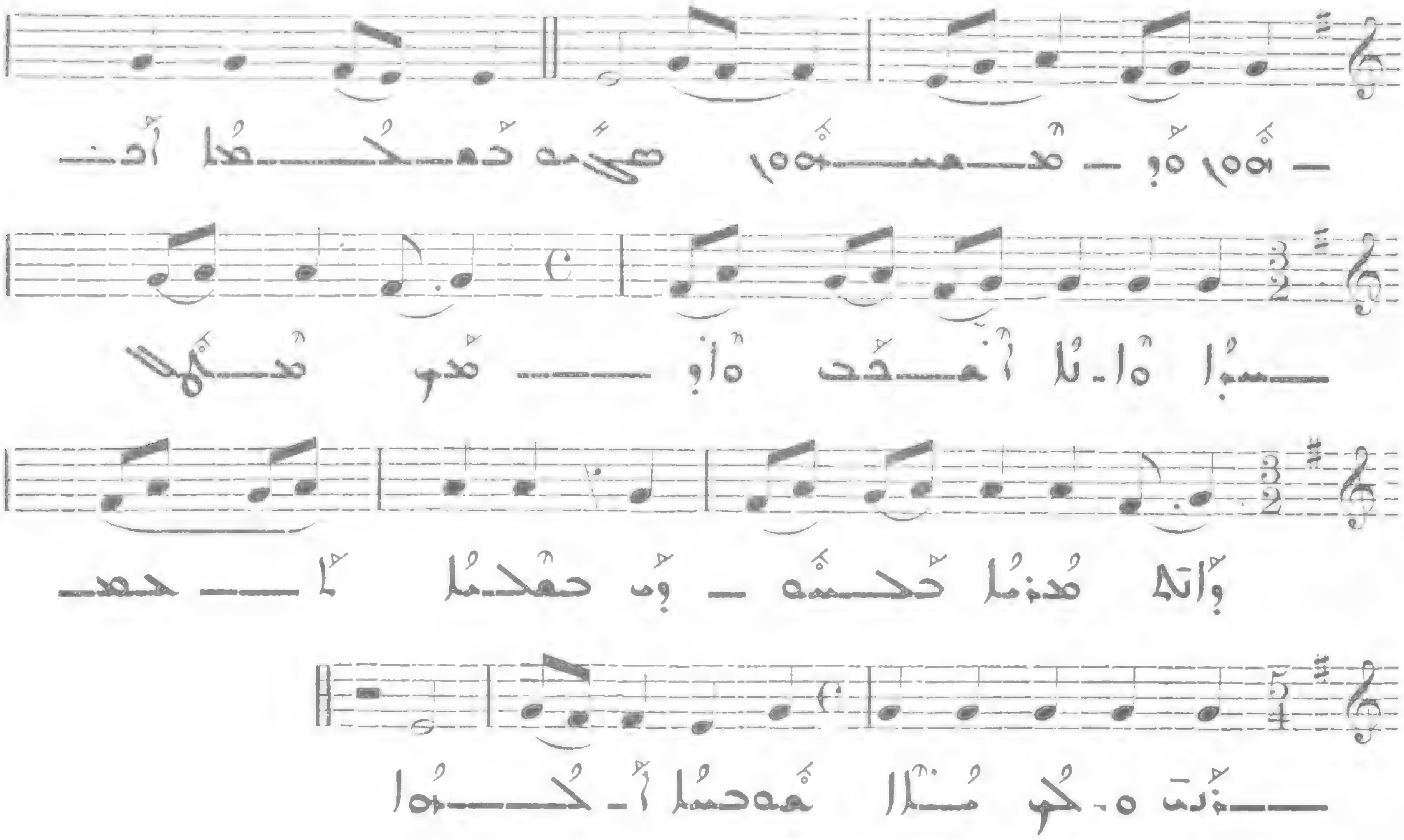
866

ܡܘܬܒܐ ܕܫܘܠܡܐ ܕܝܘܡܐ

Allegro (VII)

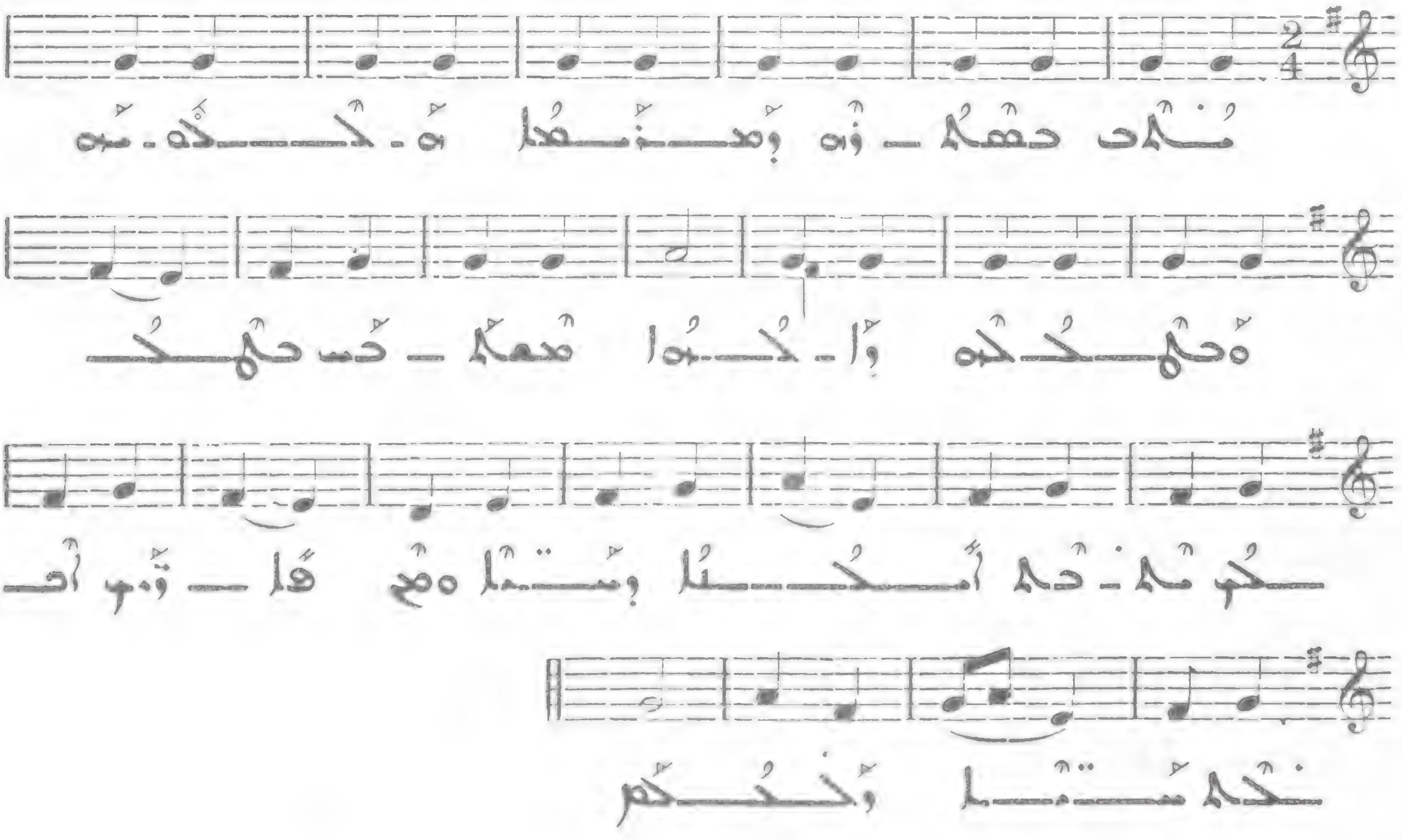






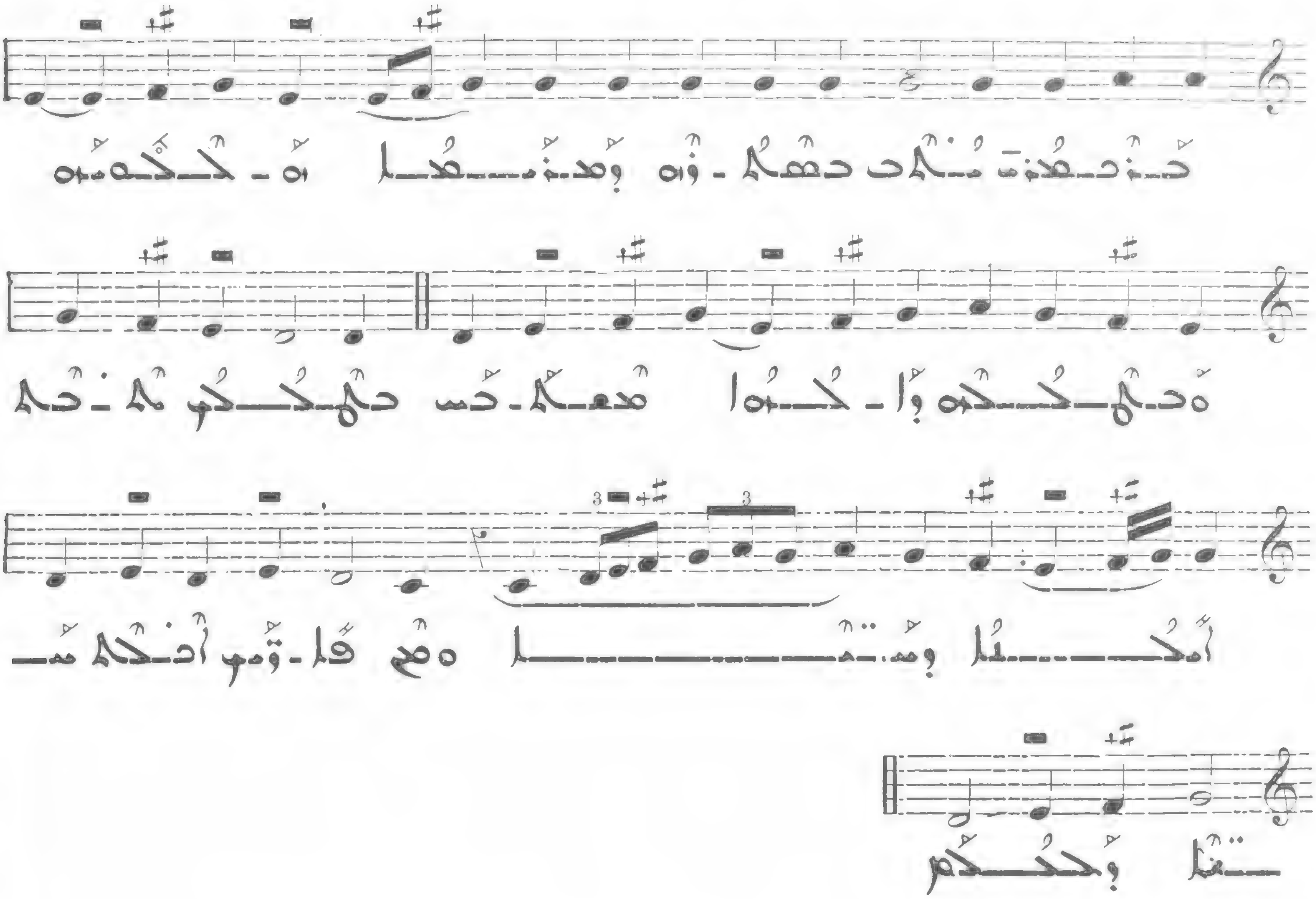
ܦܬܓܡܐ ܕܪܘܡܐ 867

Allegro



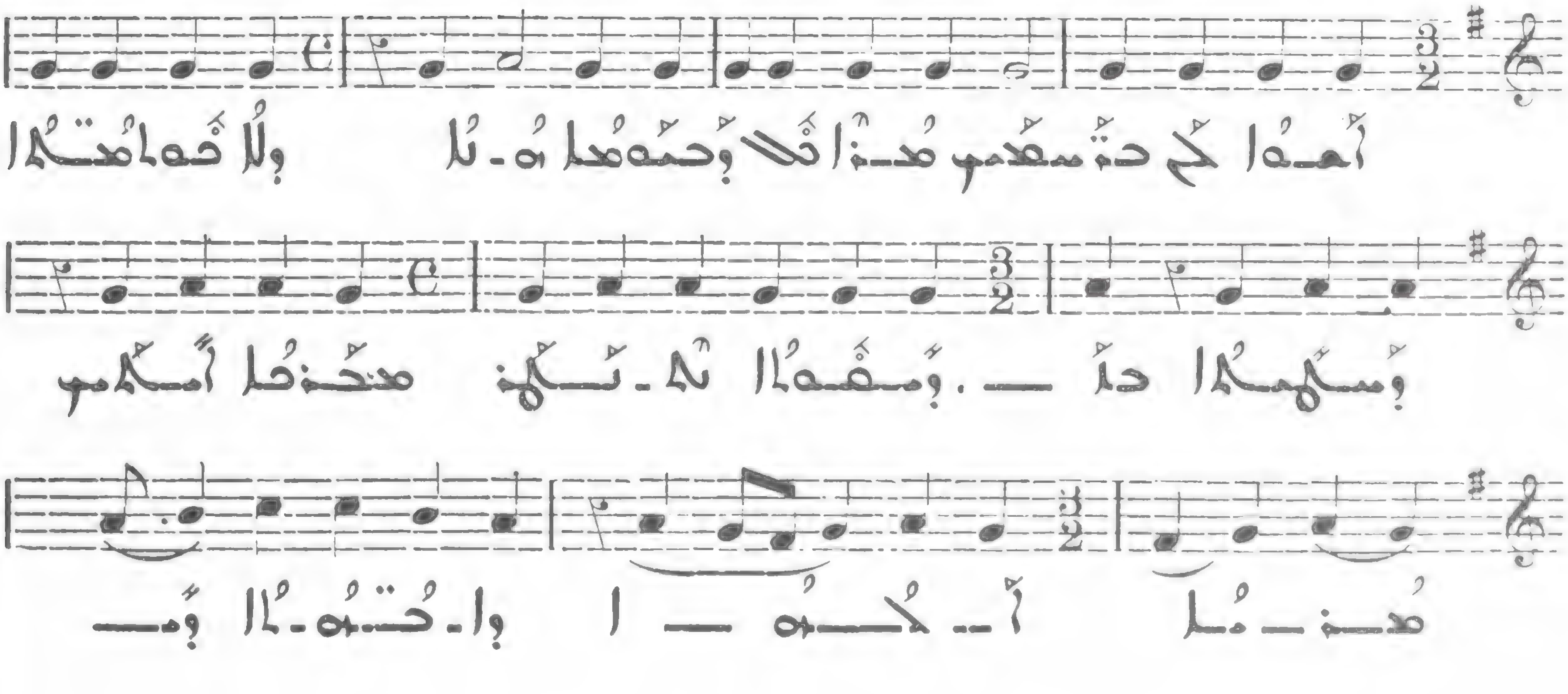
ܫܘܠܡܐ ܕܙܘܡܐ ܕܒܪܟܐ ܚܕܬܐ 868

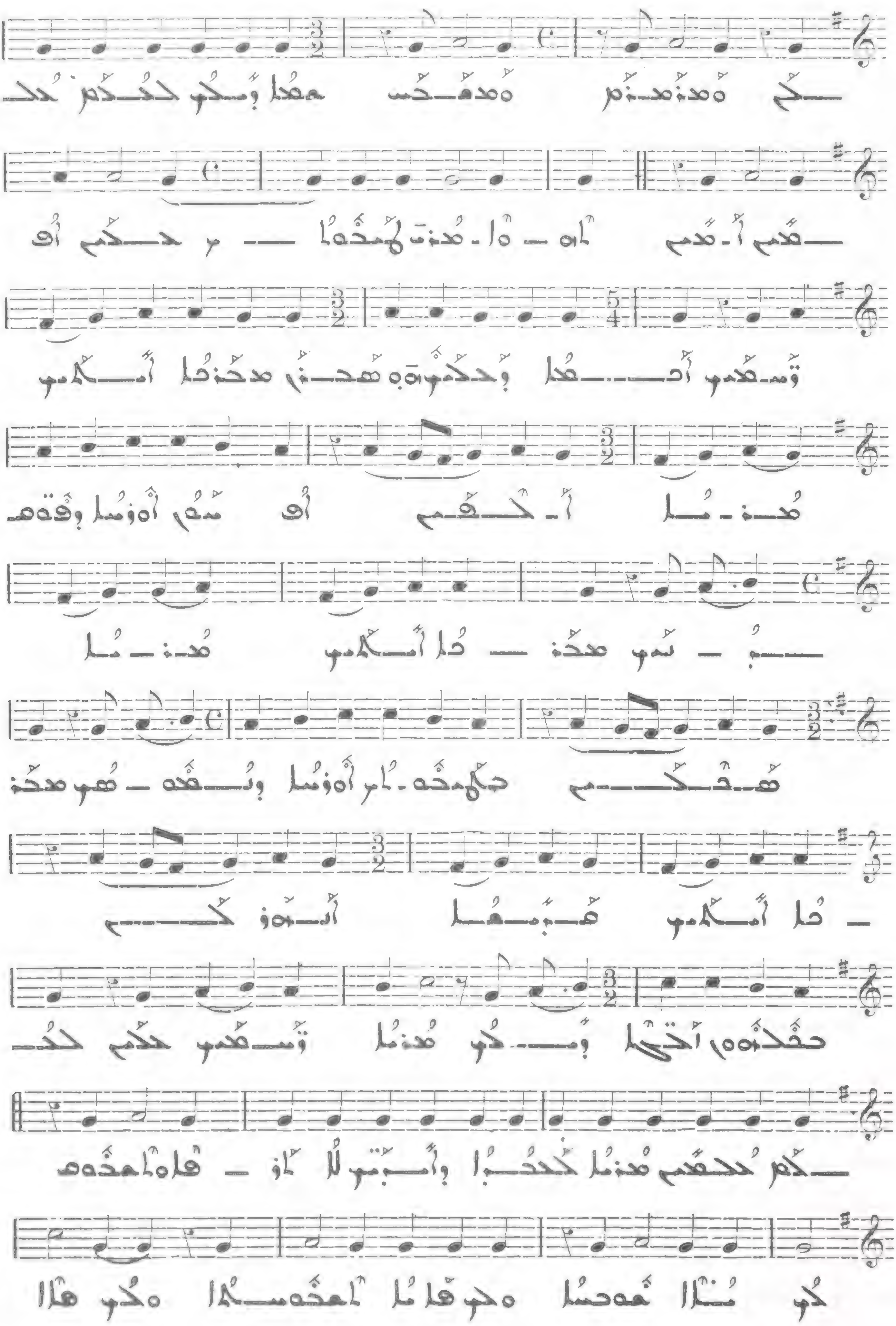
Allegro molto

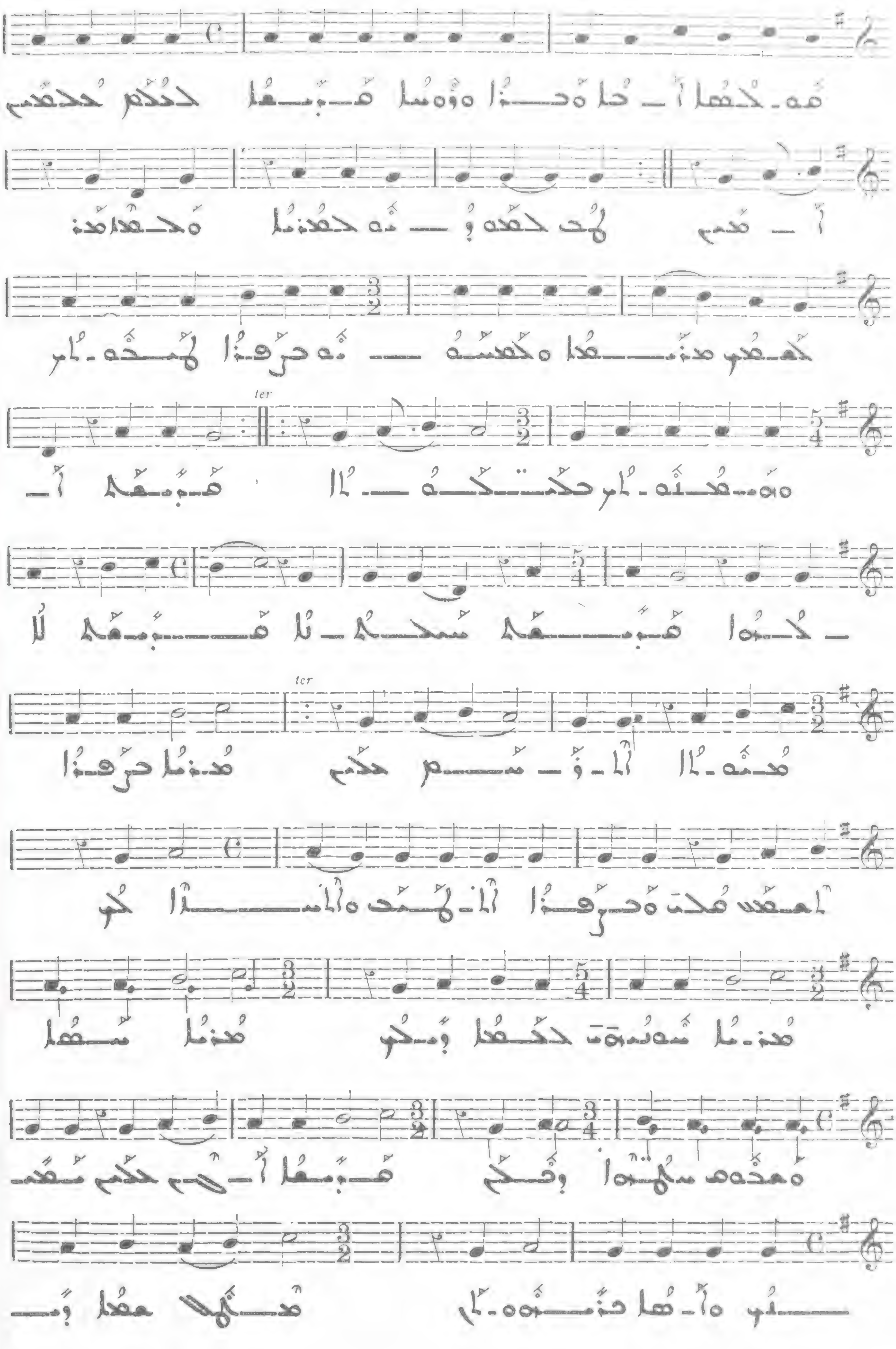


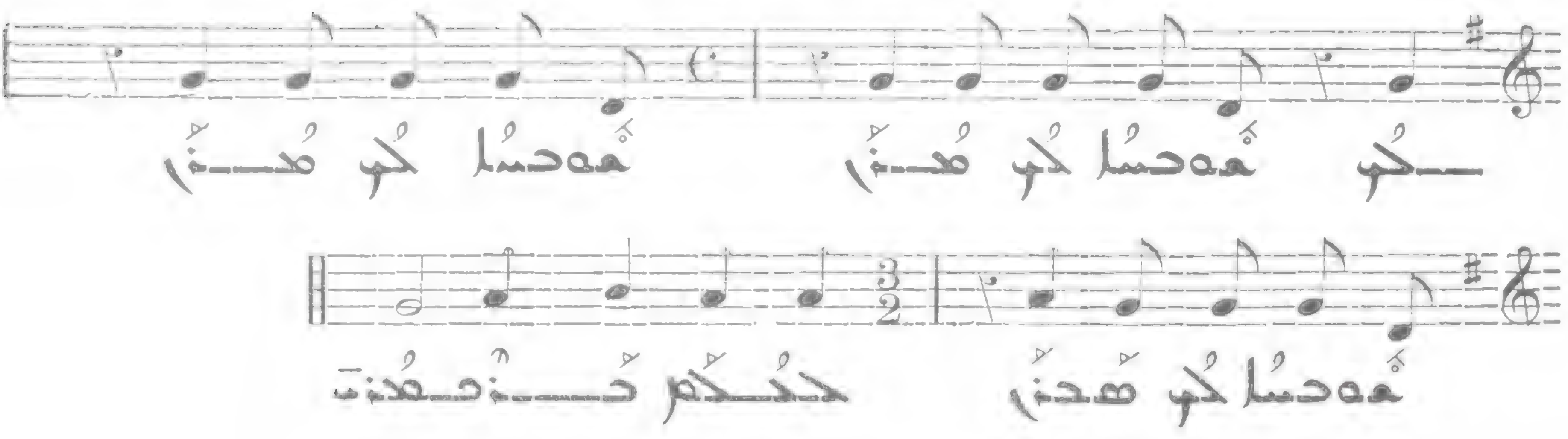
ܐܝܟܘ ܠܗ ܕܢܫܡܥܘܢ 869

Allegro molto









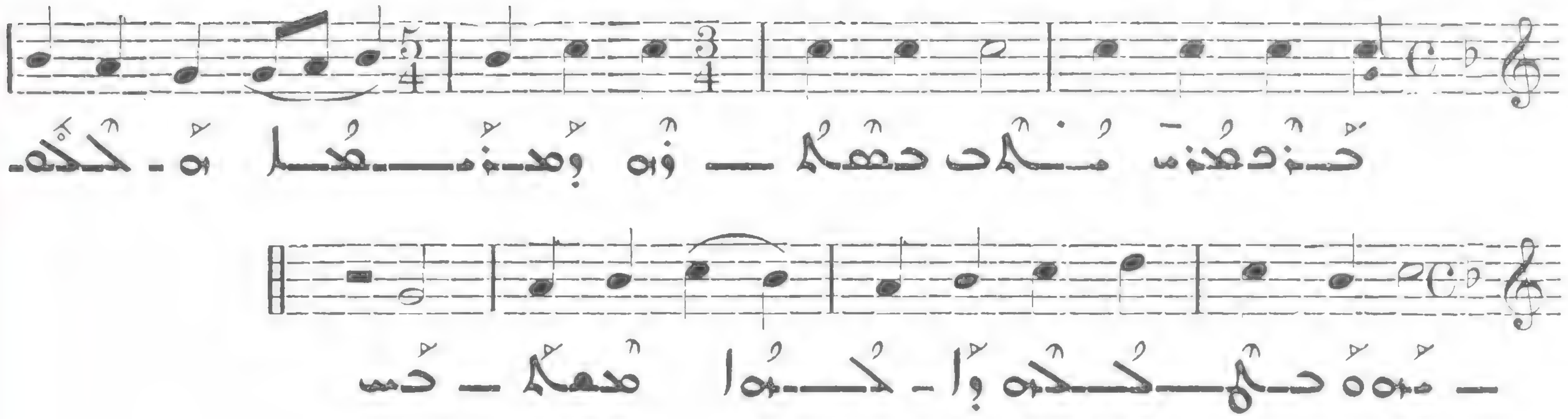
ܥܘܢܝ̈ܬܐ ܕܣܘܬܪܐ

4° COMPLIES OU « SOUTORO »

ܣܘܬܪܐ ܩܕܡܝܐ

870

Allegro molto

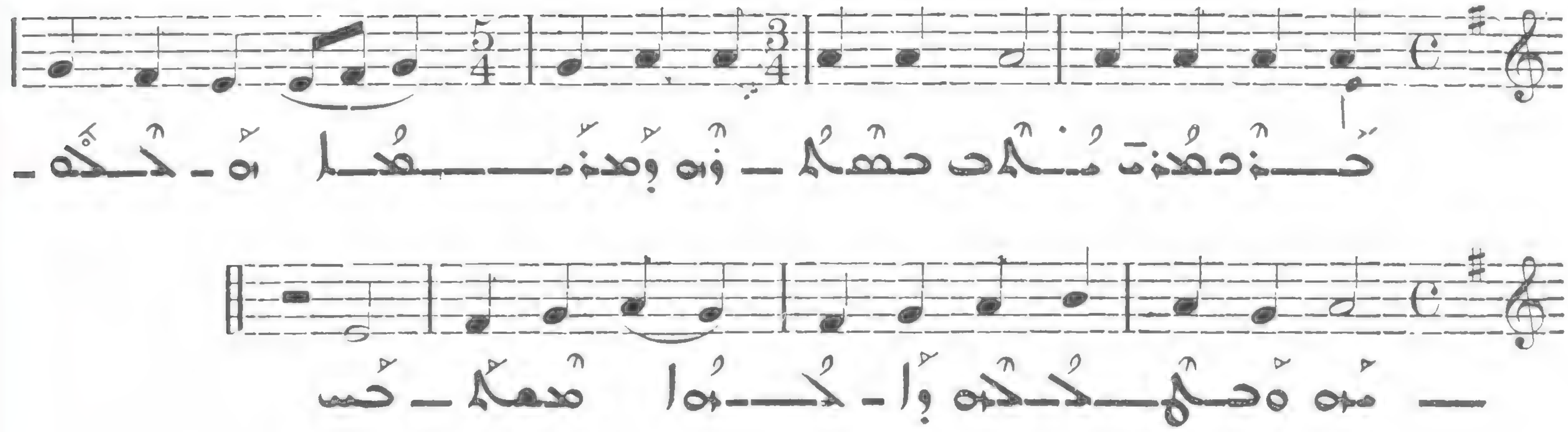


I

ܐܚܪܢܐ

871

Allegro molto

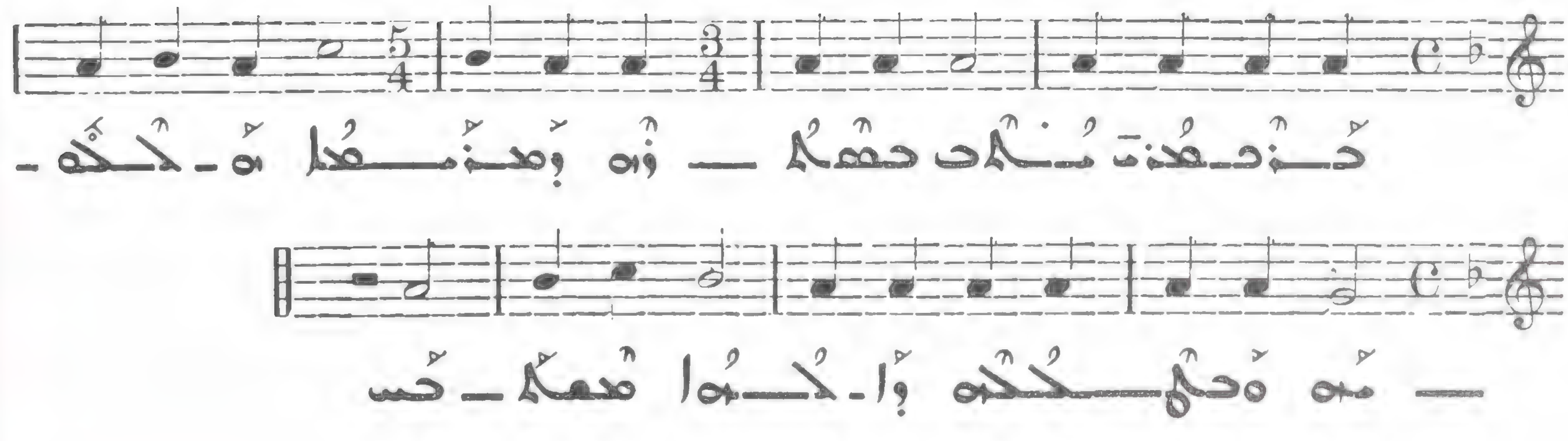


II

ܐܚܪܬܐ

872

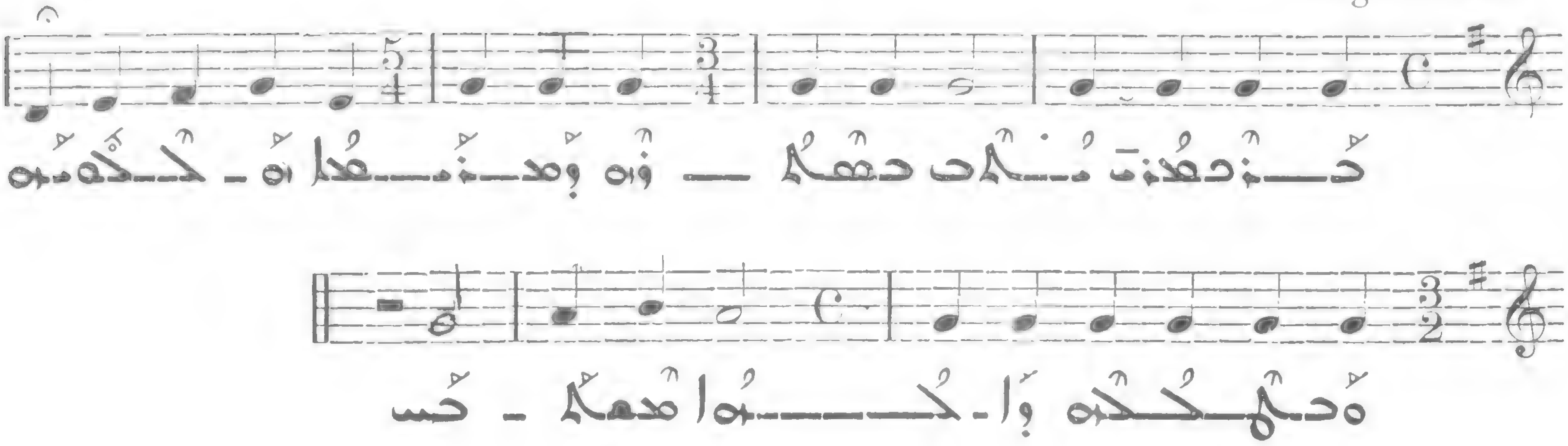
Allegro molto



III

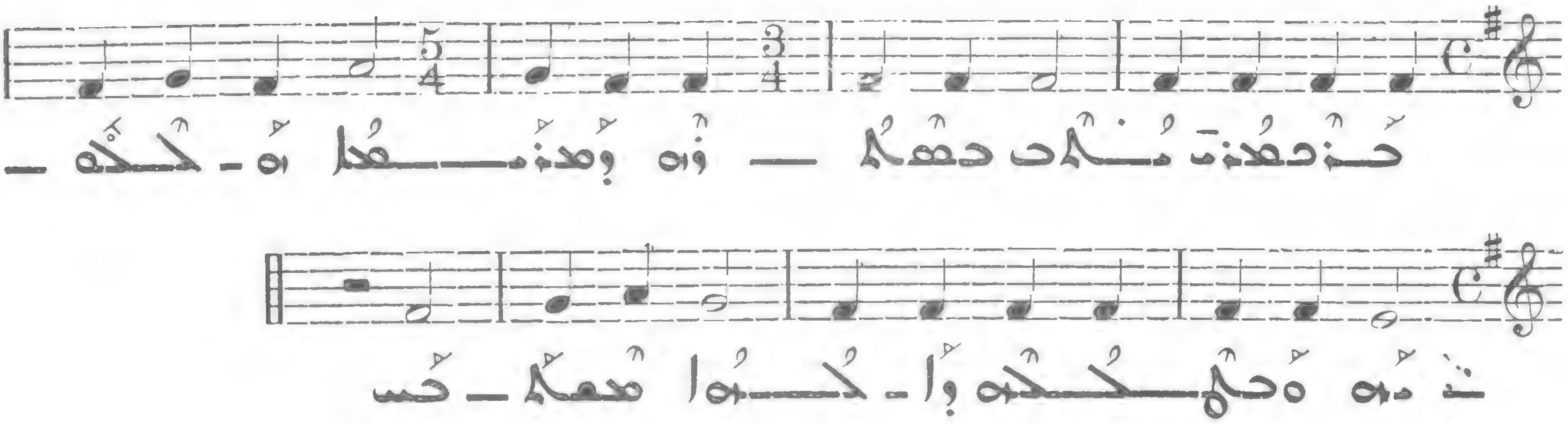
873

Allegro molto



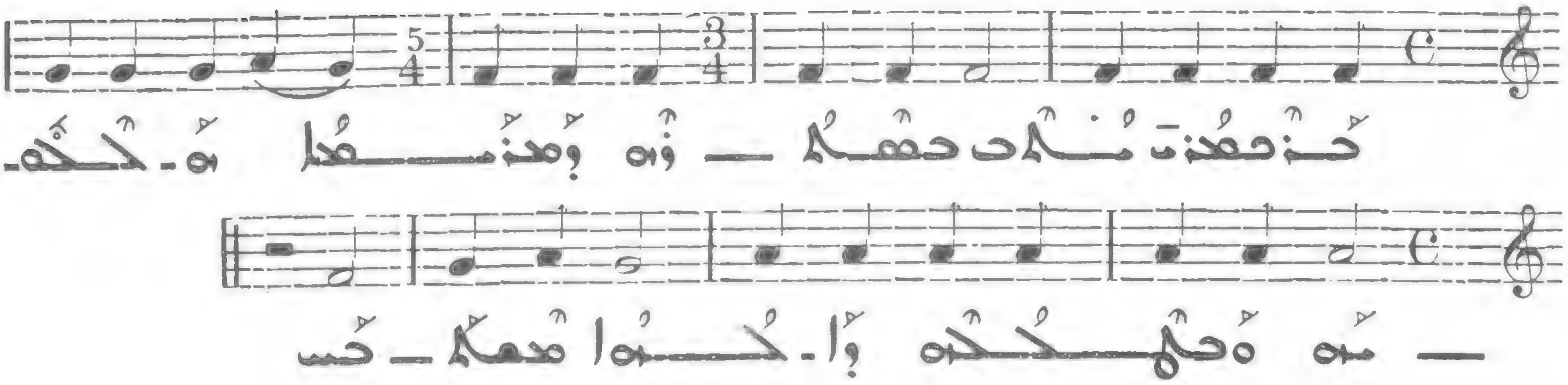
874

Allegro molto



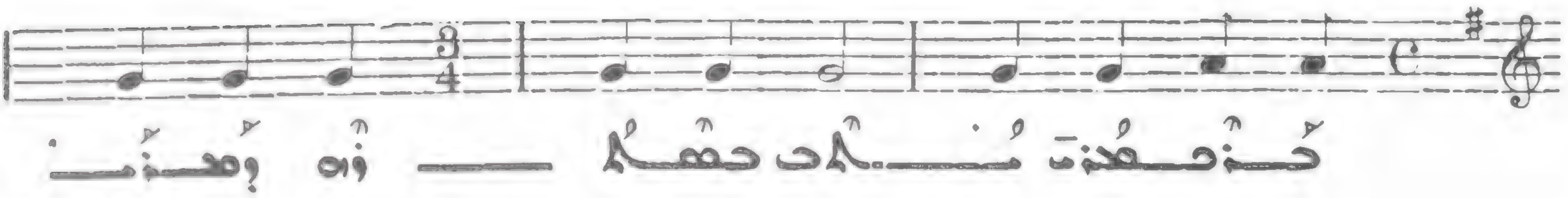
875

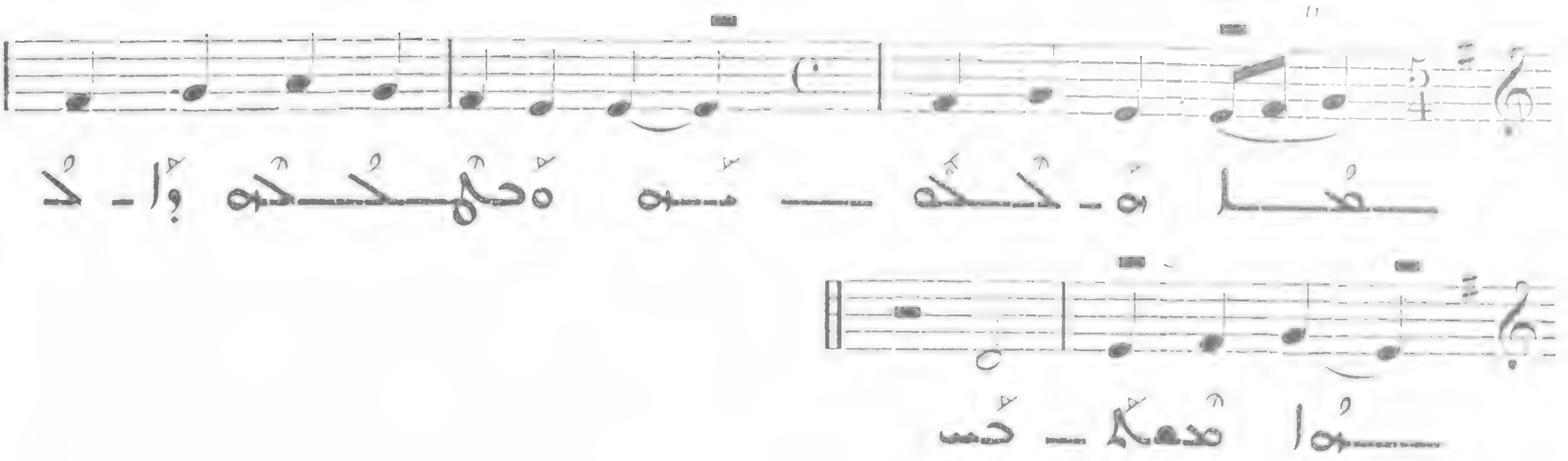
Allegro molto



876

Allegro molto

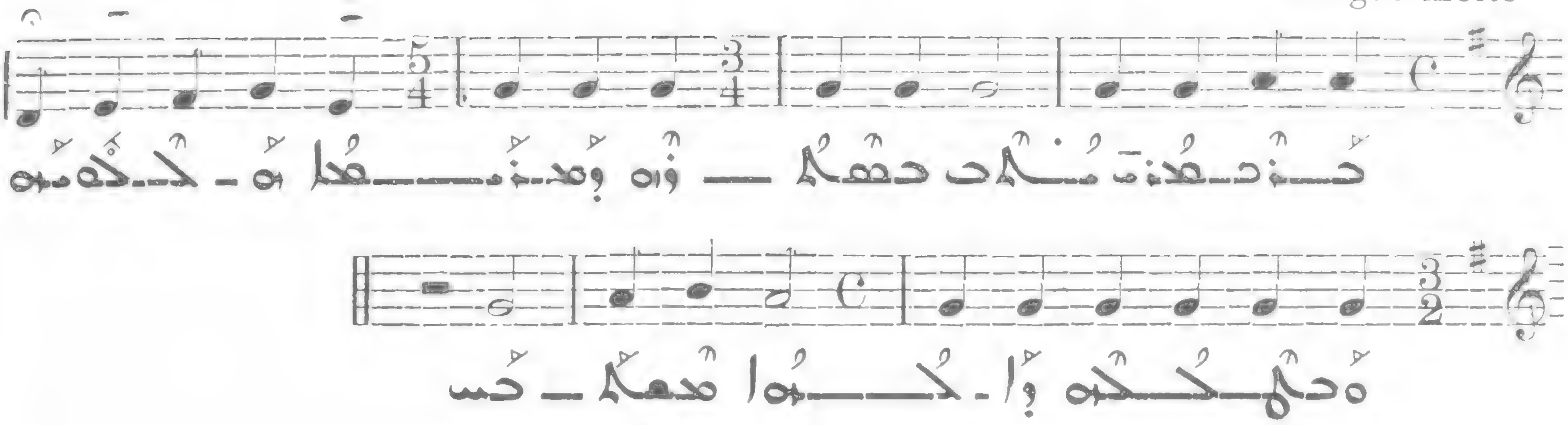




877

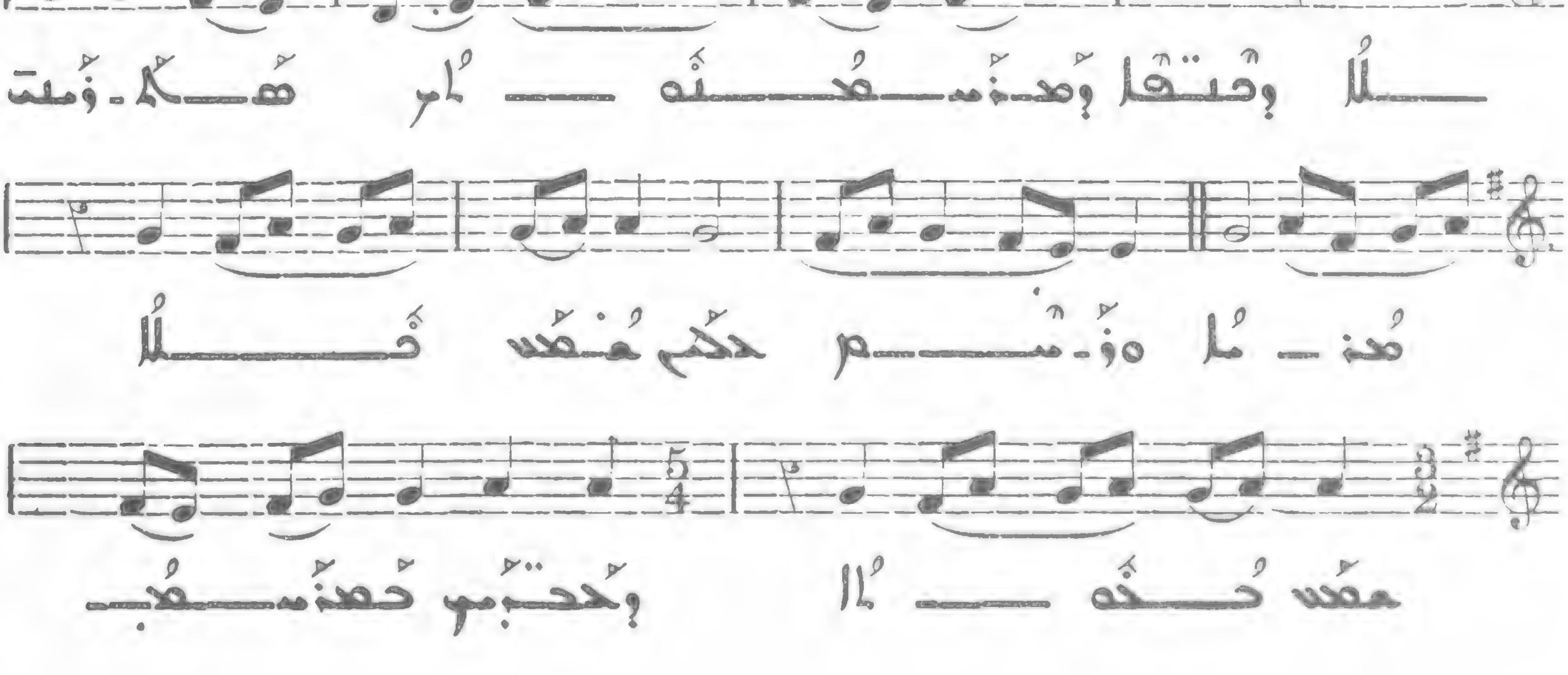
Allegro molto

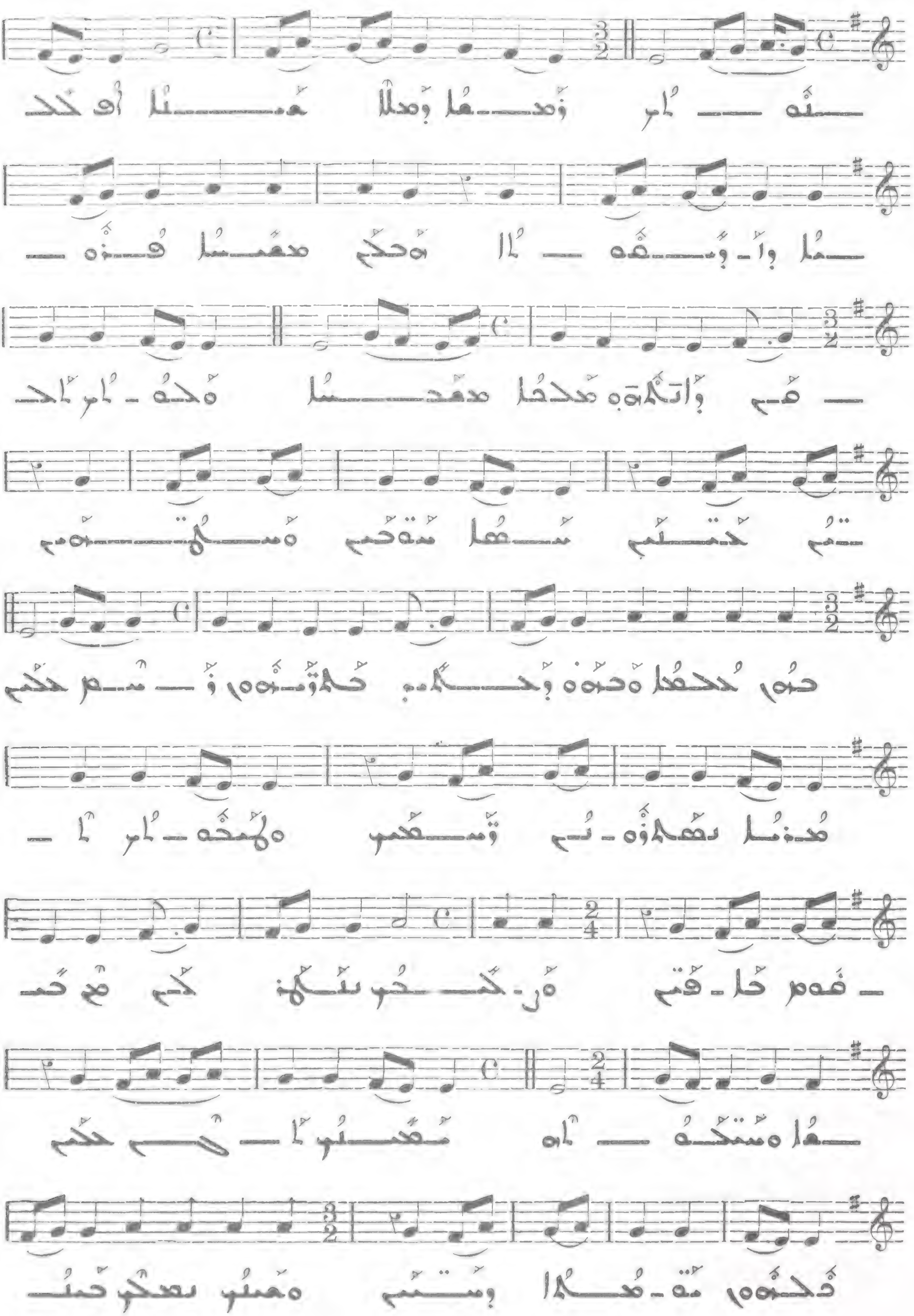
VII
VIII

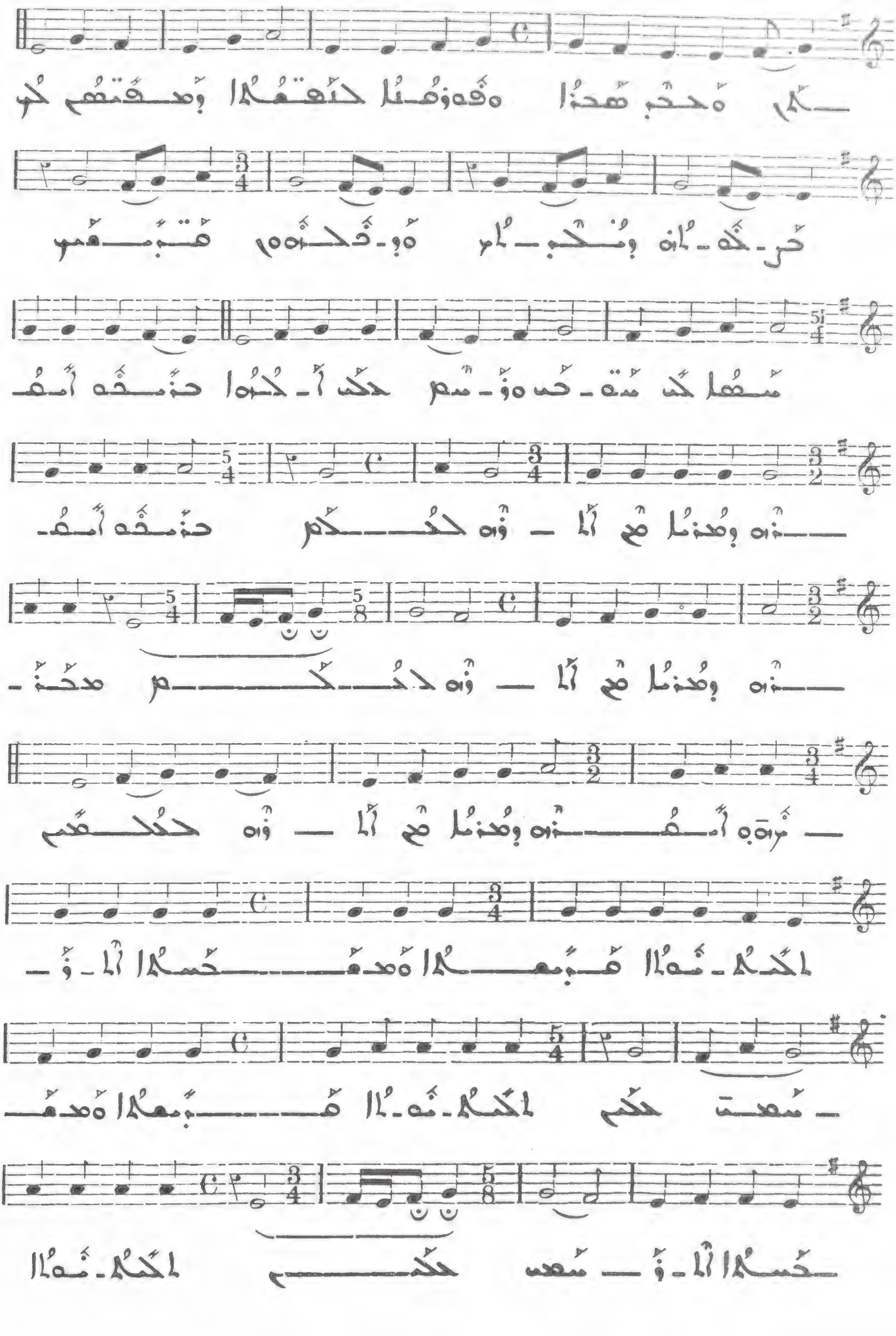


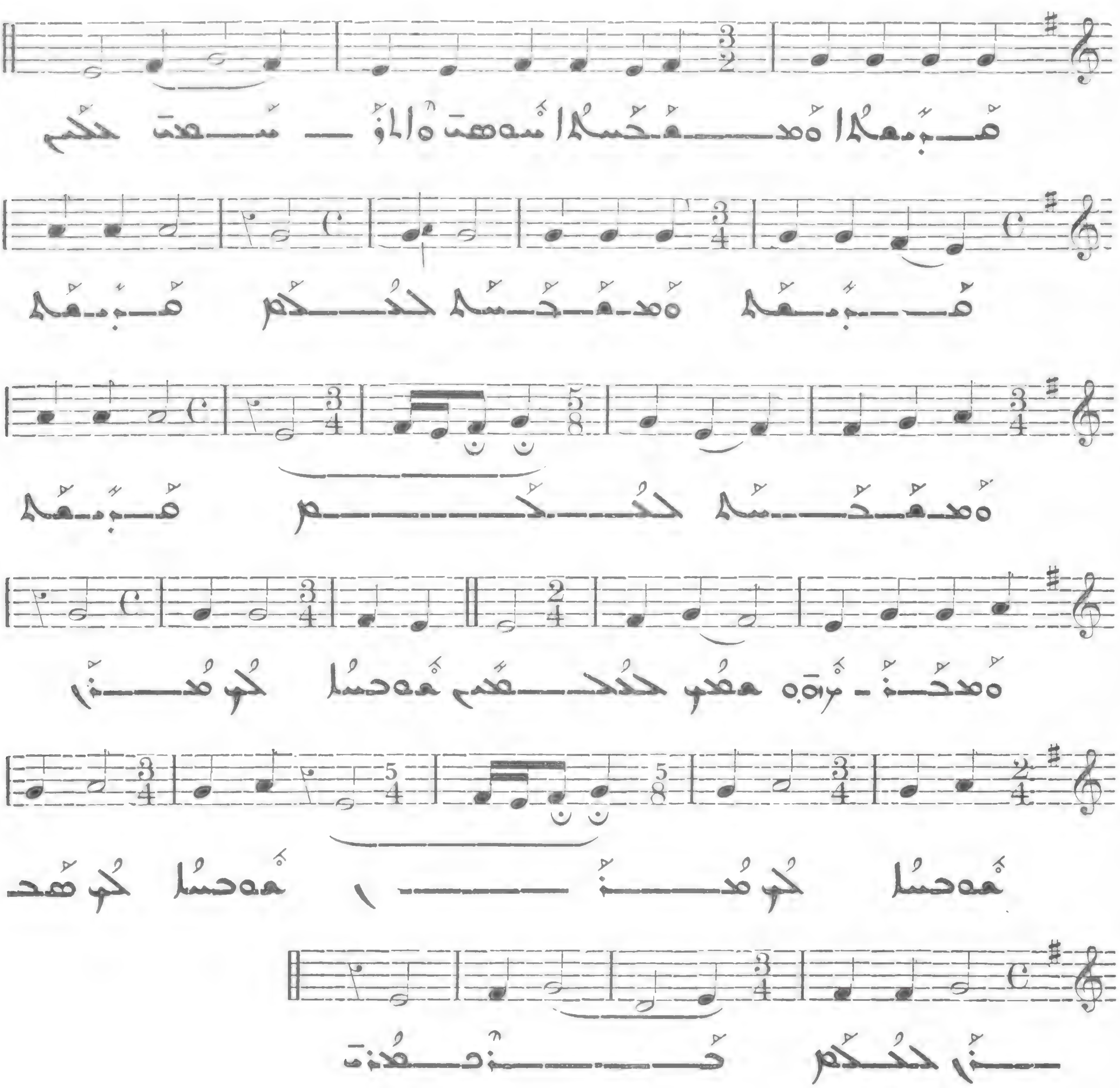
878

Allegro



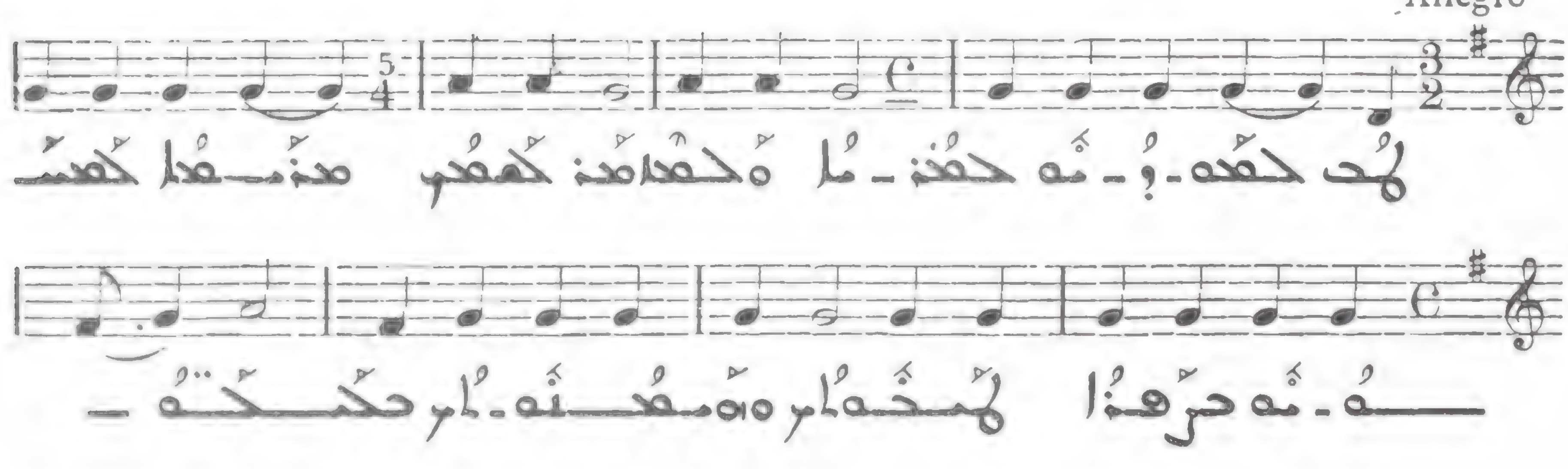


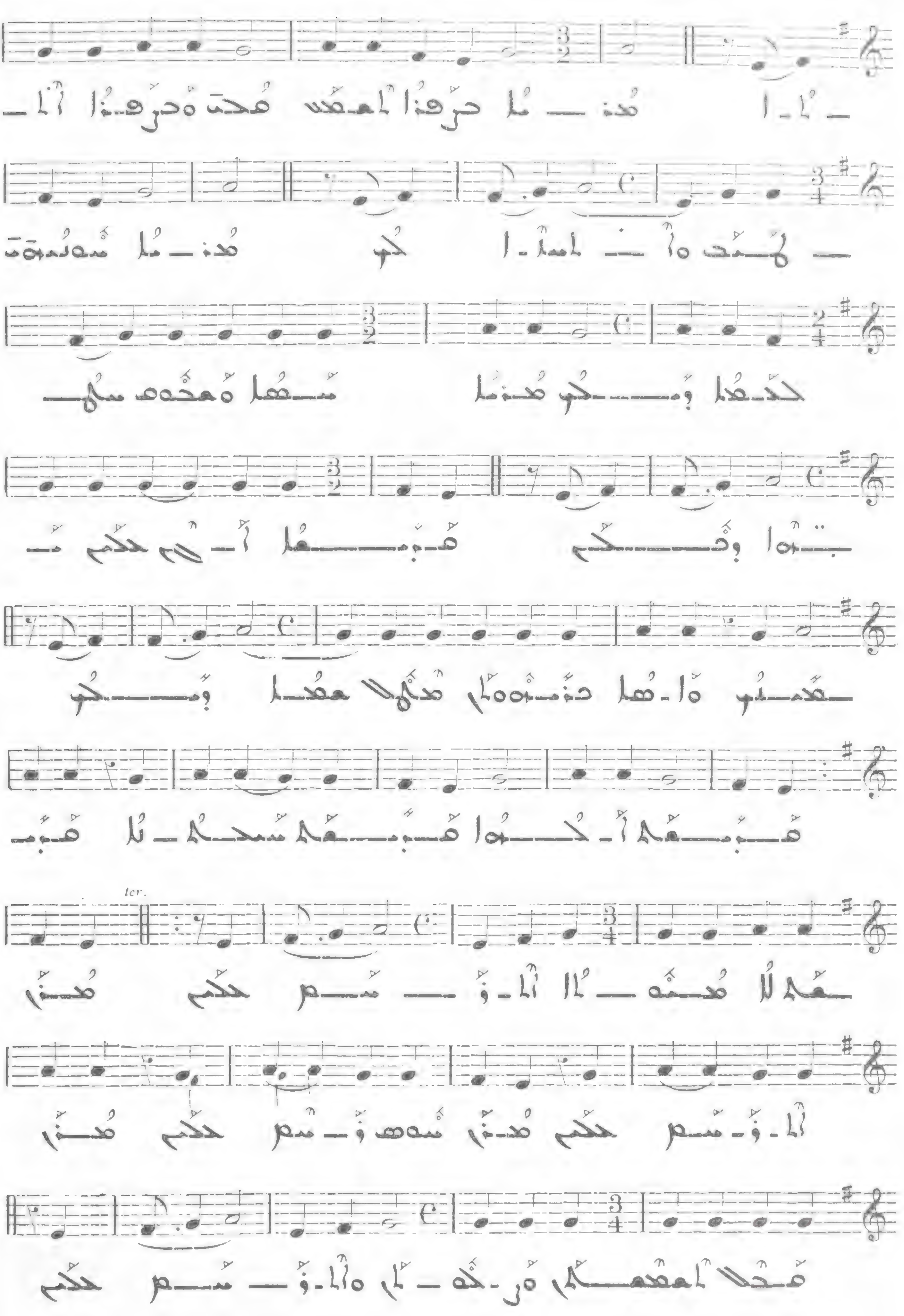


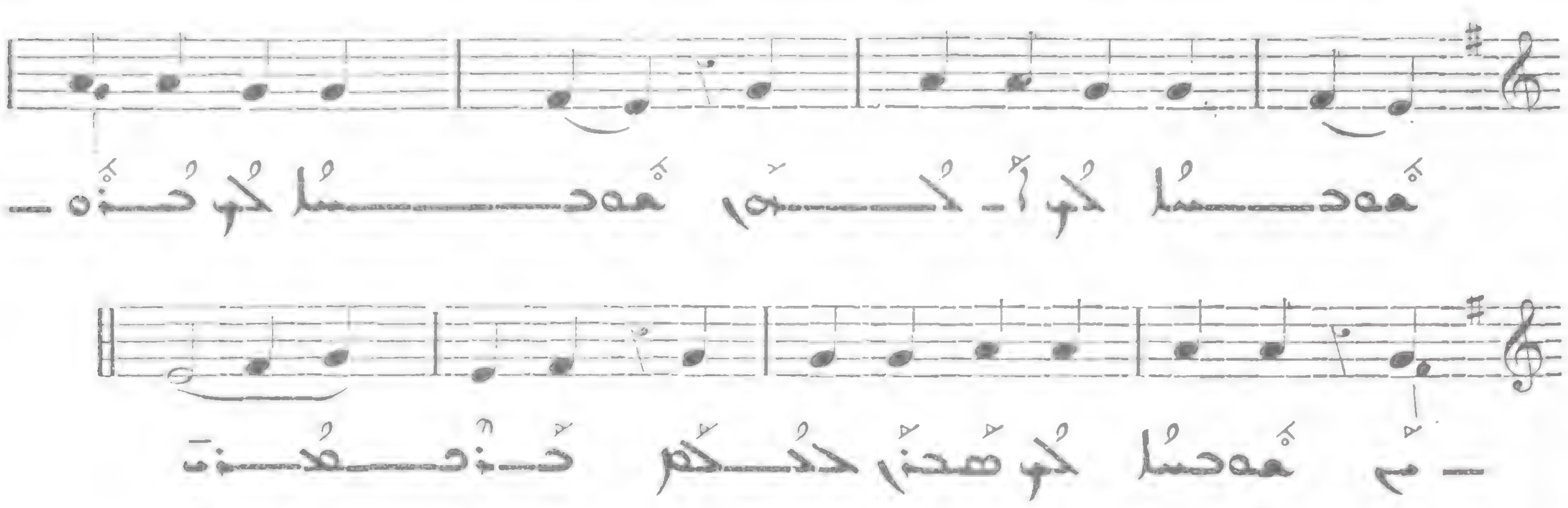


879 ܟܕ ܒܥܘܕܪܢܗ ܒܥܕܢܐ

ܐܡܕܘܣܐ ܕܡܘܠܕܗ ܕܟܘܬܐ ܕܪܦܐ ܕܬܘܕܝܬܐ ܡܫܝܚܝܐ



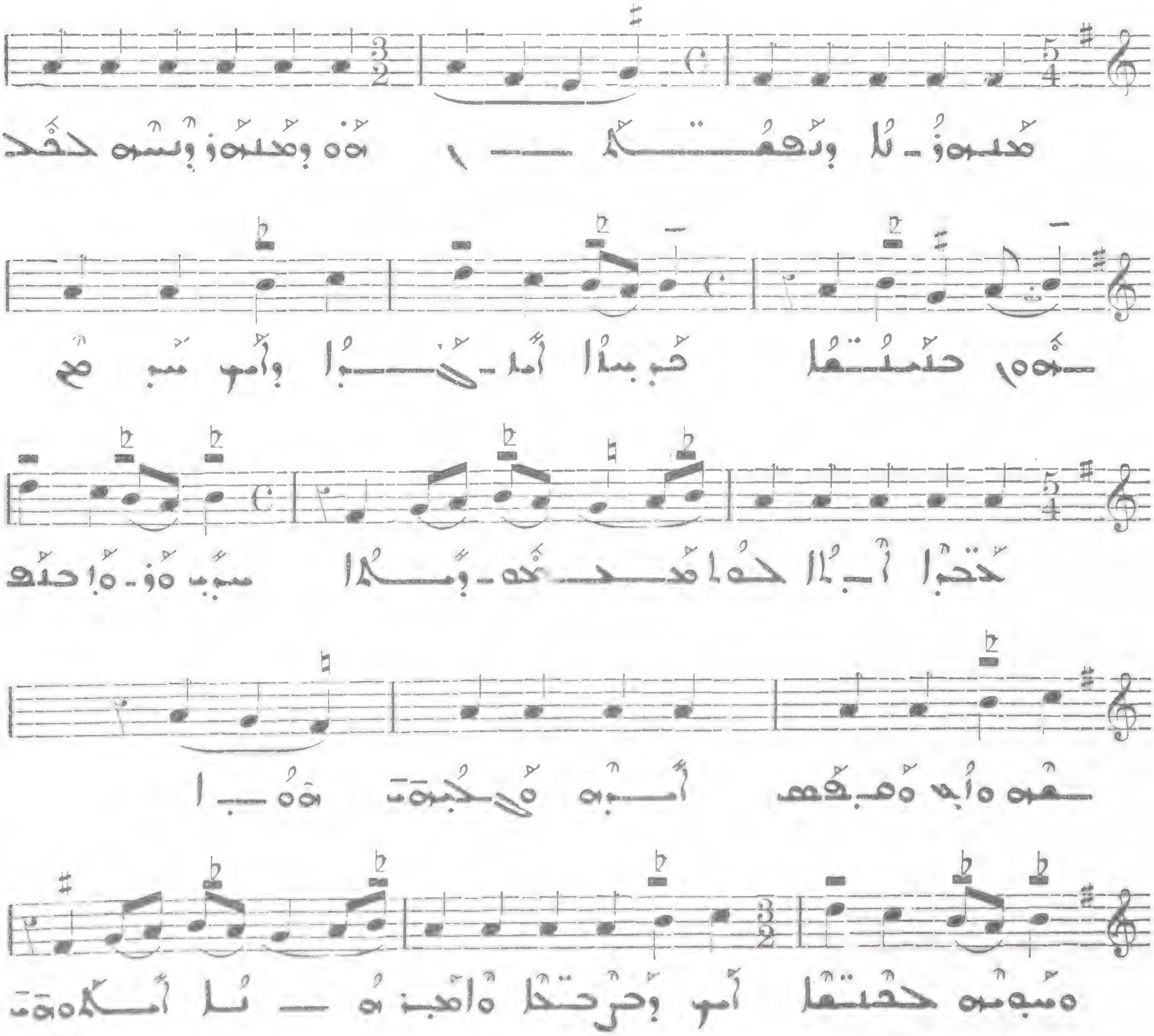


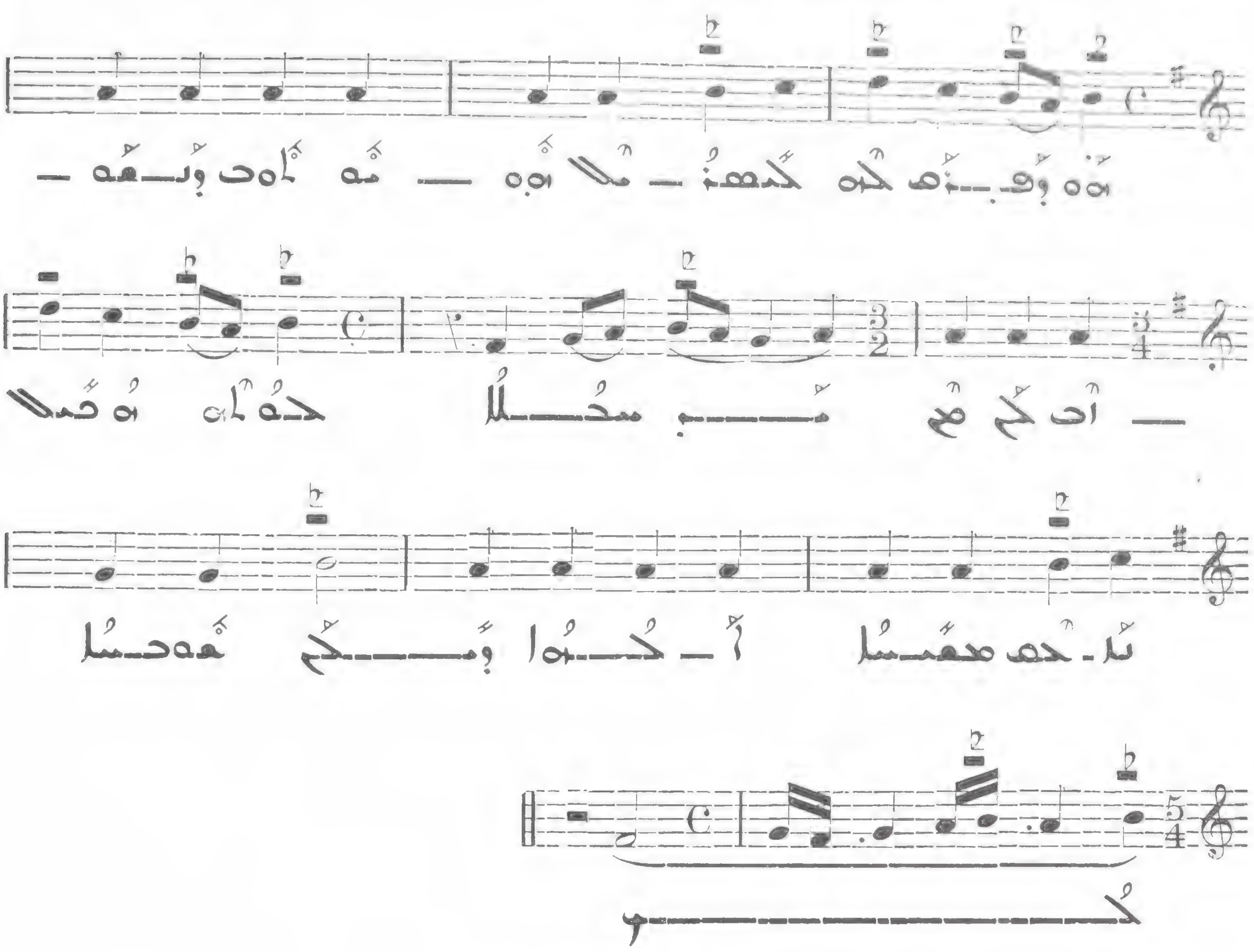


ܡܚܝܘܪܬܐ ܕܢܦܫܬܝ 880

ܡܥܢܝܬܐ ܕܡܬܐܡܪܐ ܒܝܘܡ ܡܥܡܘܕܝܬܐ

Allegro

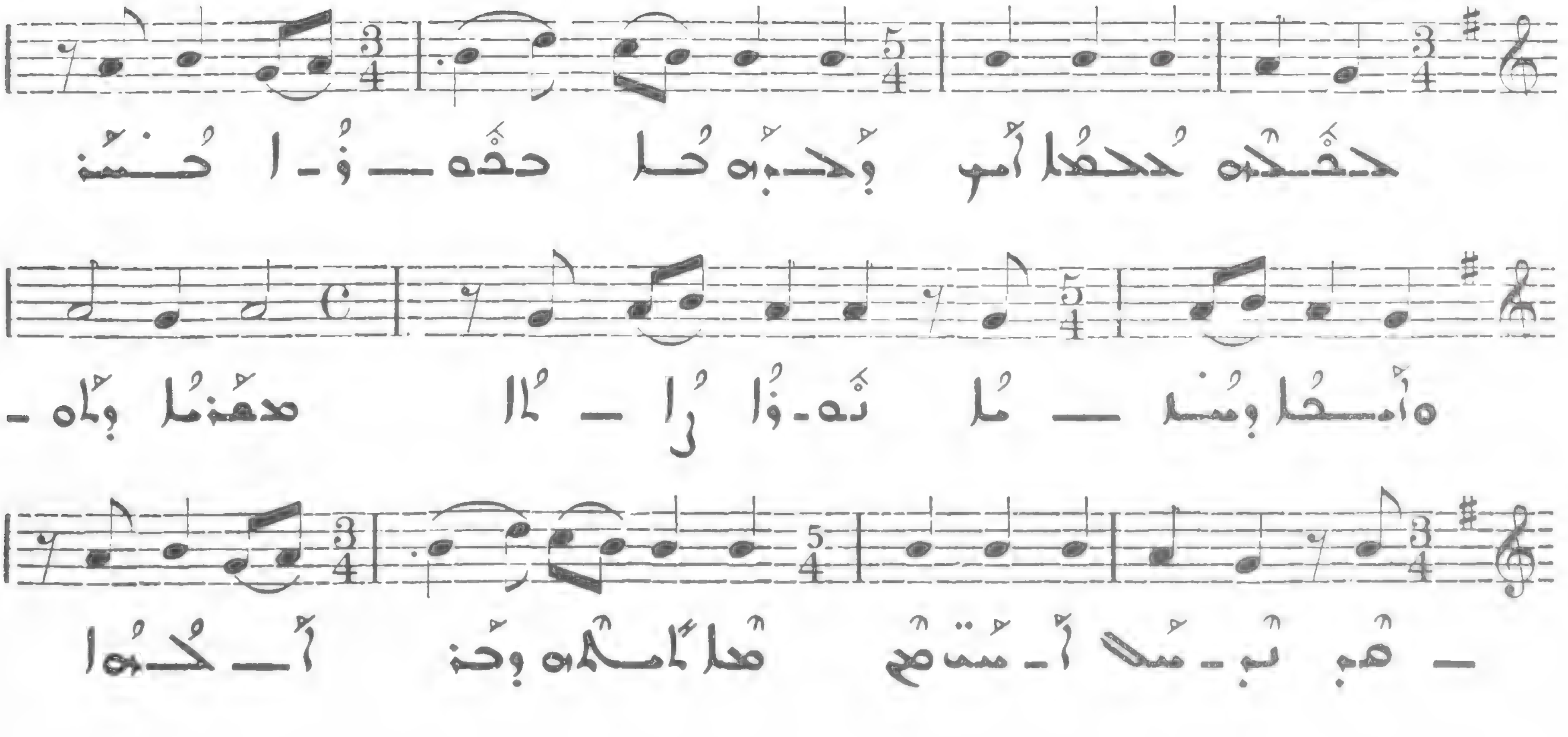




881

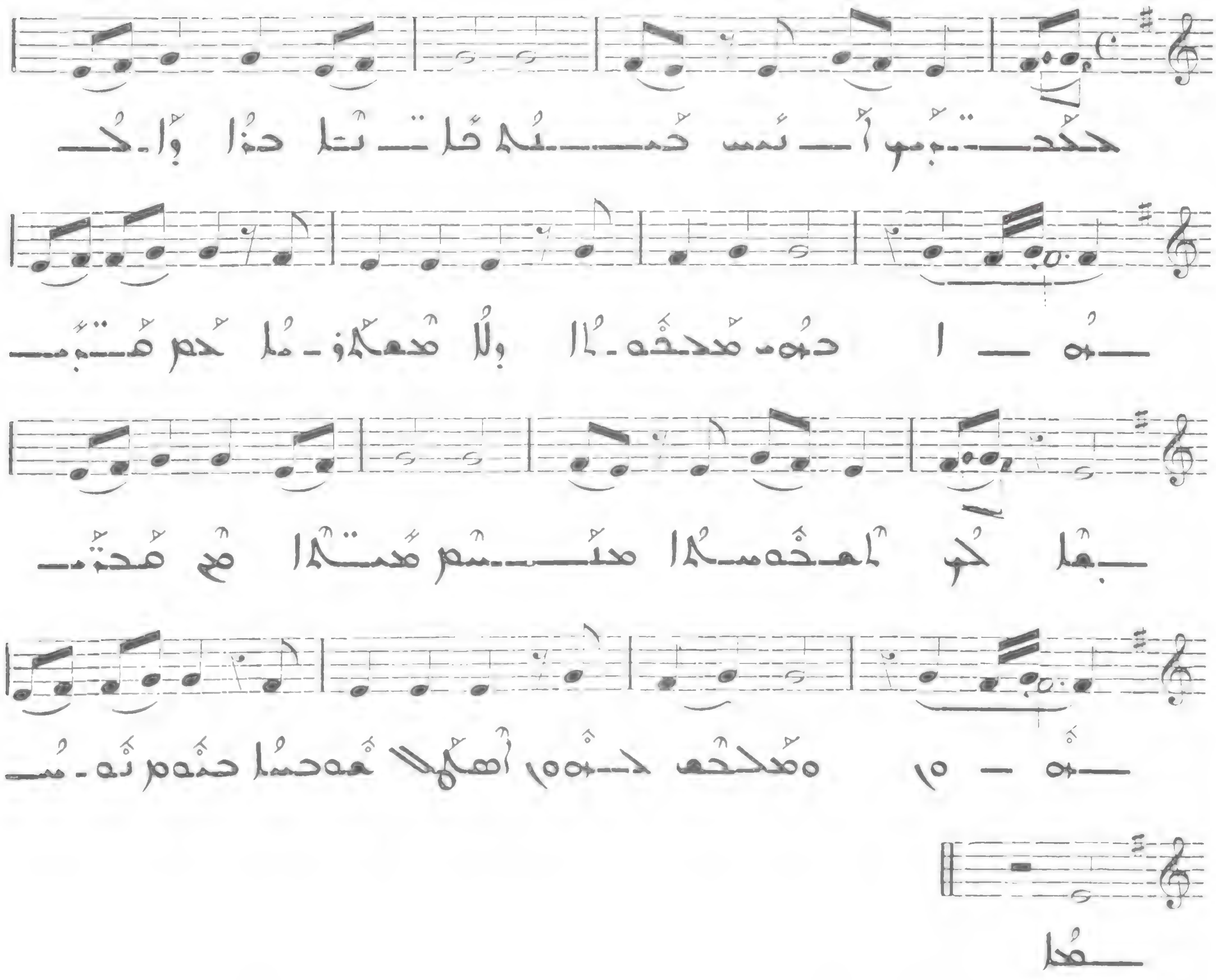
(Cf N° 40)

Moderato



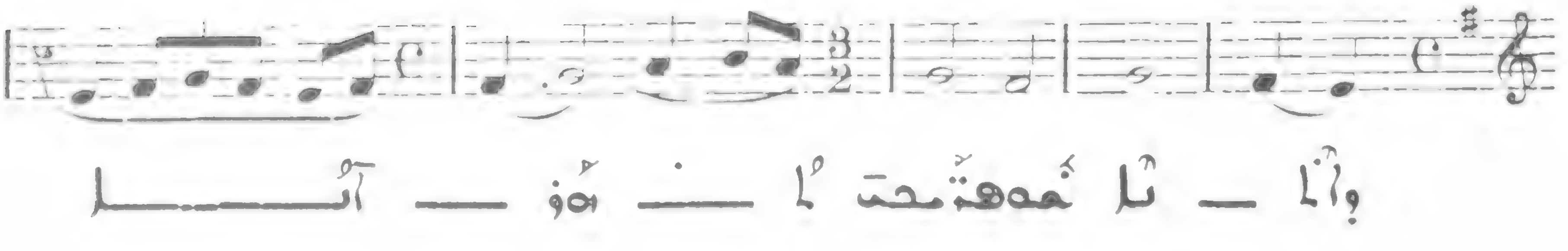
882

Moderato

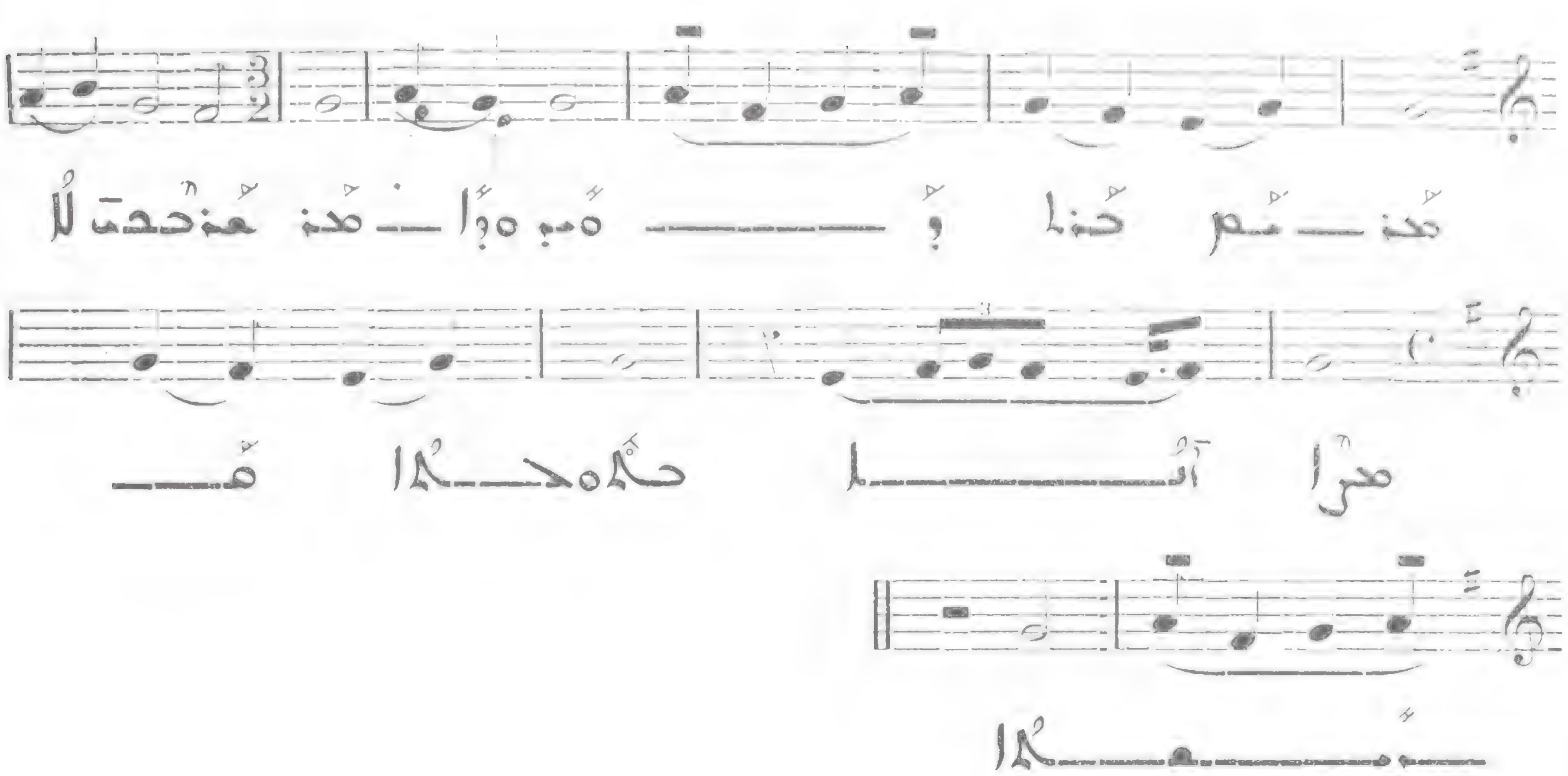


883

Allegro molto



(VII



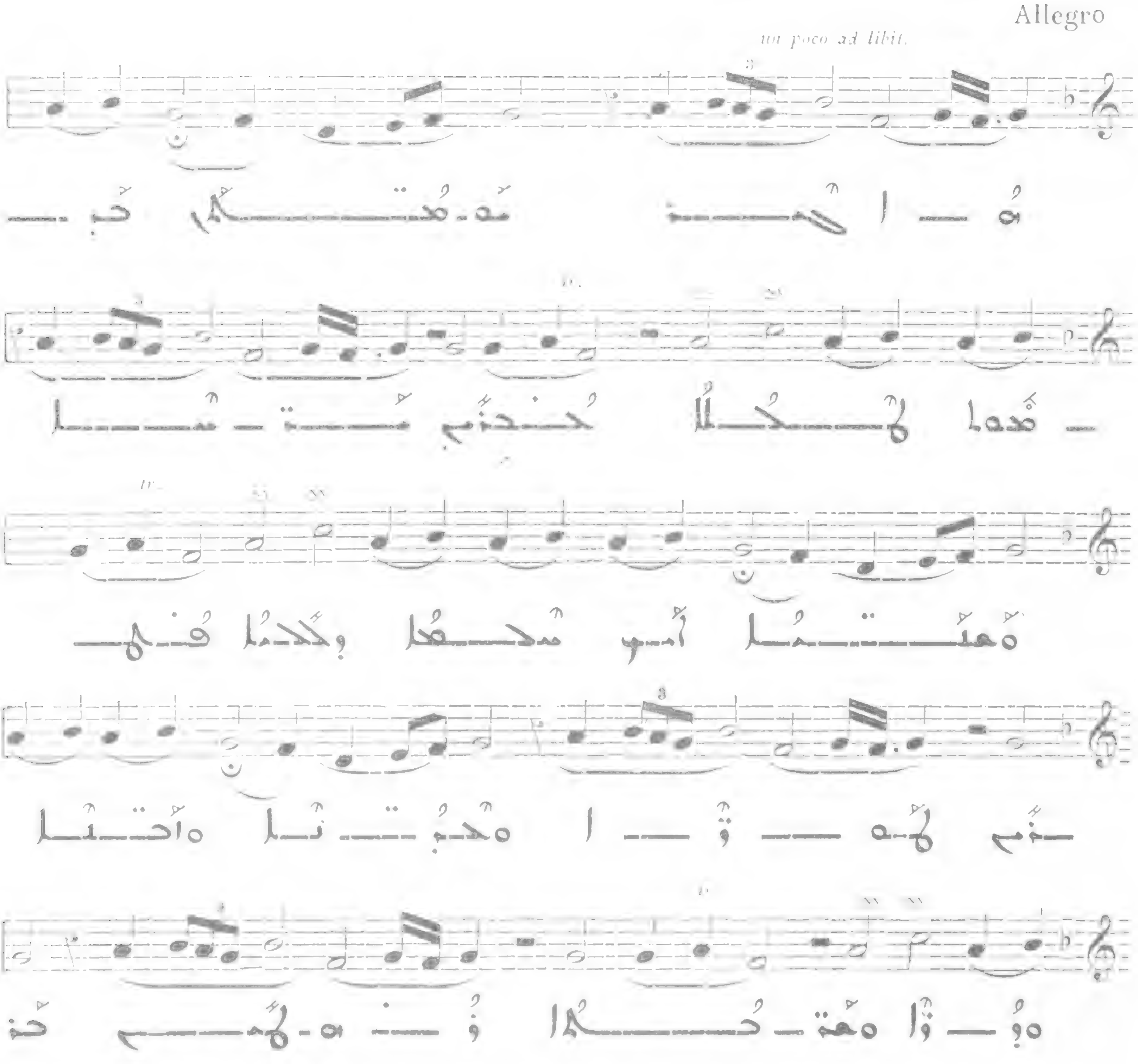
[illegible]
ܐܝܟ ܛܟܣܐ [illegible]
ܘܠܐܠܗܐ ܫܘܒܚܐ

IX

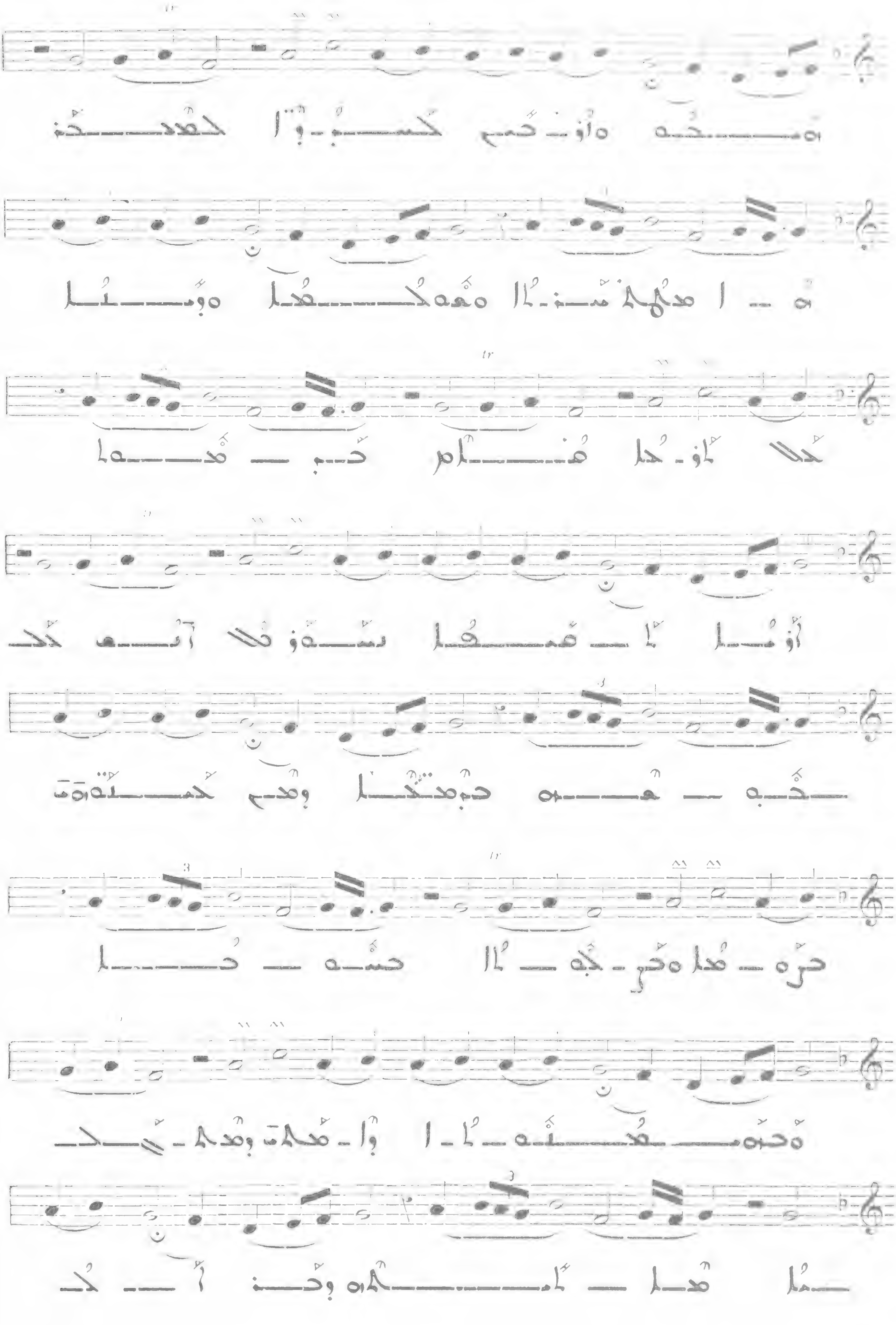
ܩܝܢ̈ܬܐ ܕܡܕܝܢ̈ܬܐ ܕܡܘܨܠ

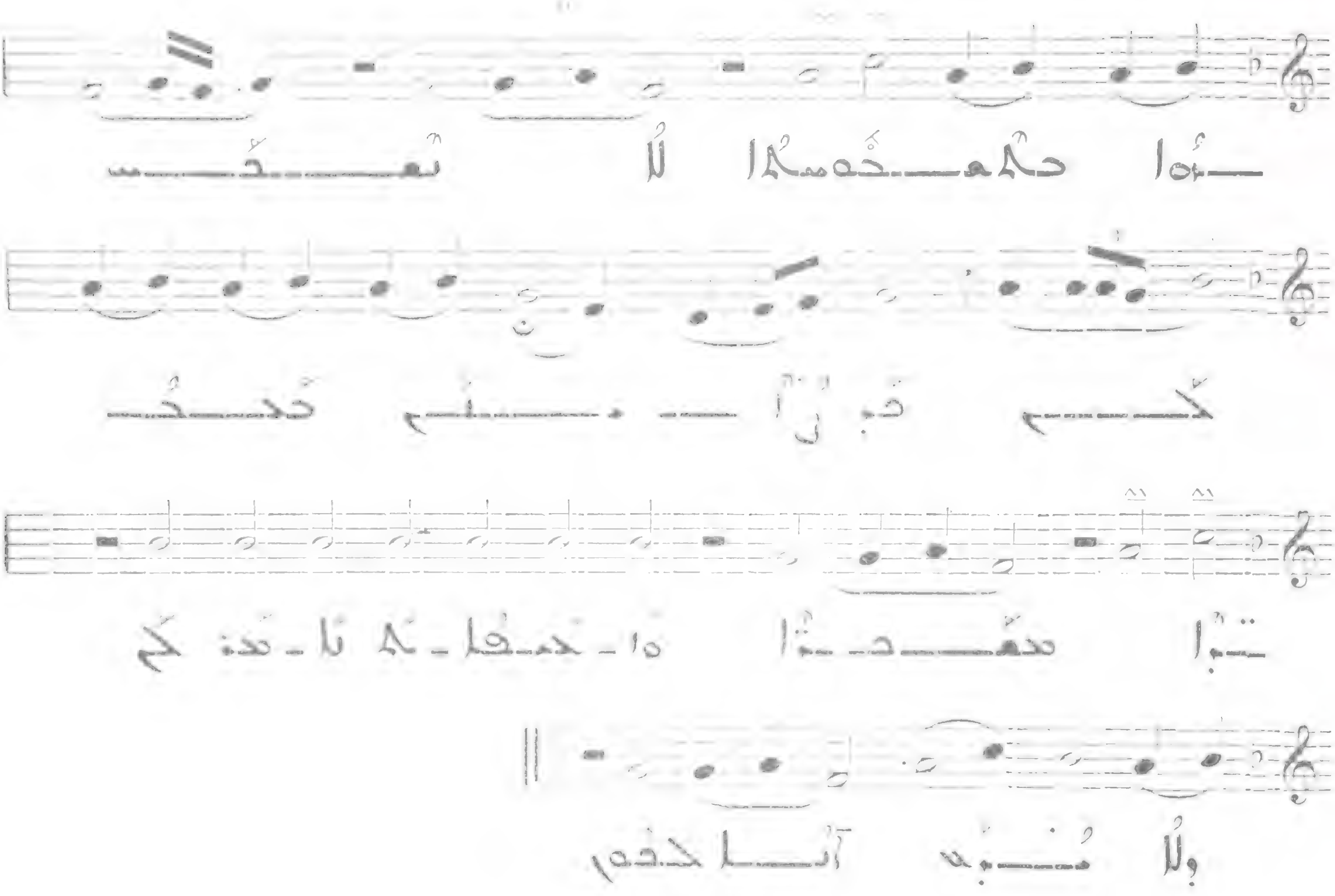
MÉLODIES DE MOSSOUL

ܗܳܐ ܓܢܳܐ ܡܥܰܡܕܳܢܝܟܝ (1) 884



(1) ܐܟܙܐ ܕܡܫܬܘܕܥܐ ܠܐ ܒܠܚܘܕ ܠܟܠܕܝܐ ܕܐܬܘܪܝܐ ܘܡܫܝܚܝܐ ܡܕܢܚܝܐ ܐܝܟ ܕܐܡܪܝܢ

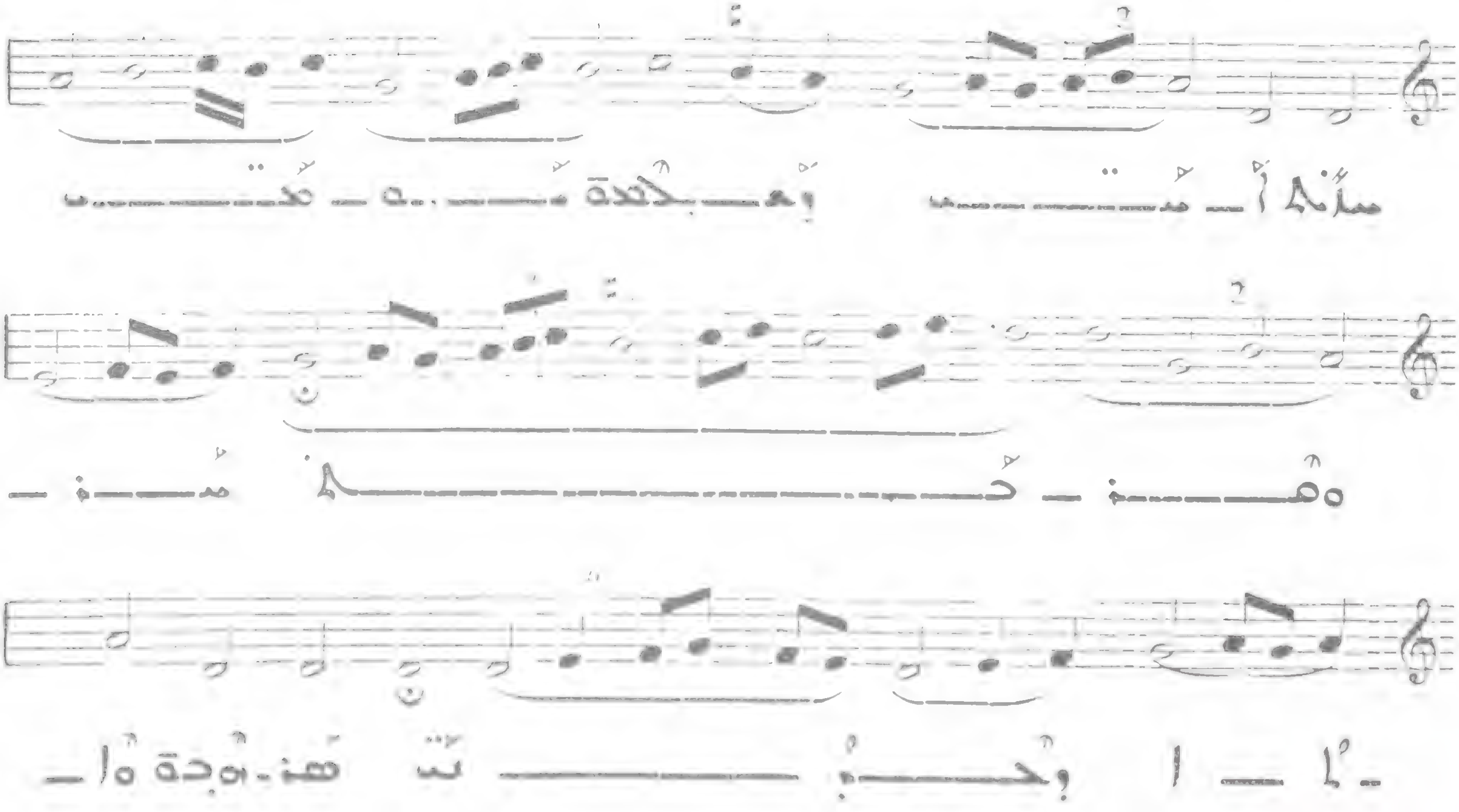


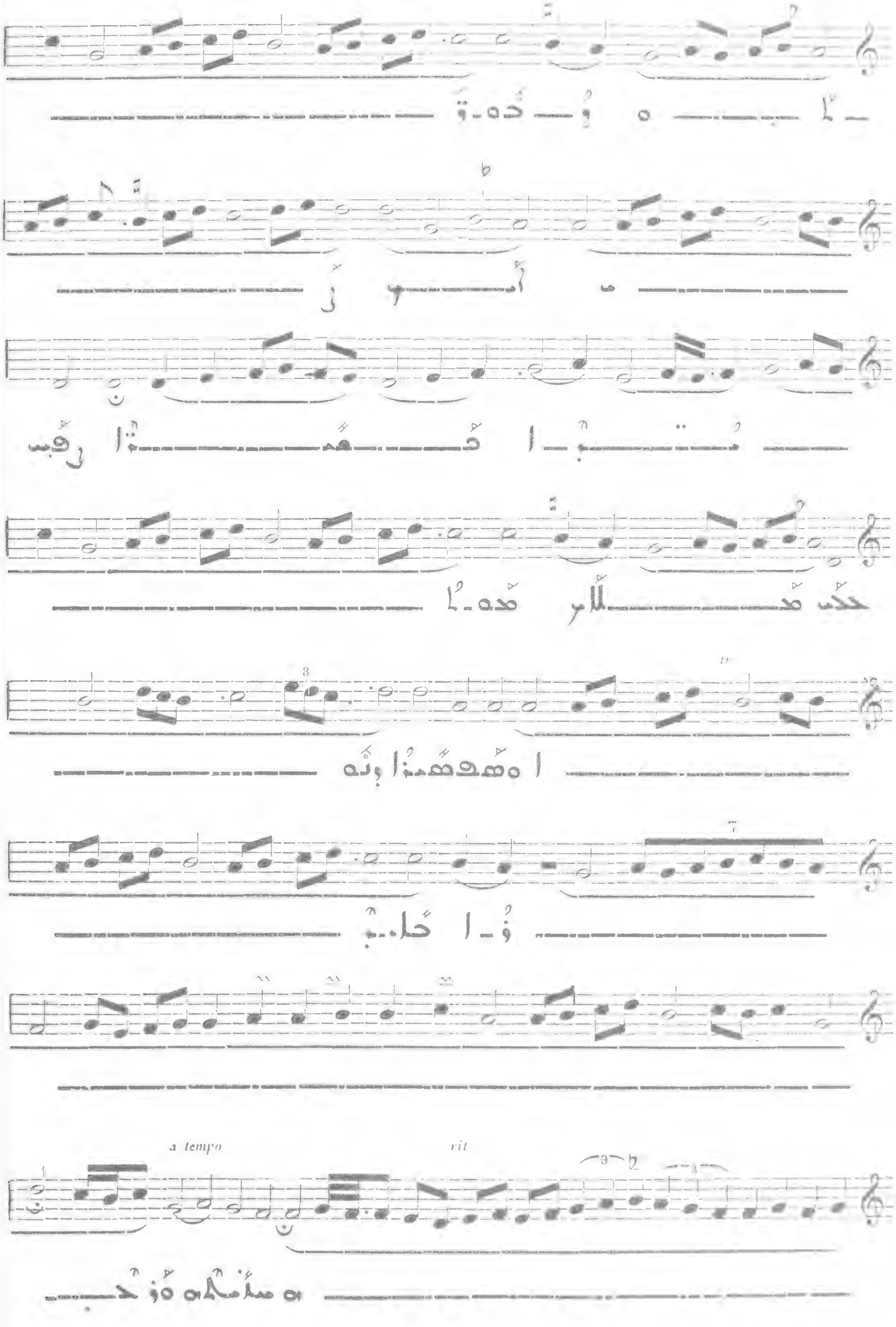


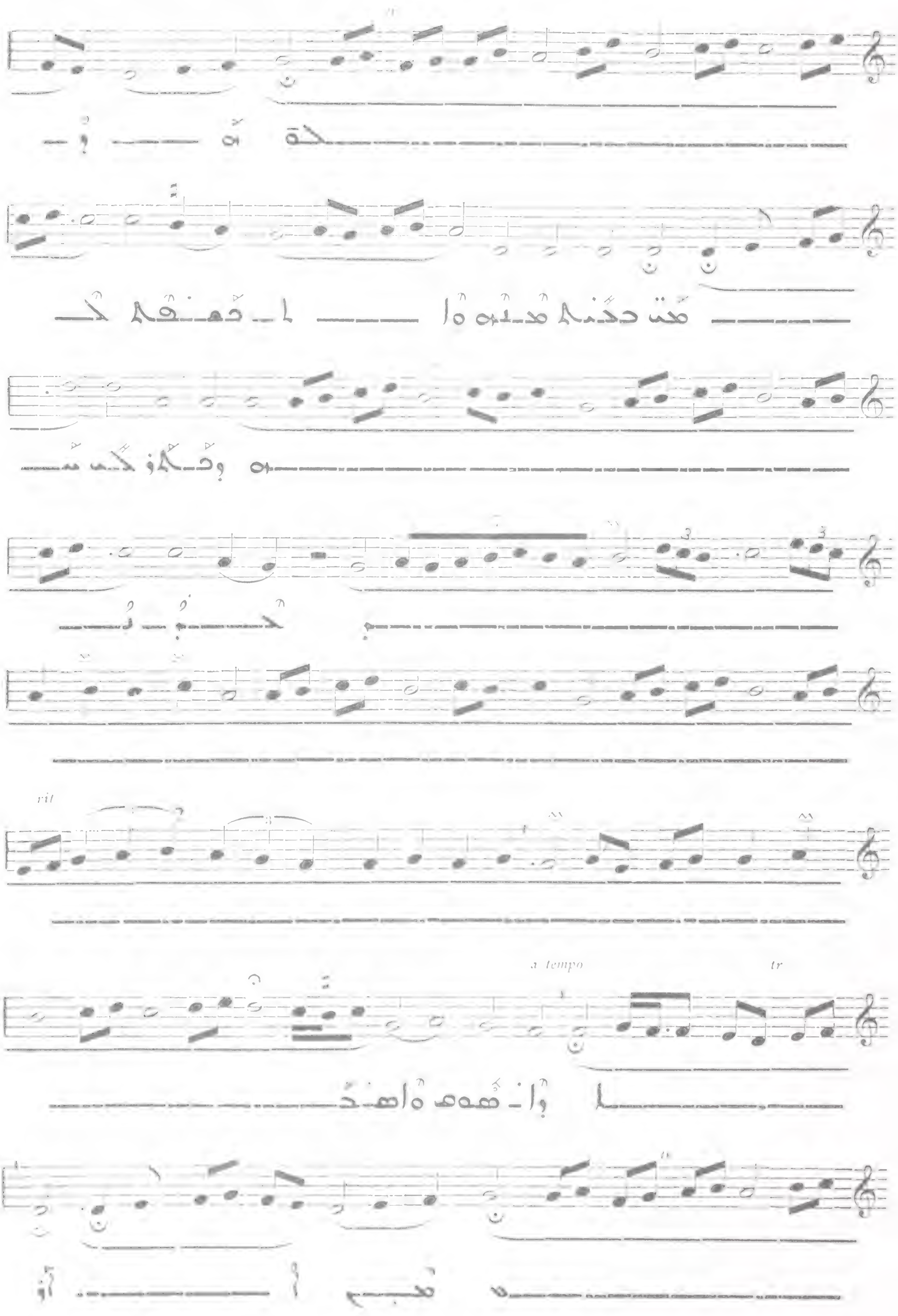
ܫܠܡ ܐܡܝ ܕܡܠܟܐ ܡܫܝܚܐ 88

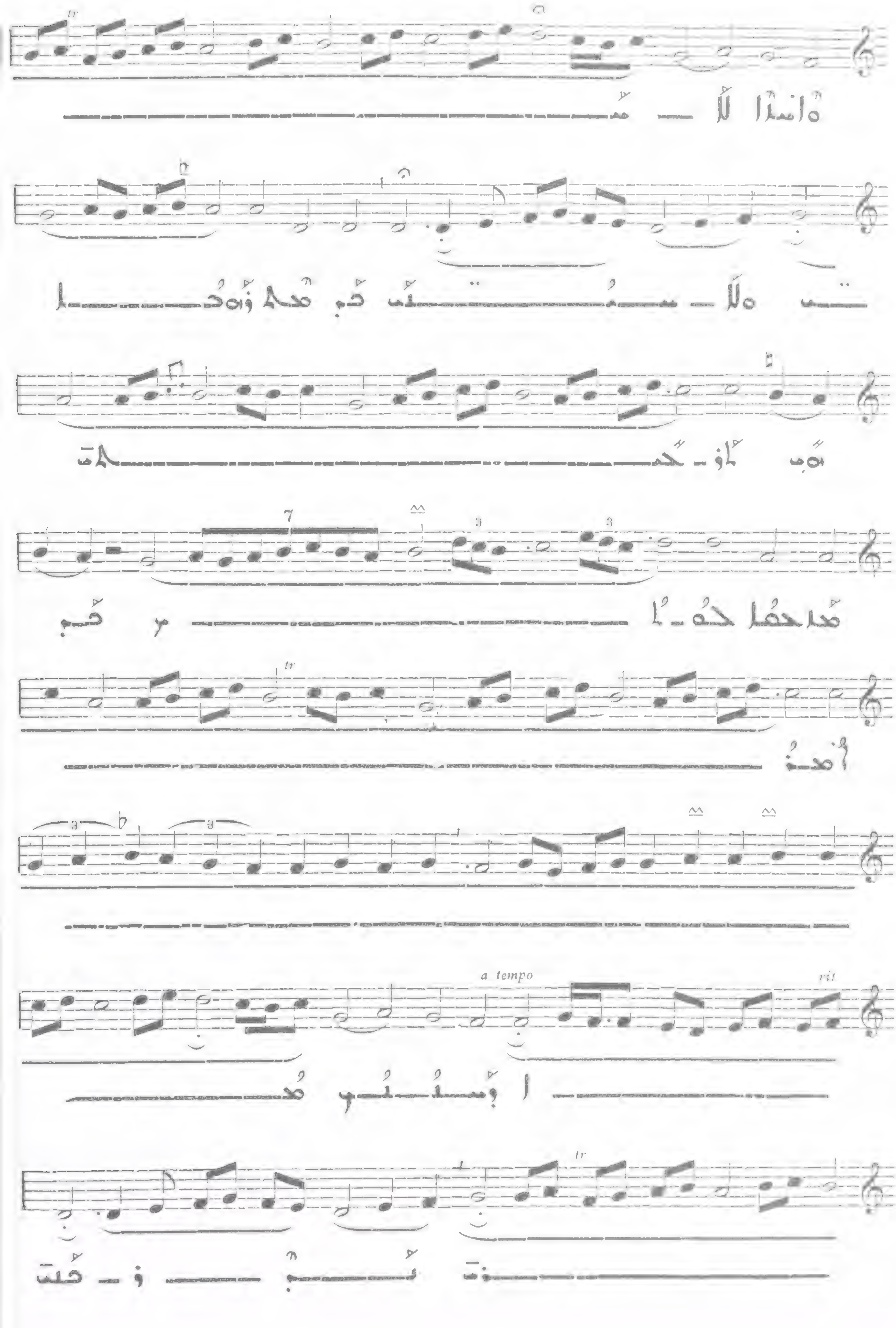
Allegro moderato

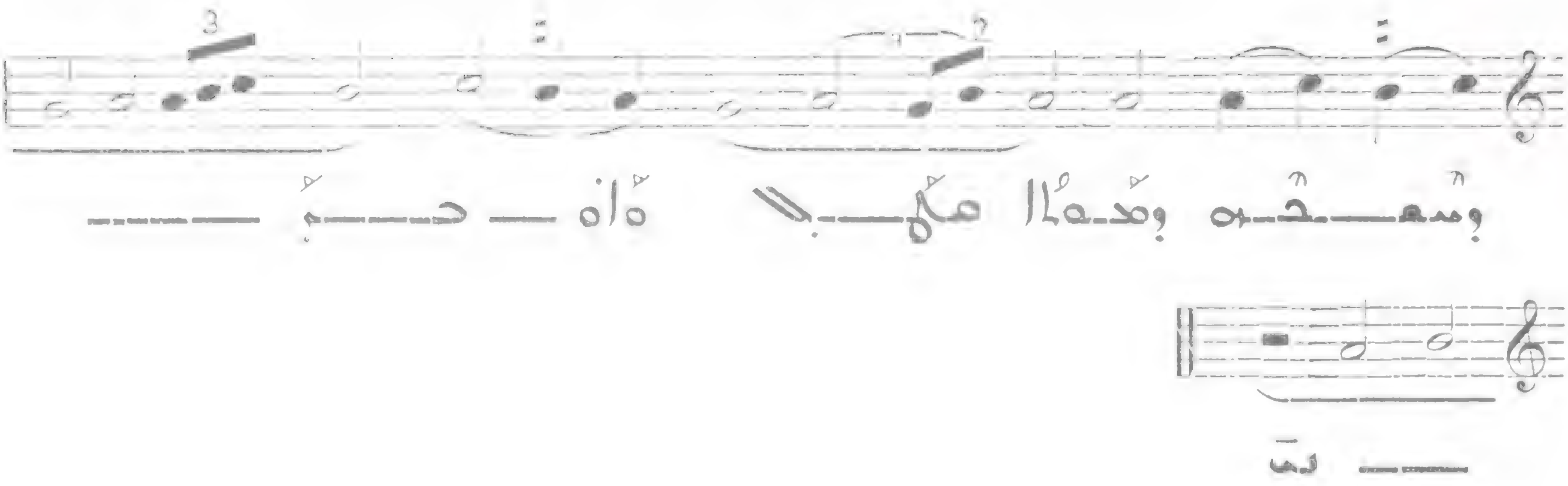
Quasi ad libitum




a tempo
rit


rit
a tempo
tr



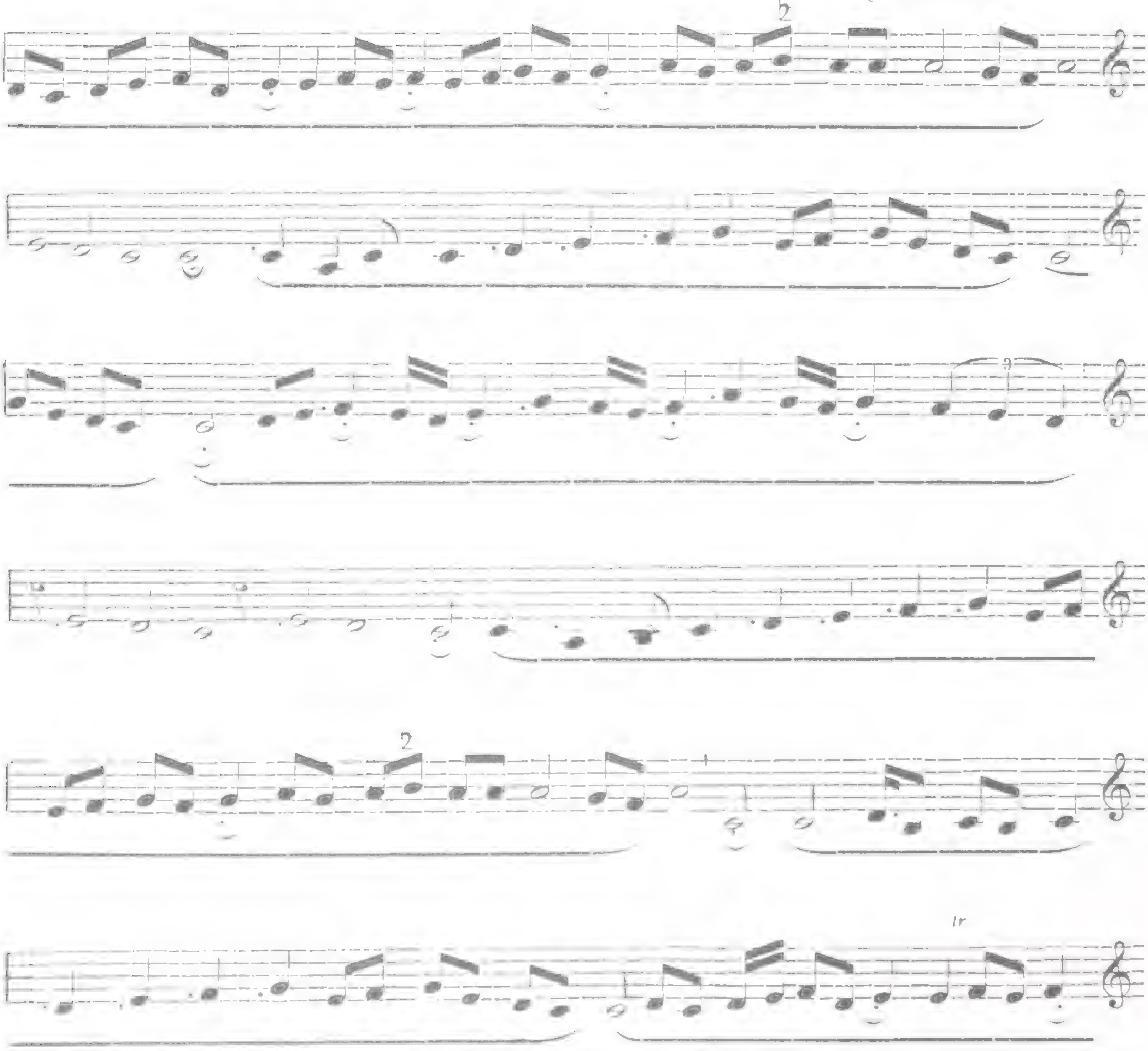


ܬܫܒܘ ܕܥܠܡܐ (١)

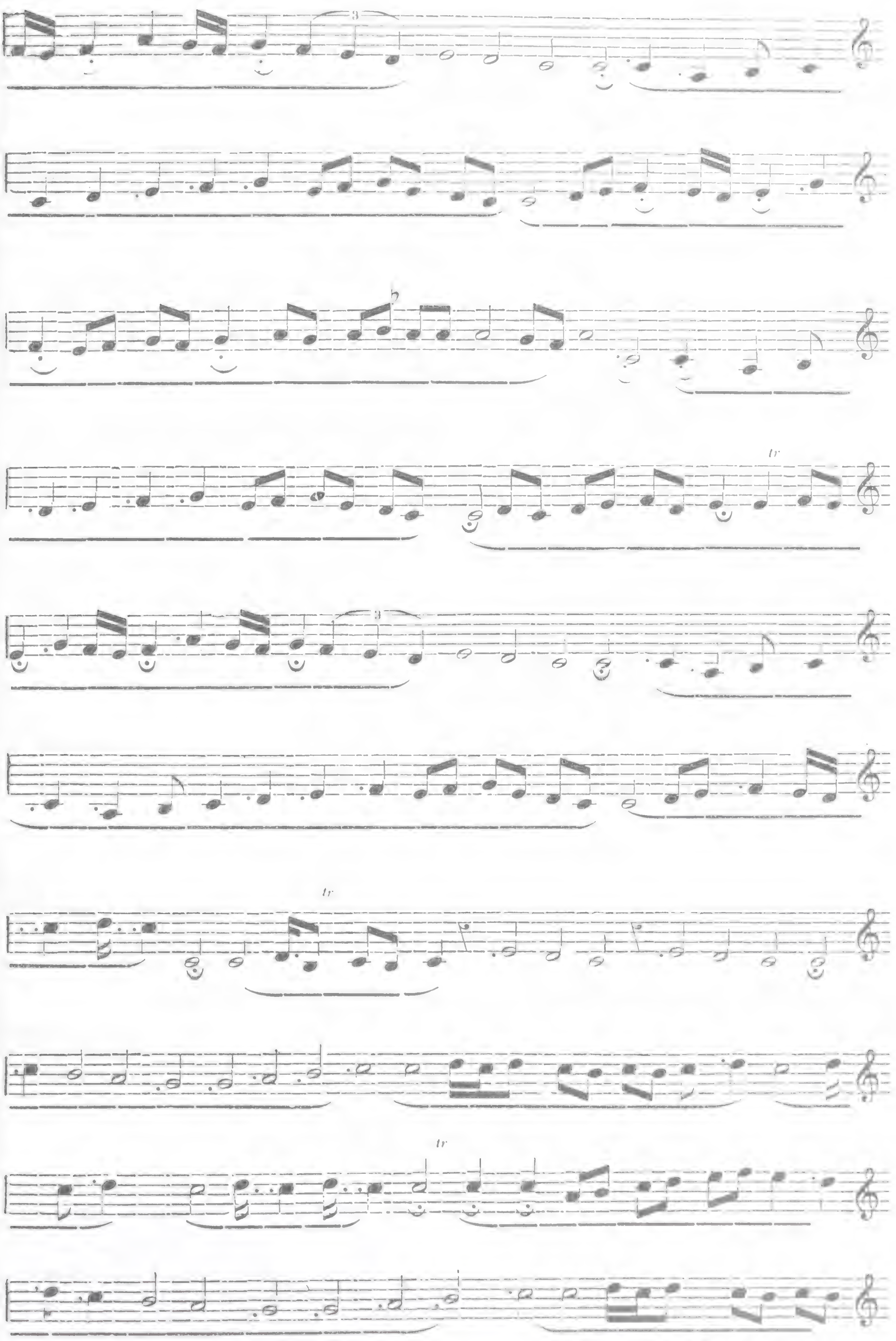
886

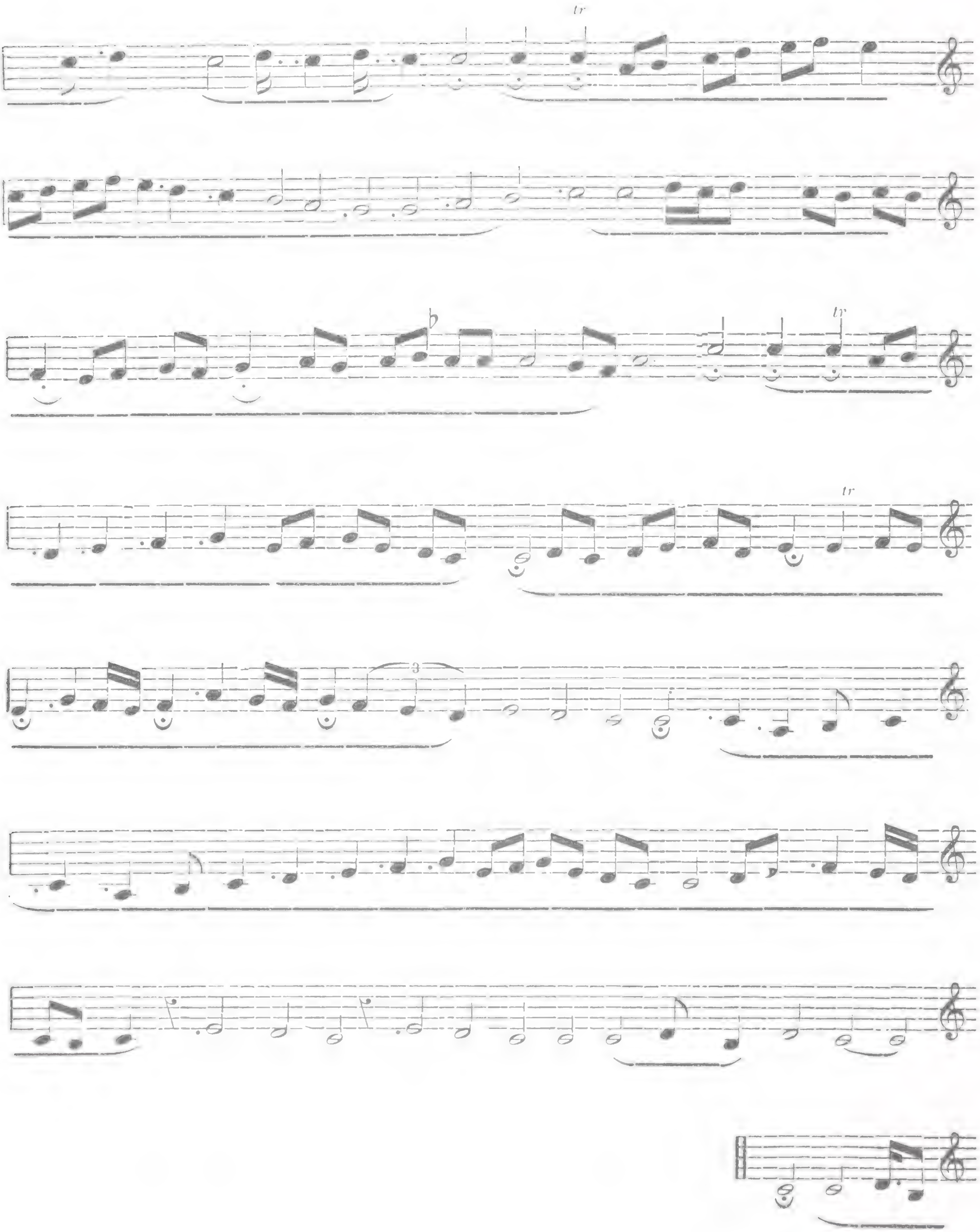
Allegro molto

Quasi ad libit.

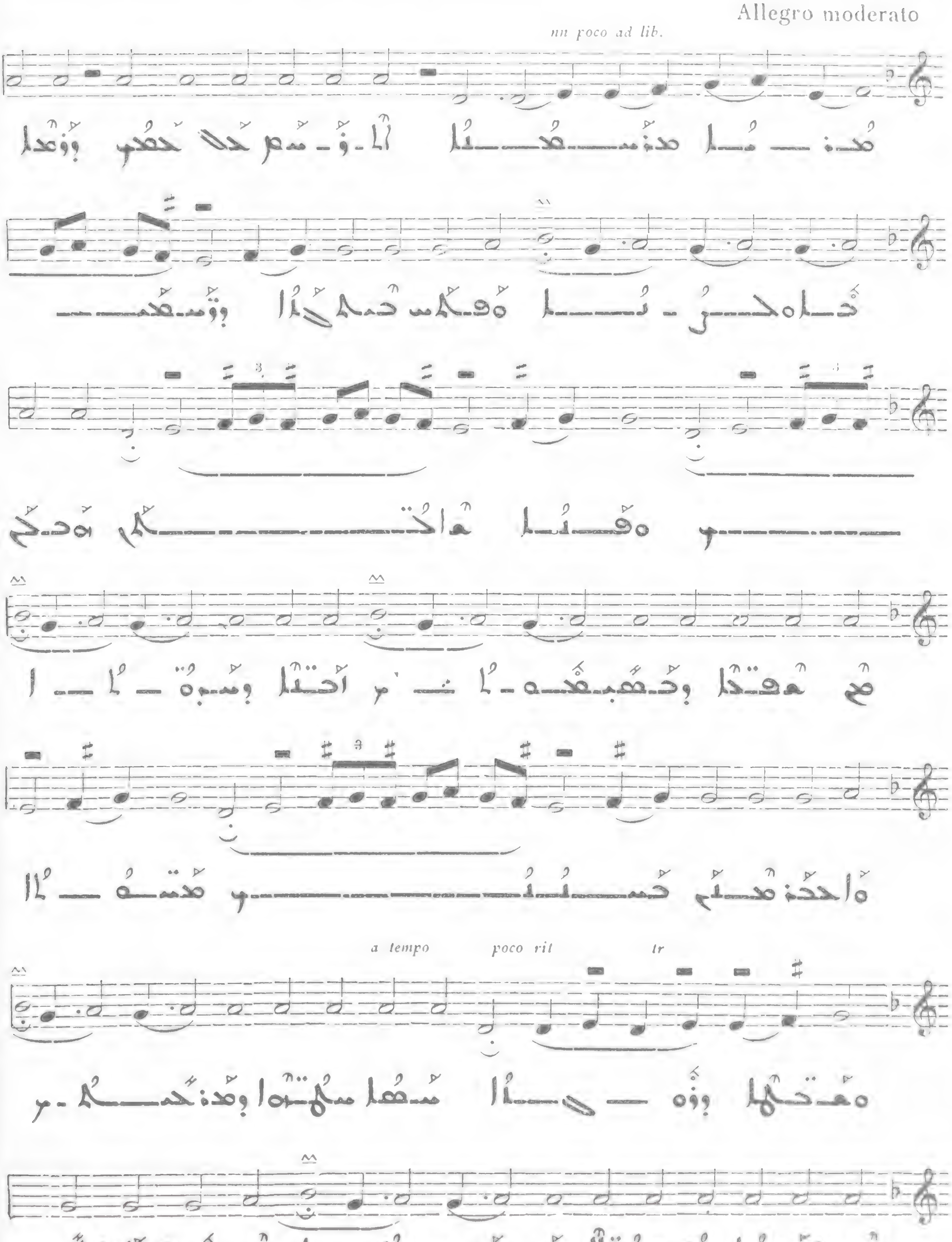


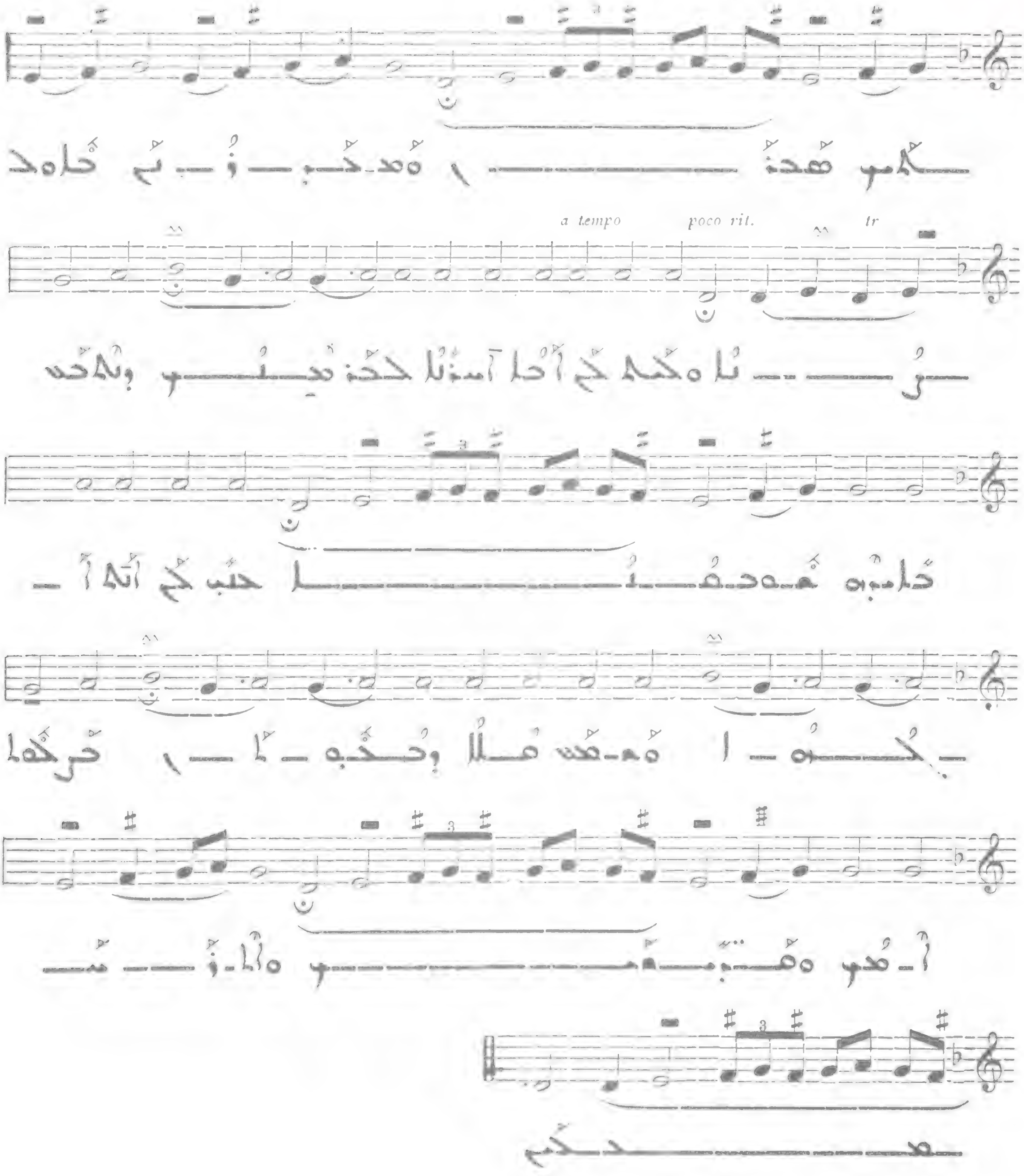
(١) ܐܘܪܚܐ ܕܡܪܢܝܬܐ ܕܦܢ ܚܬܡܐ ܣܘܪܝܝܐ ܘܐܪܡܝܐ ܗܘܐ : ܩܡ ܚܕܕܐ ܕܡܫܡܫܢܐ ܠܐ ܡܬܝܕܥ



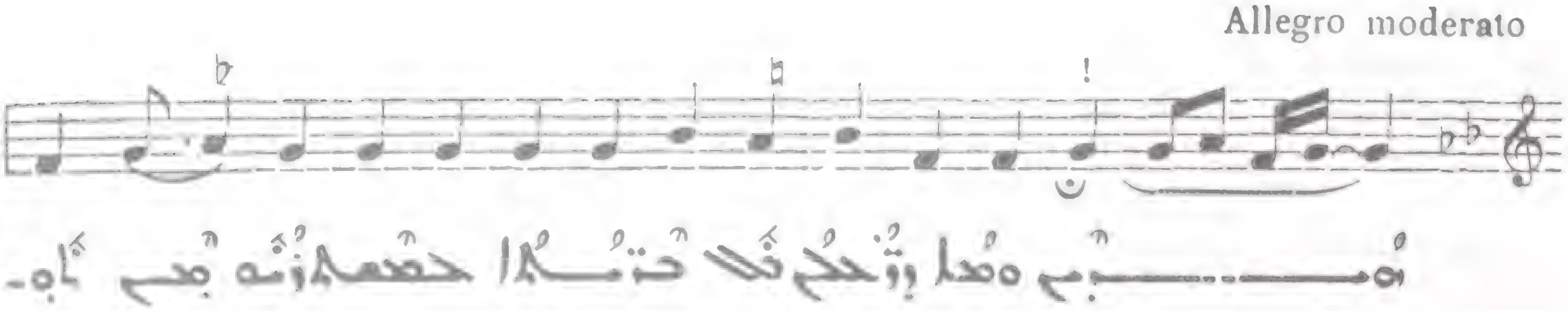

tr
tr
tr
3

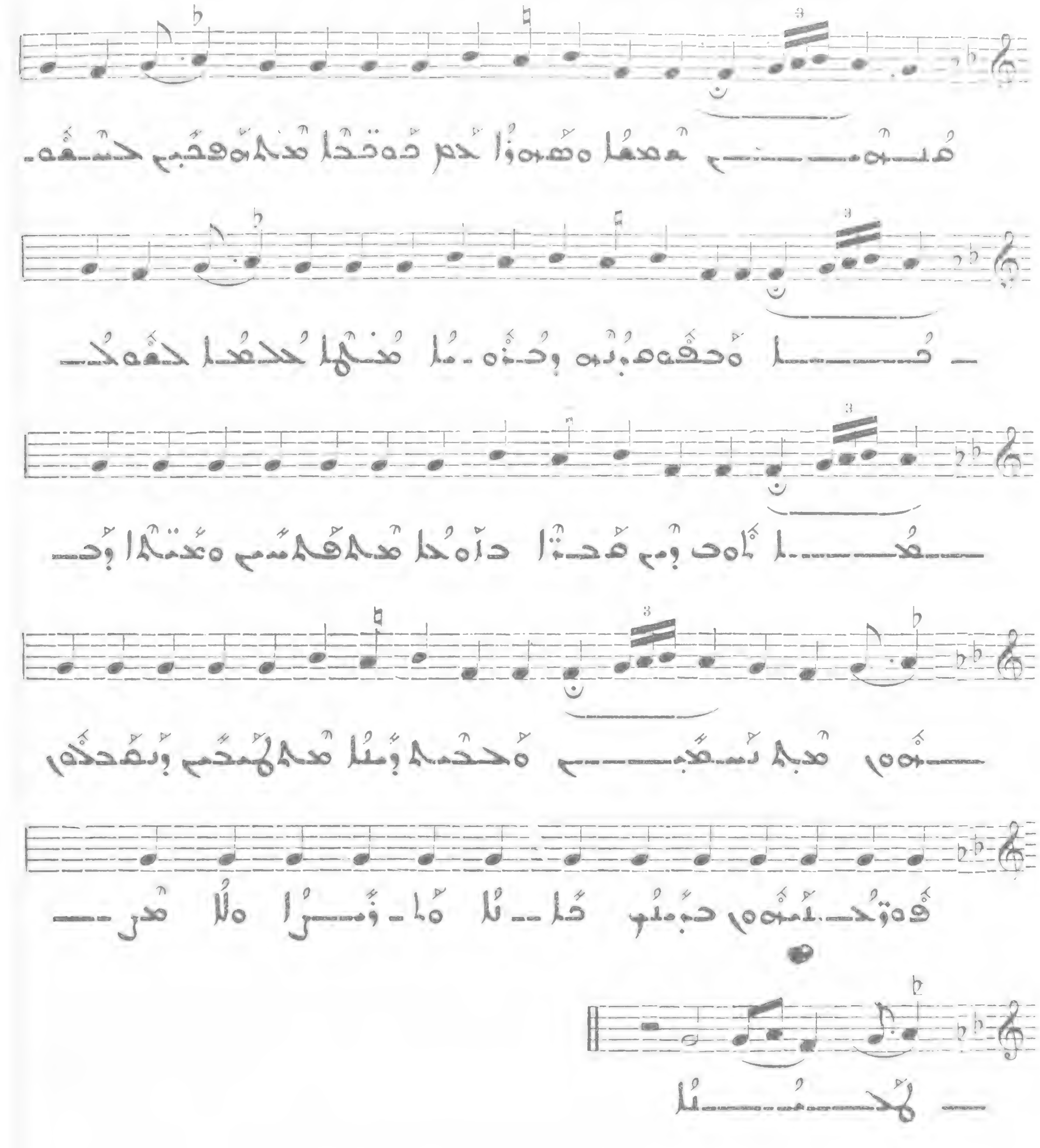
887



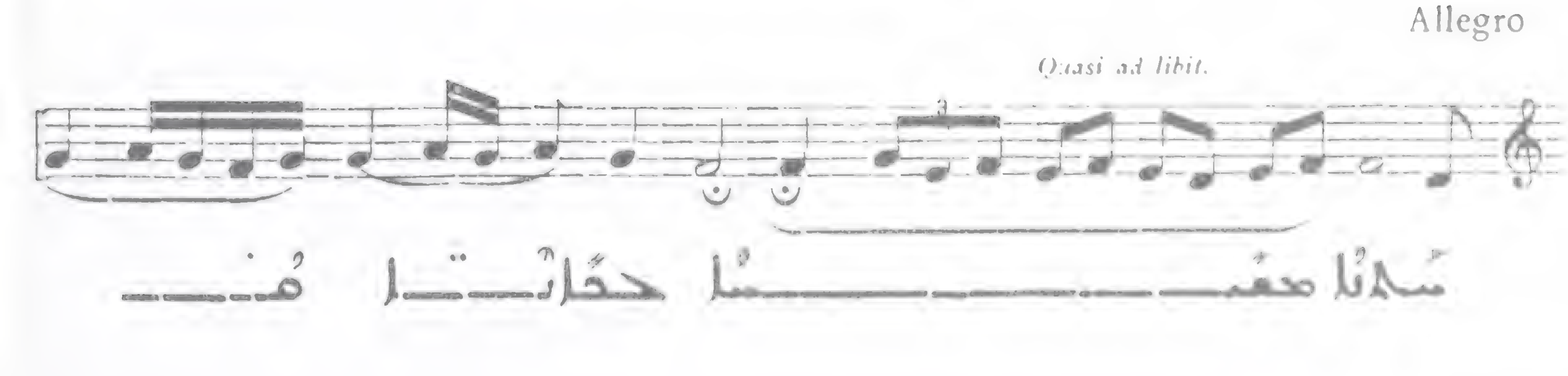


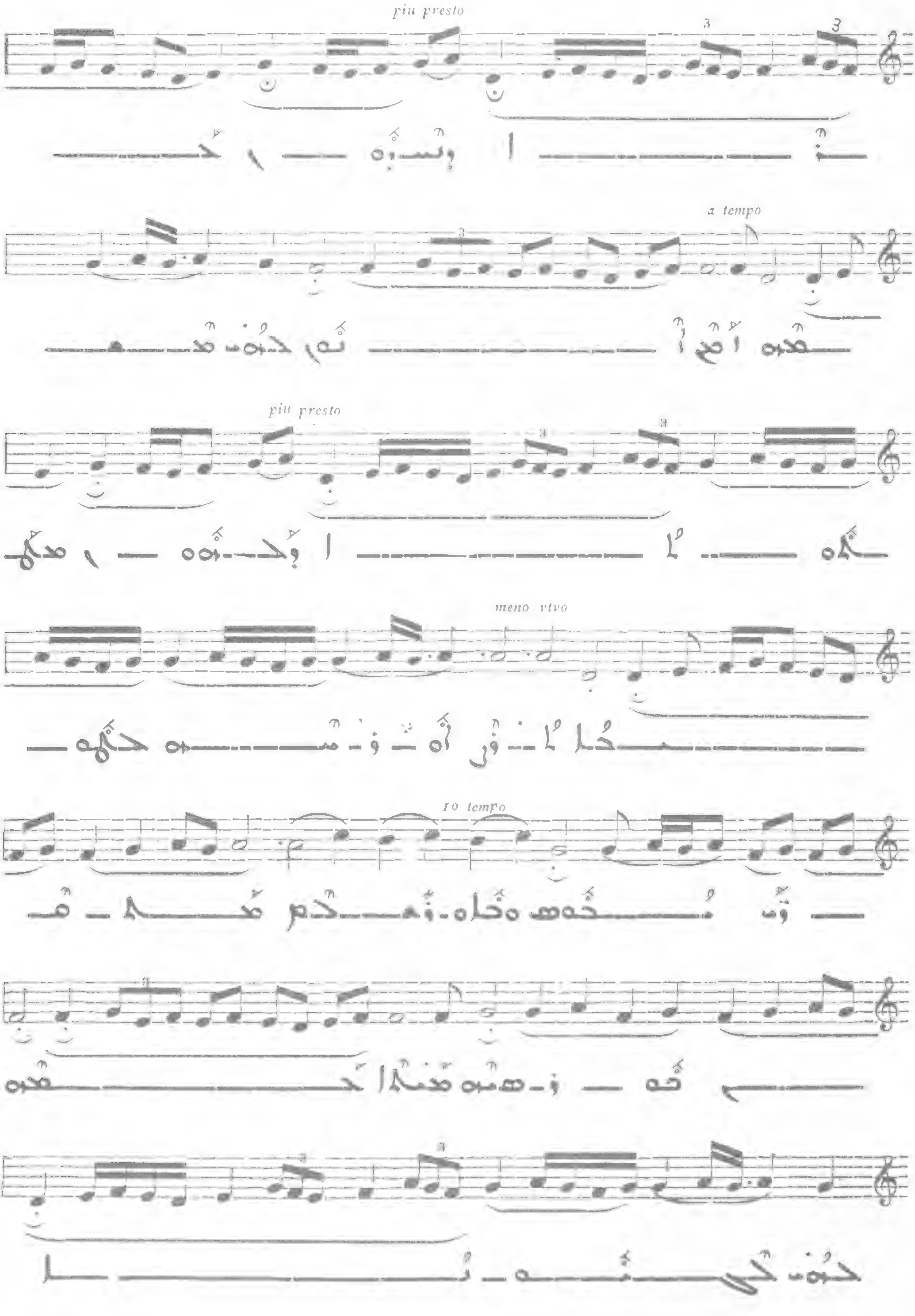
[illegible] 888

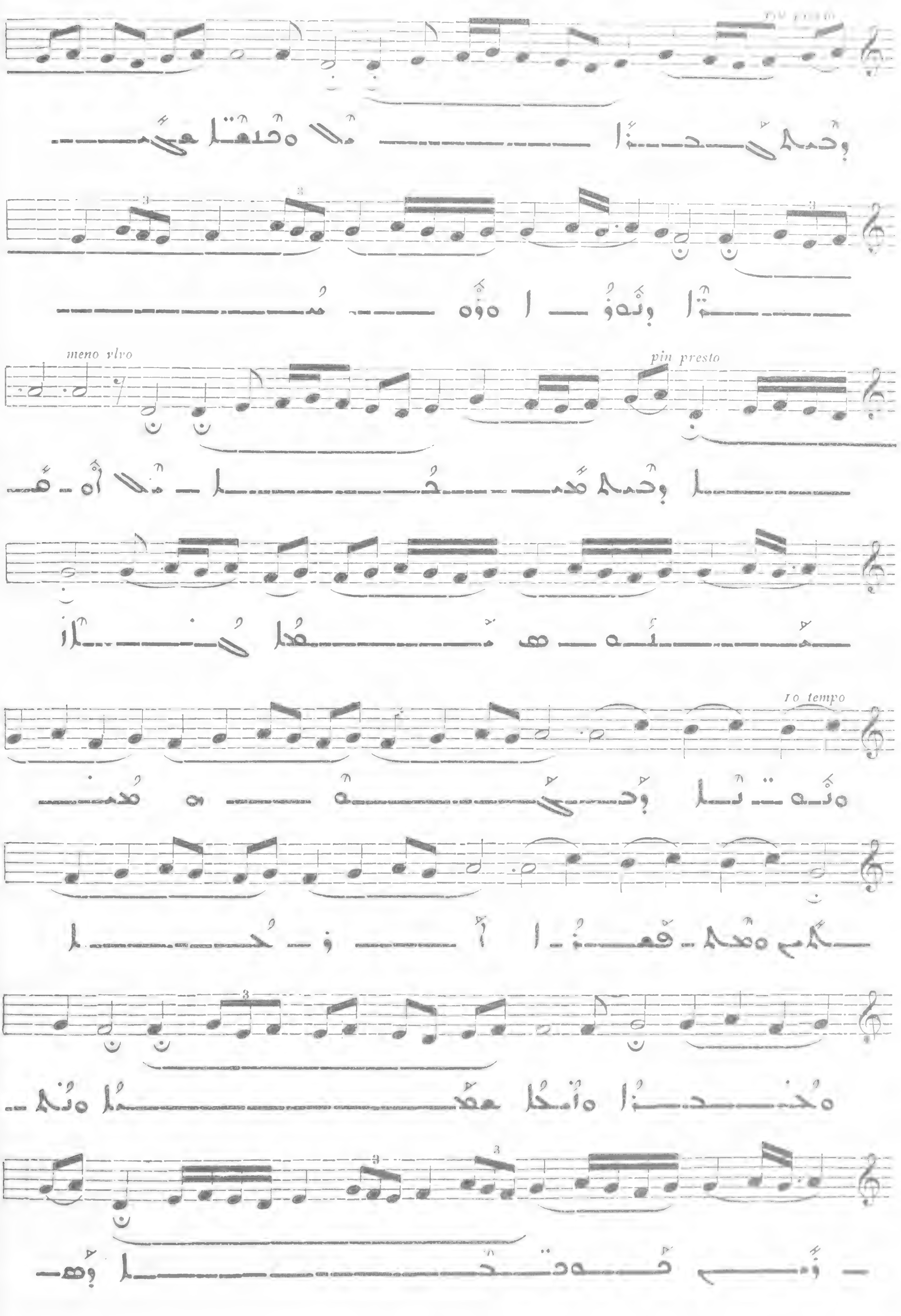


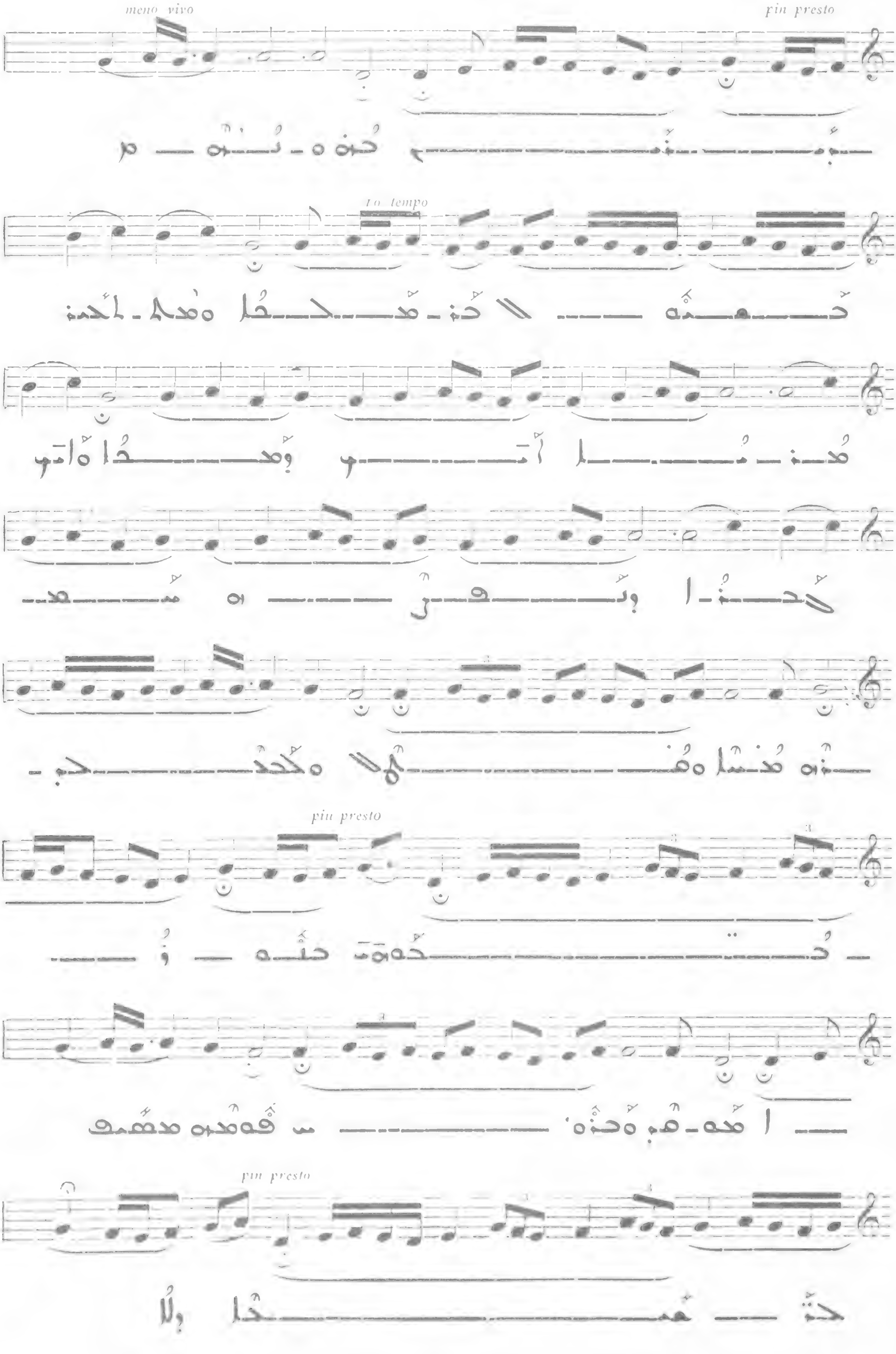


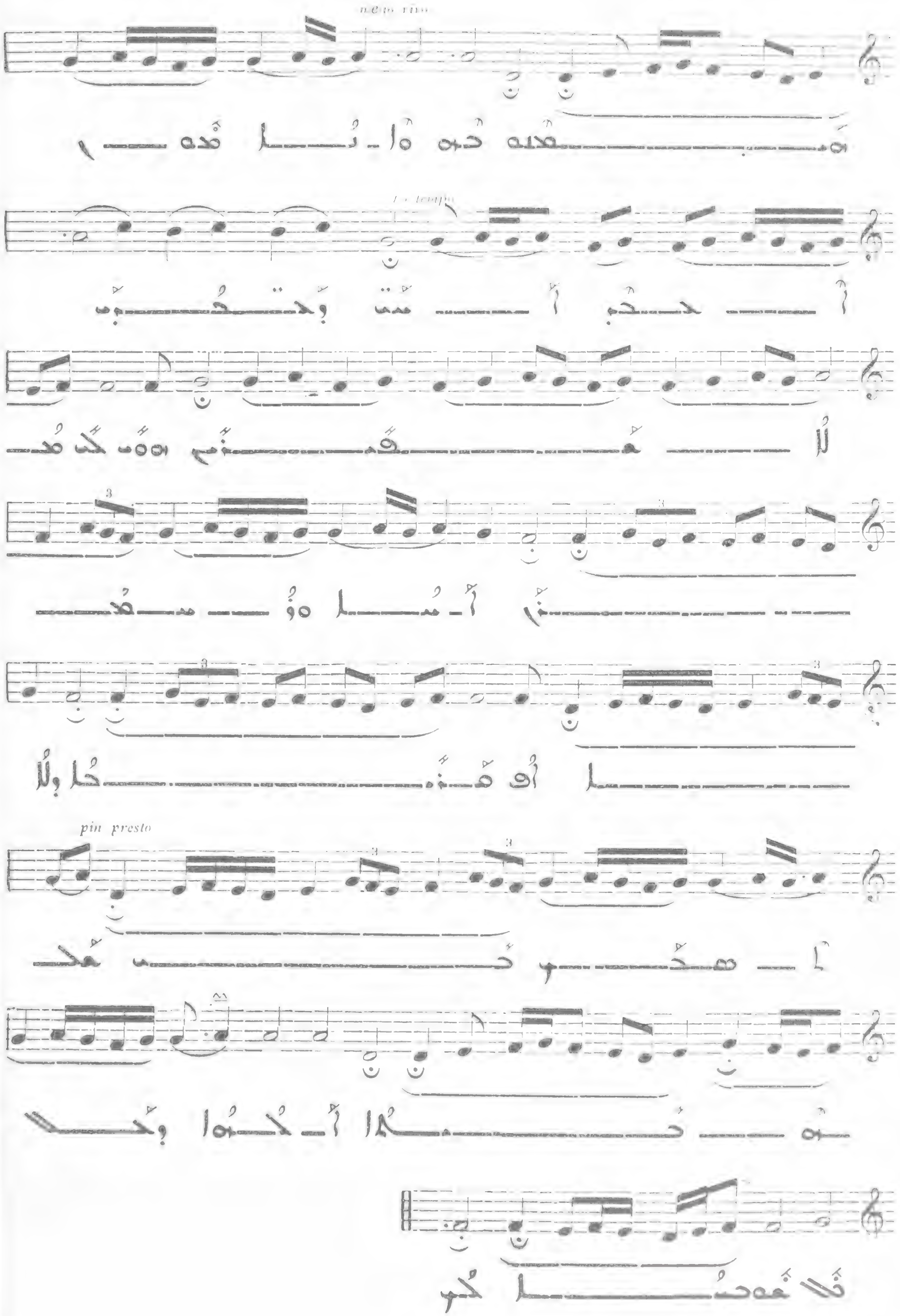
889




piu presto
a tempo
piu presto
meno vivo
Io tempo


meno vivo
piu presto
Io tempo

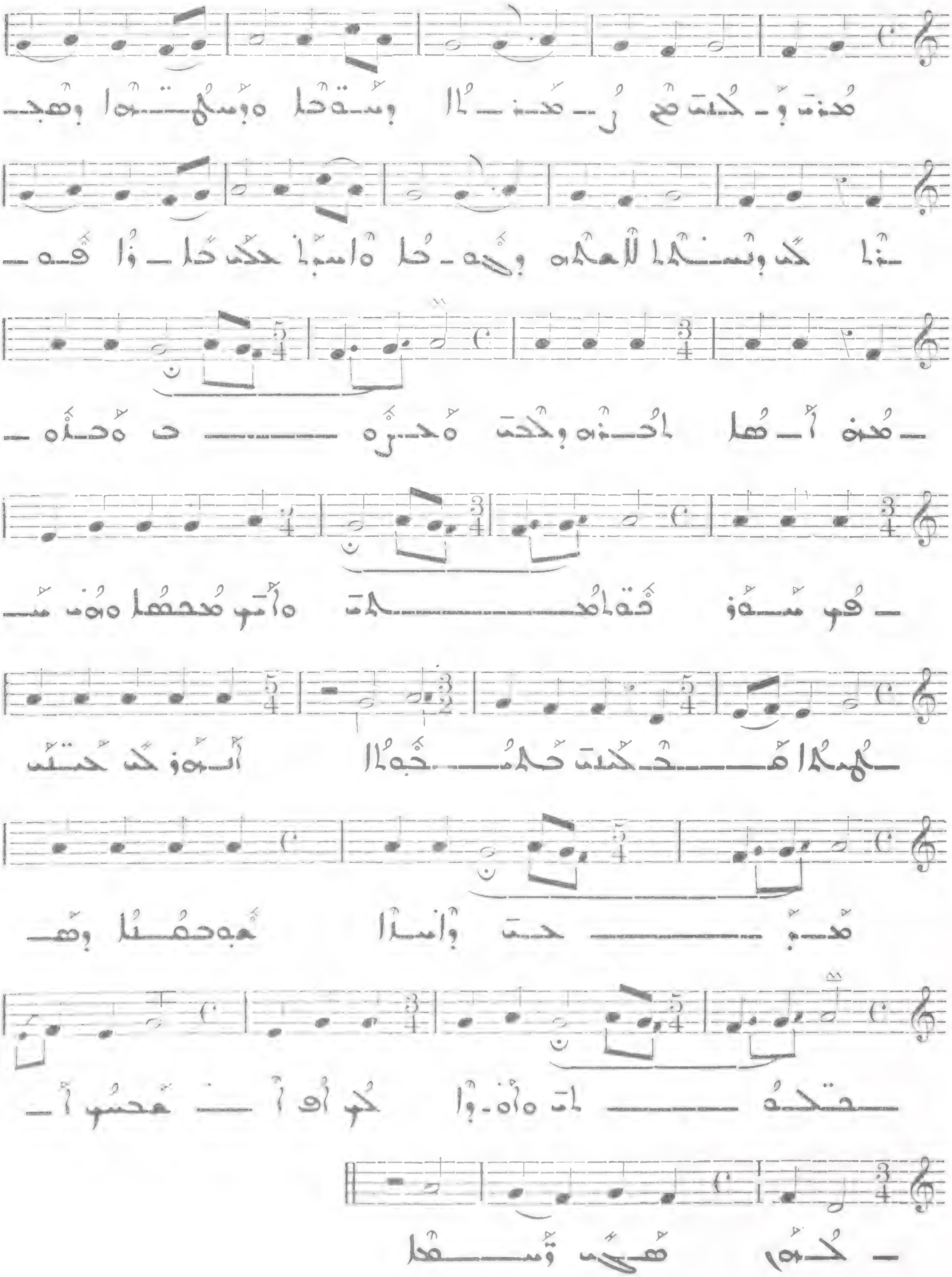

meno vivo
più presto
1o tempo
più presto
più presto



ܡܪܢ ܕܠܒܫܬ ܡܢ ܒܬܘܠܬܐ 890

Allegro molto

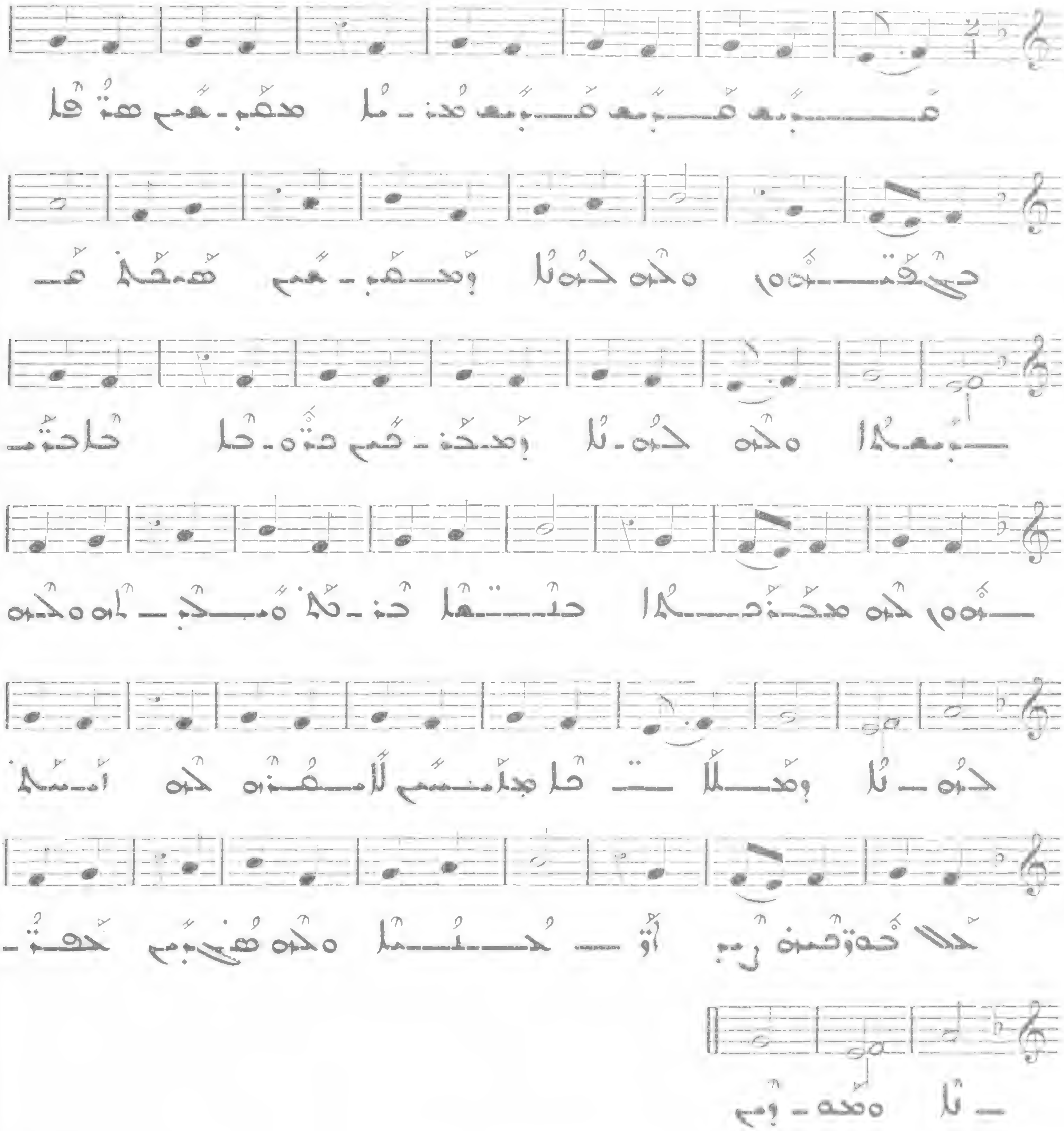
VI



ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ ܡܪܝܐ

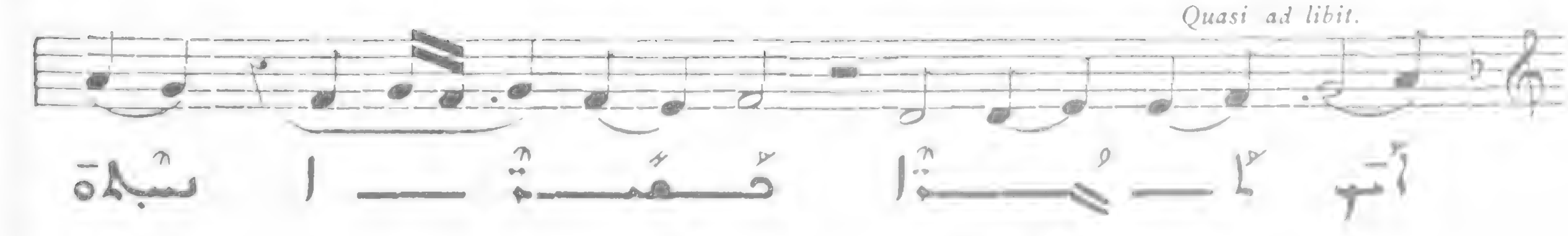
891

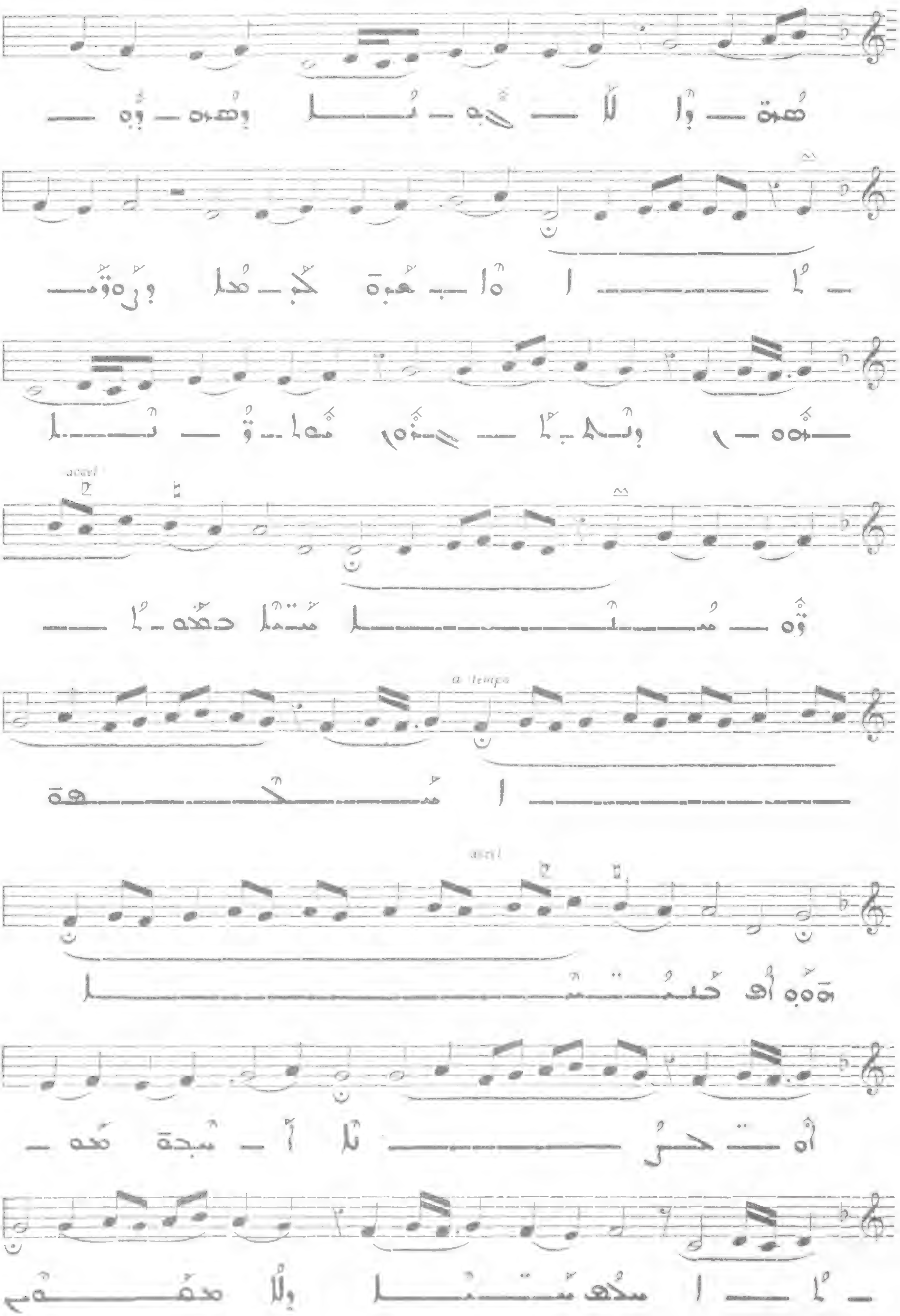
Andantino

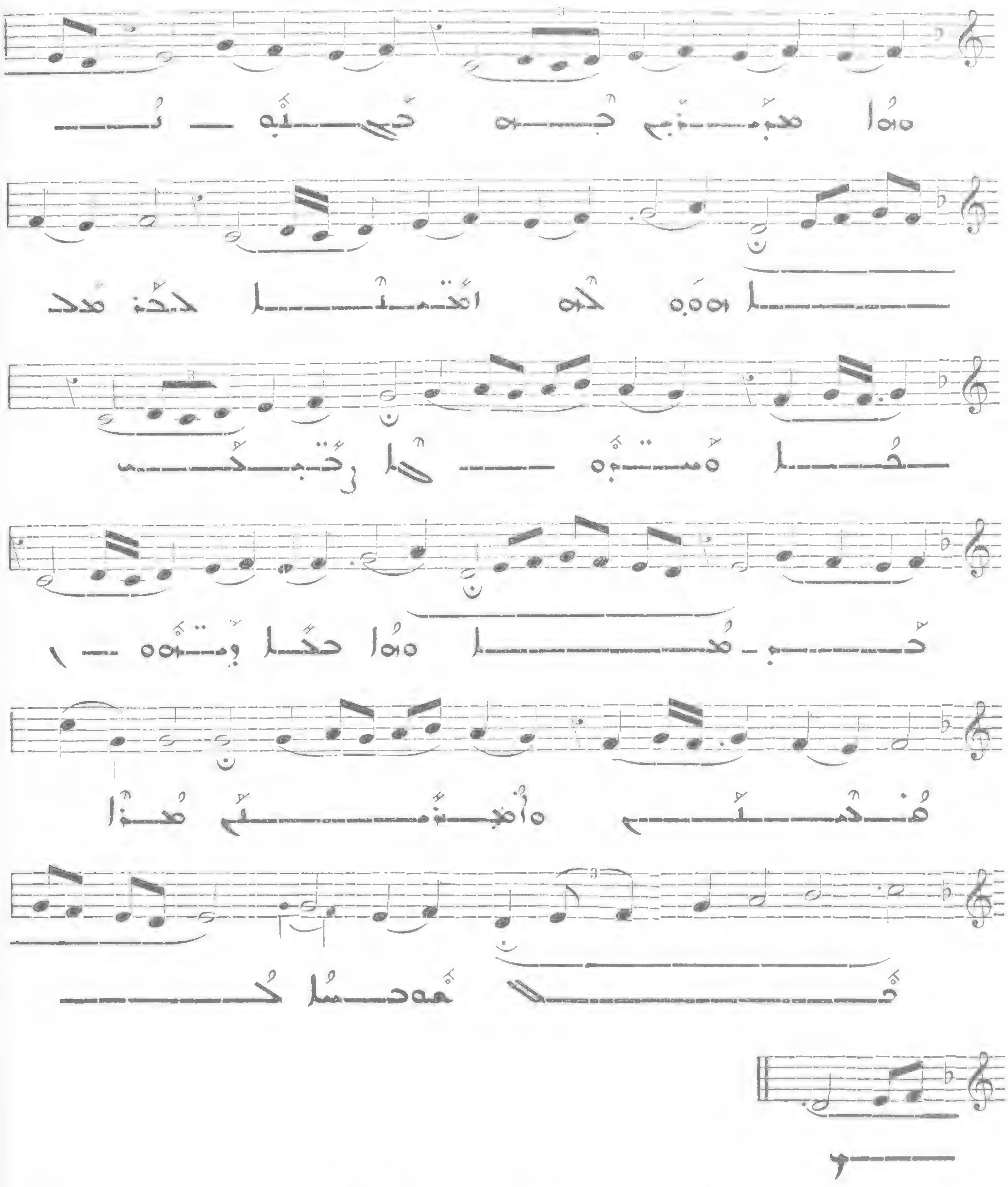


892

Allegro

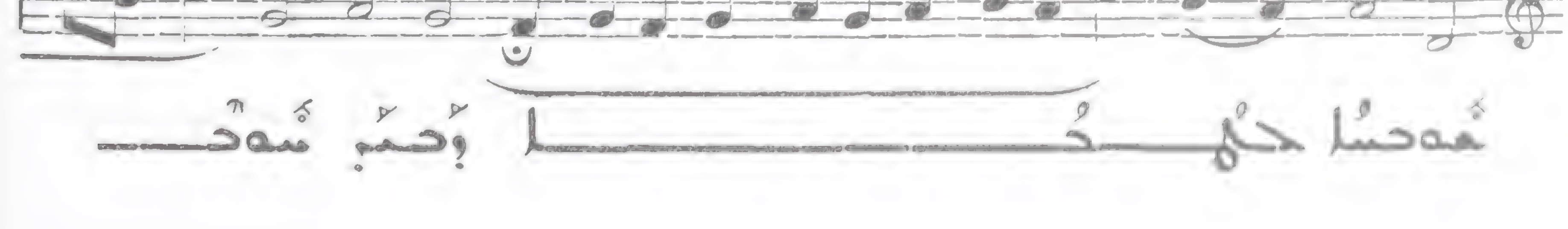


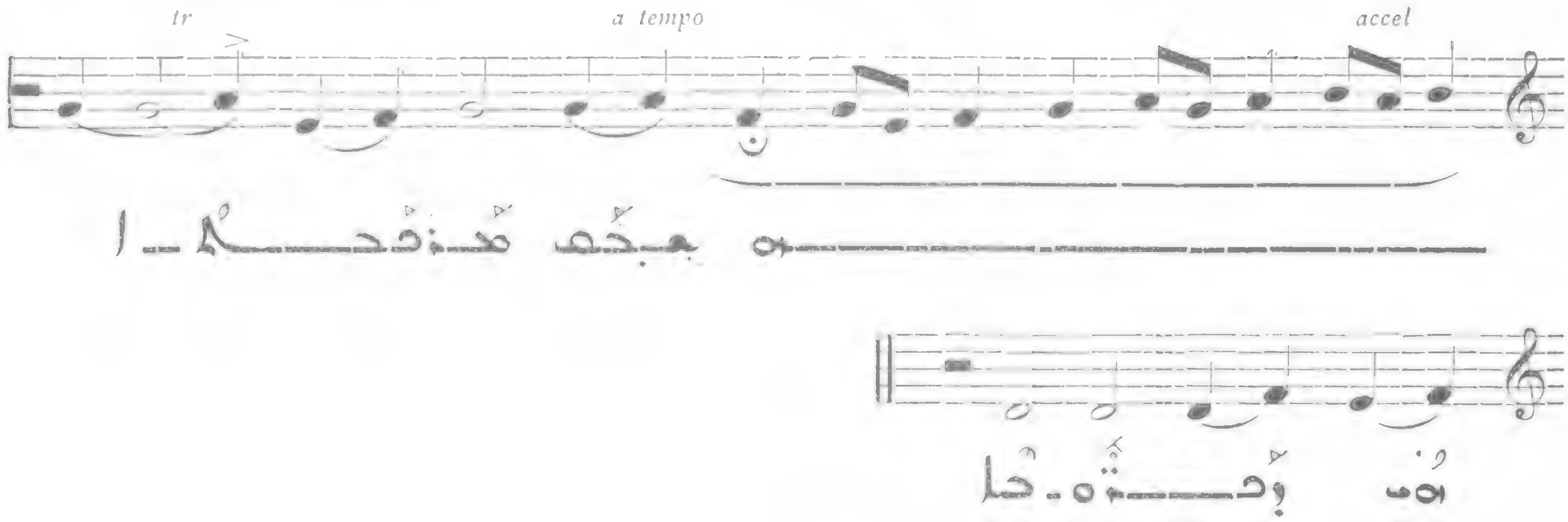




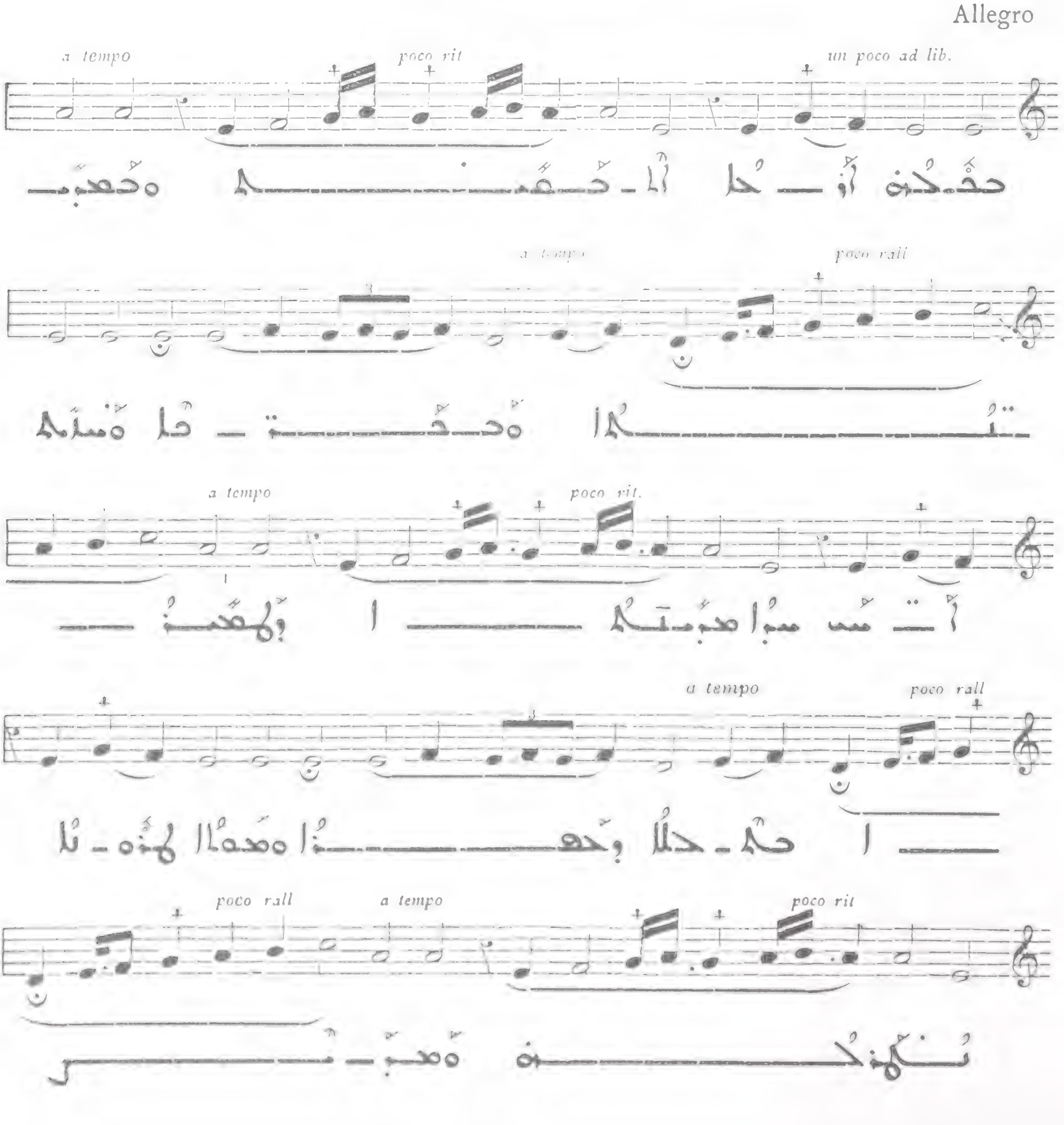
ܡܫܝܚܐ ܡܠܟܐ [illegible] 893

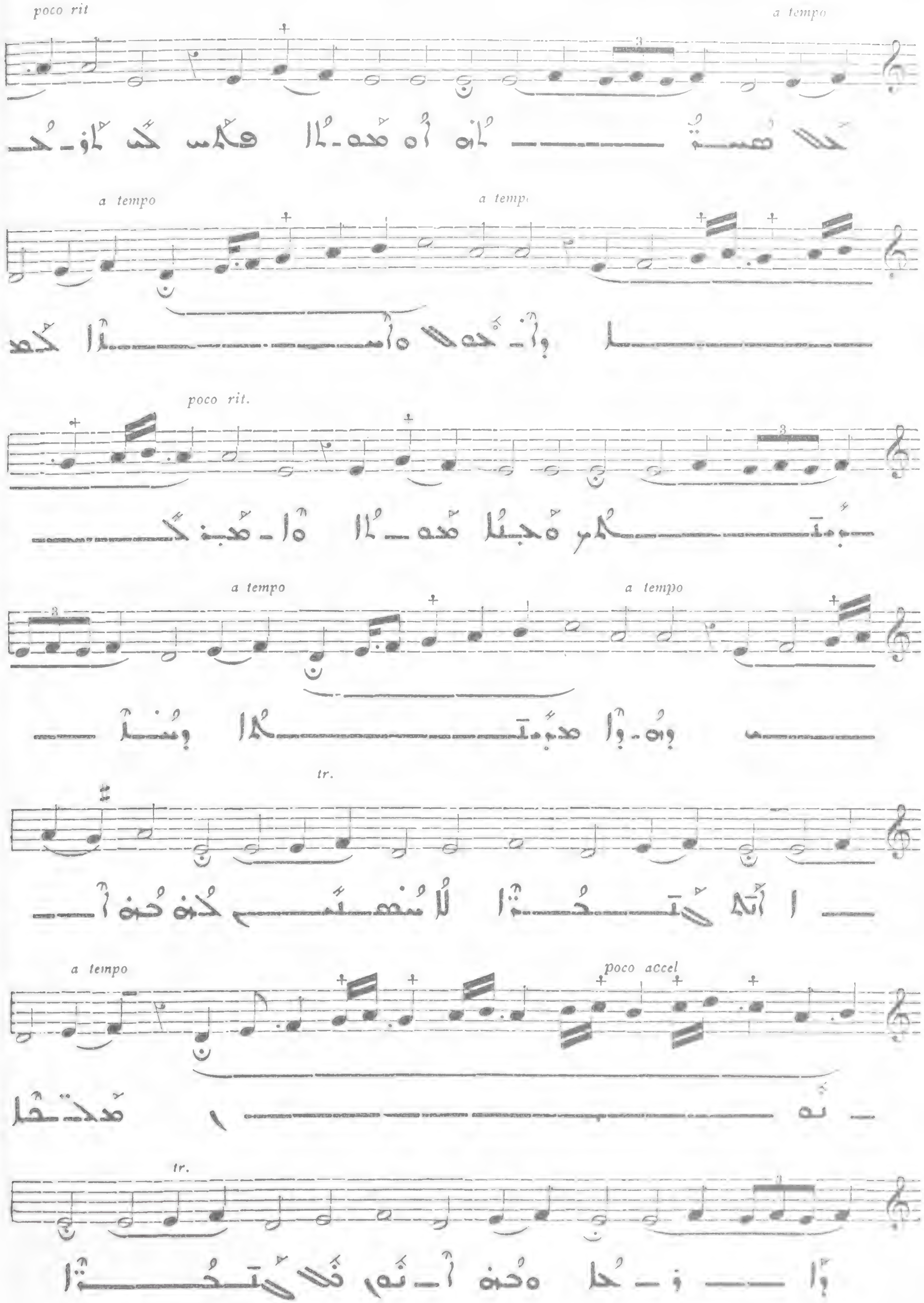
Allegro

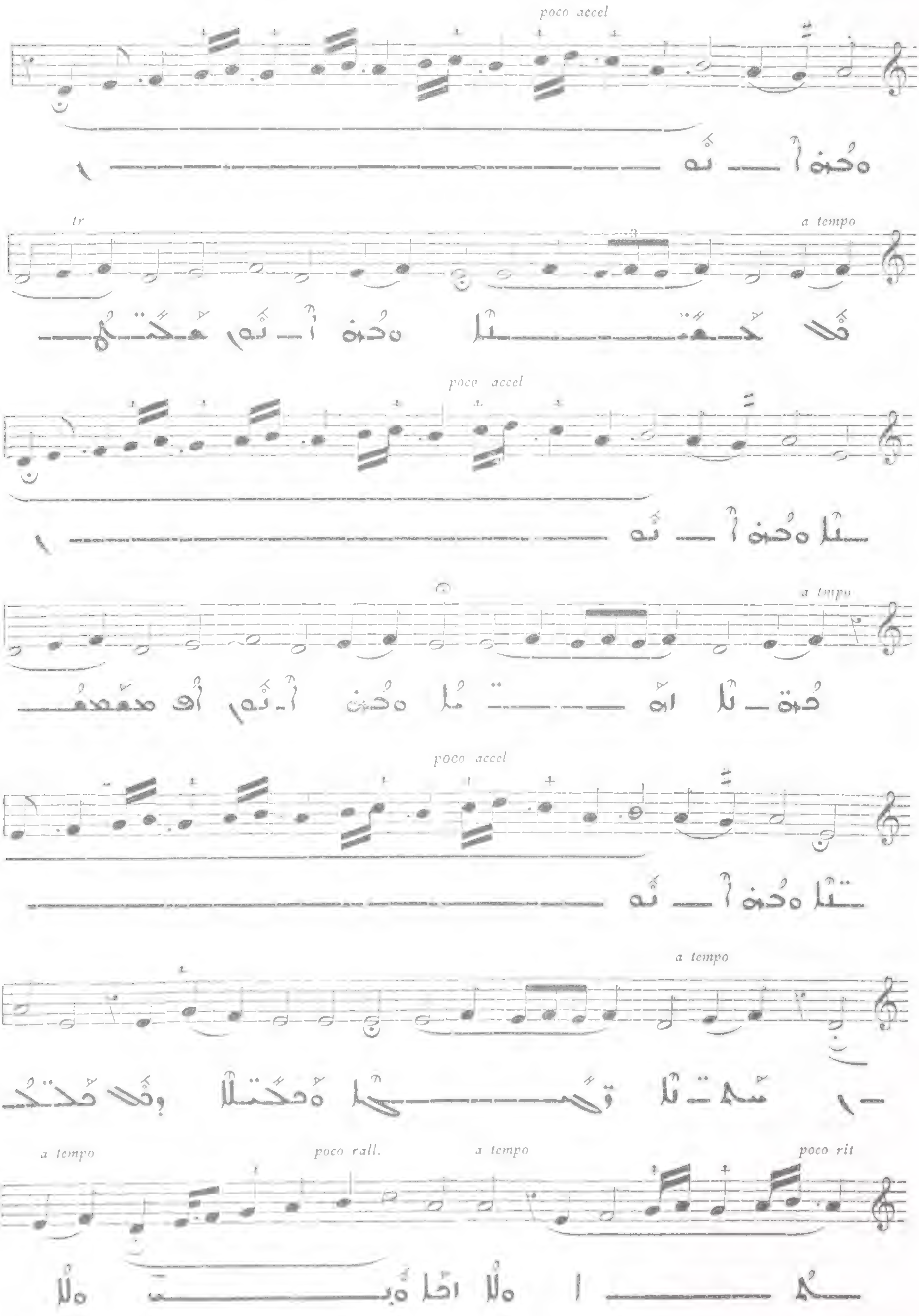


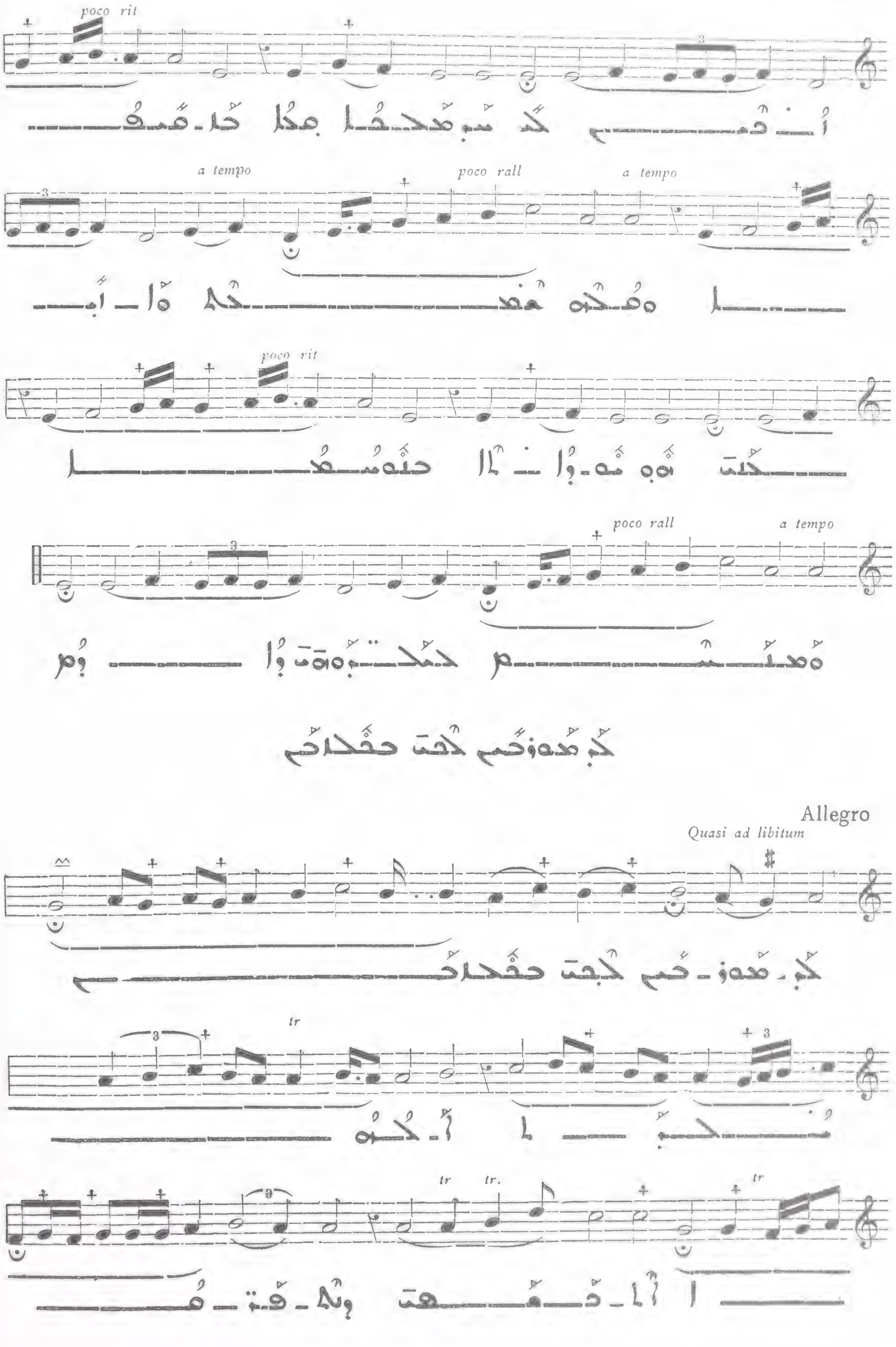


ܒܟܠܙܒܢ ܐܘܪܚܐ ܐܠܗܝܬ 894

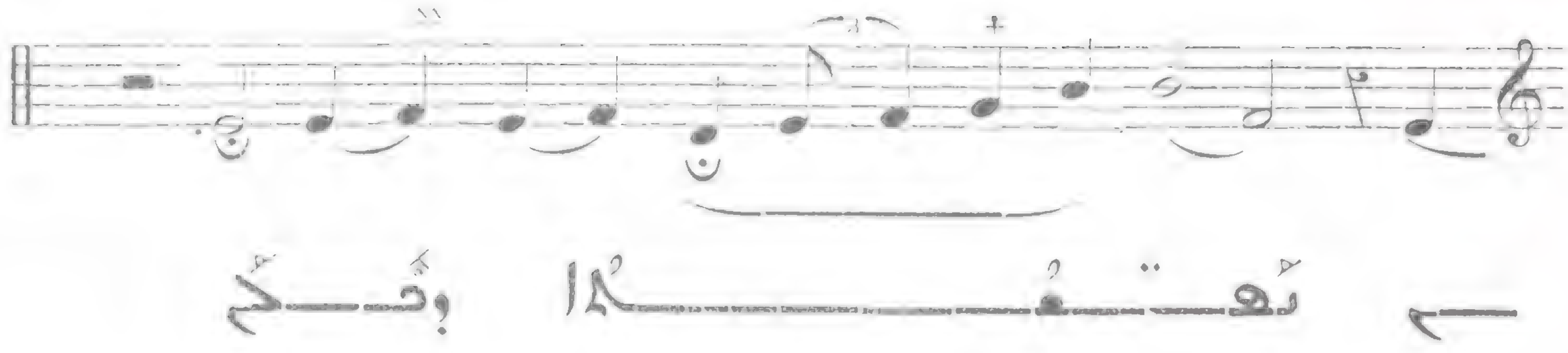



poco rit
a tempo
a tempo
a tempo
poco rit.
a tempo
a tempo
tr.
a tempo
poco accel
tr.


poco accel
tr
a tempo
poco accel
a tmpo
poco accel
a tempo
a tempo
poco rall.
a tempo
poco rit


poco rit
a tempo
poco rall
a tempo
poco rit
poco rall
a tempo
Allegro
Quasi ad libitum
tr
tr
tr.
tr

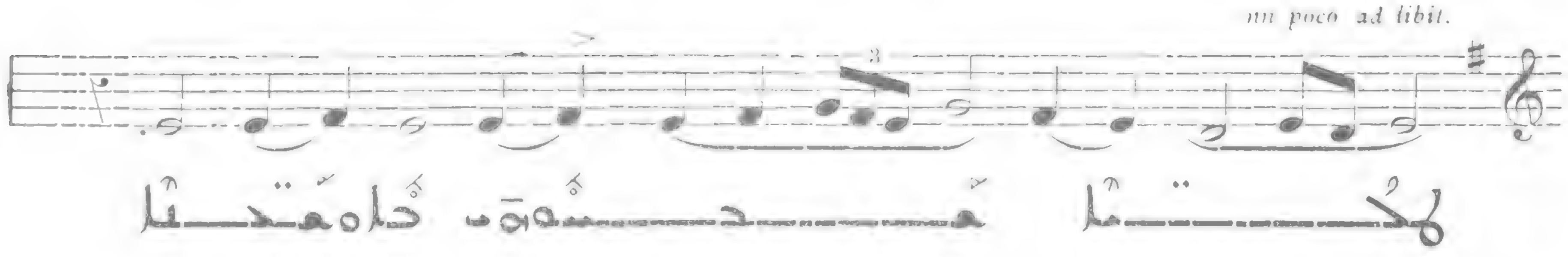
895

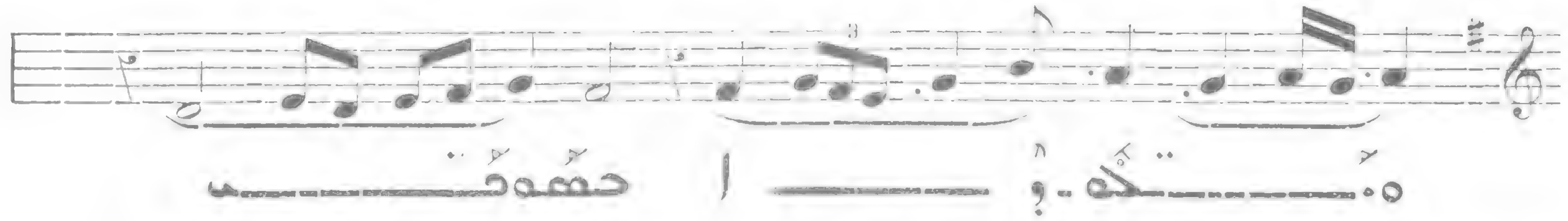


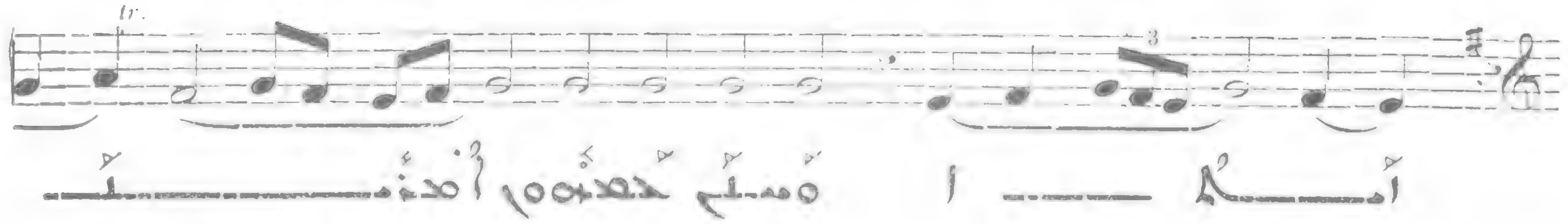
ܠܥ̈ܡܡܐ ܡܒܣܪܘ ܠܐܘܡ̈ܬܐ 896

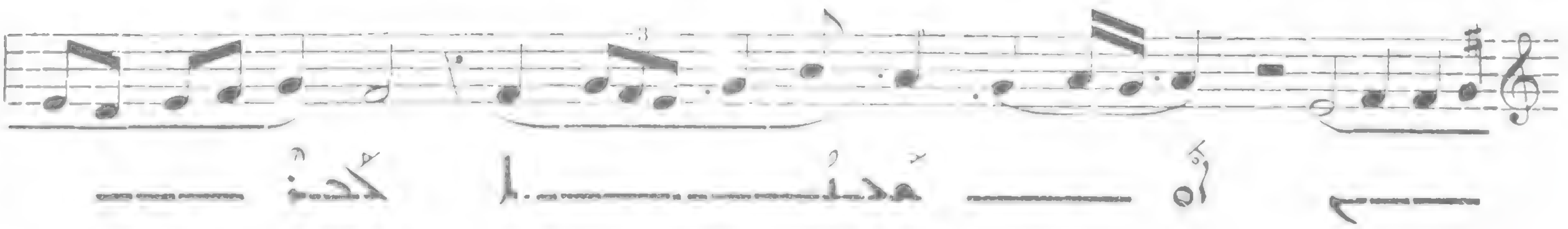
Allegro

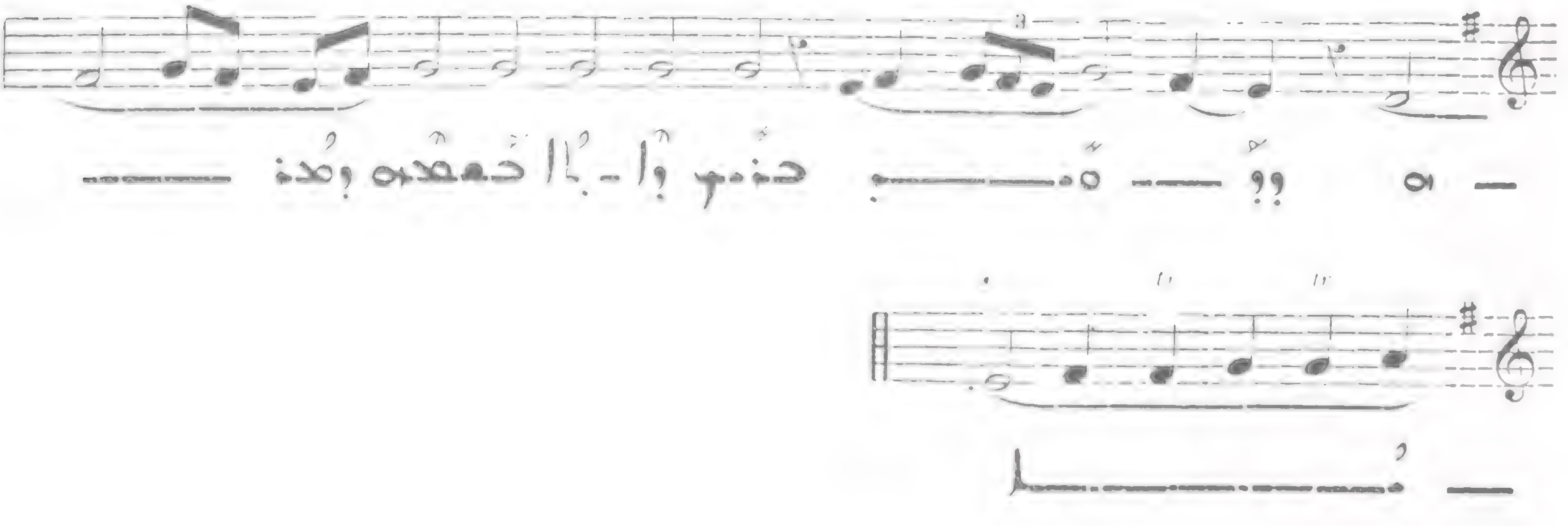
un poco ad libit.





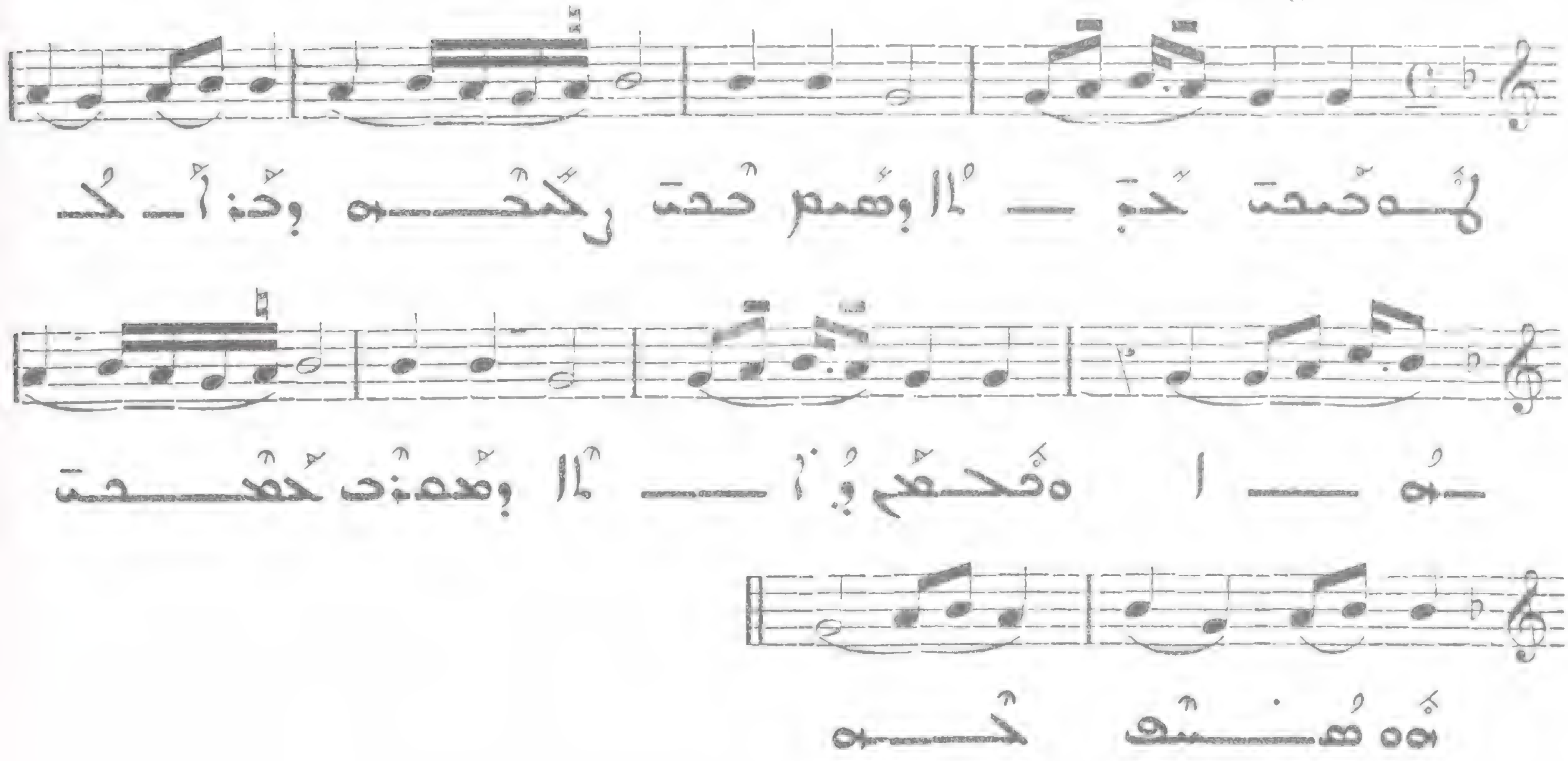






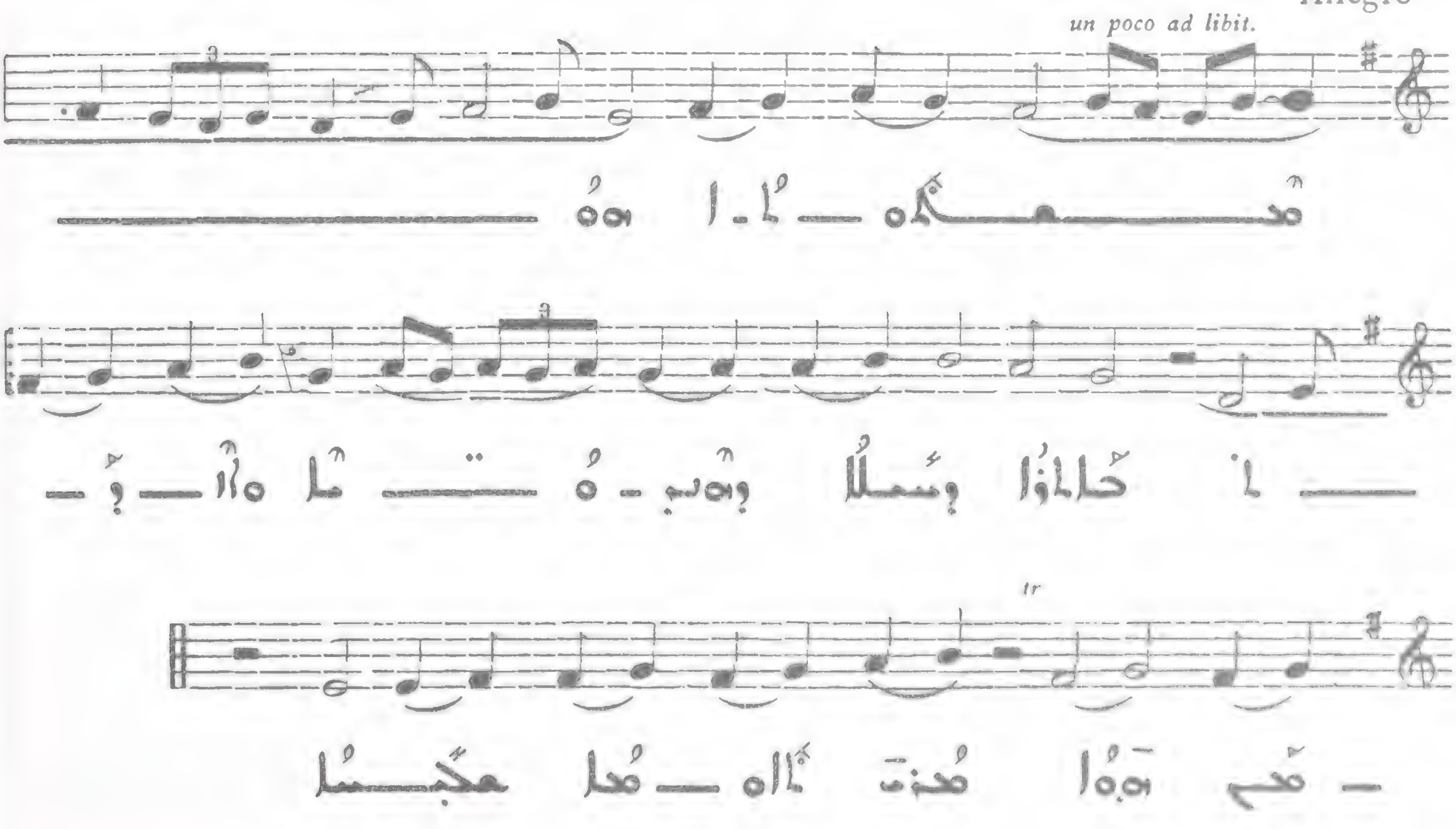
897

Allegro moderato



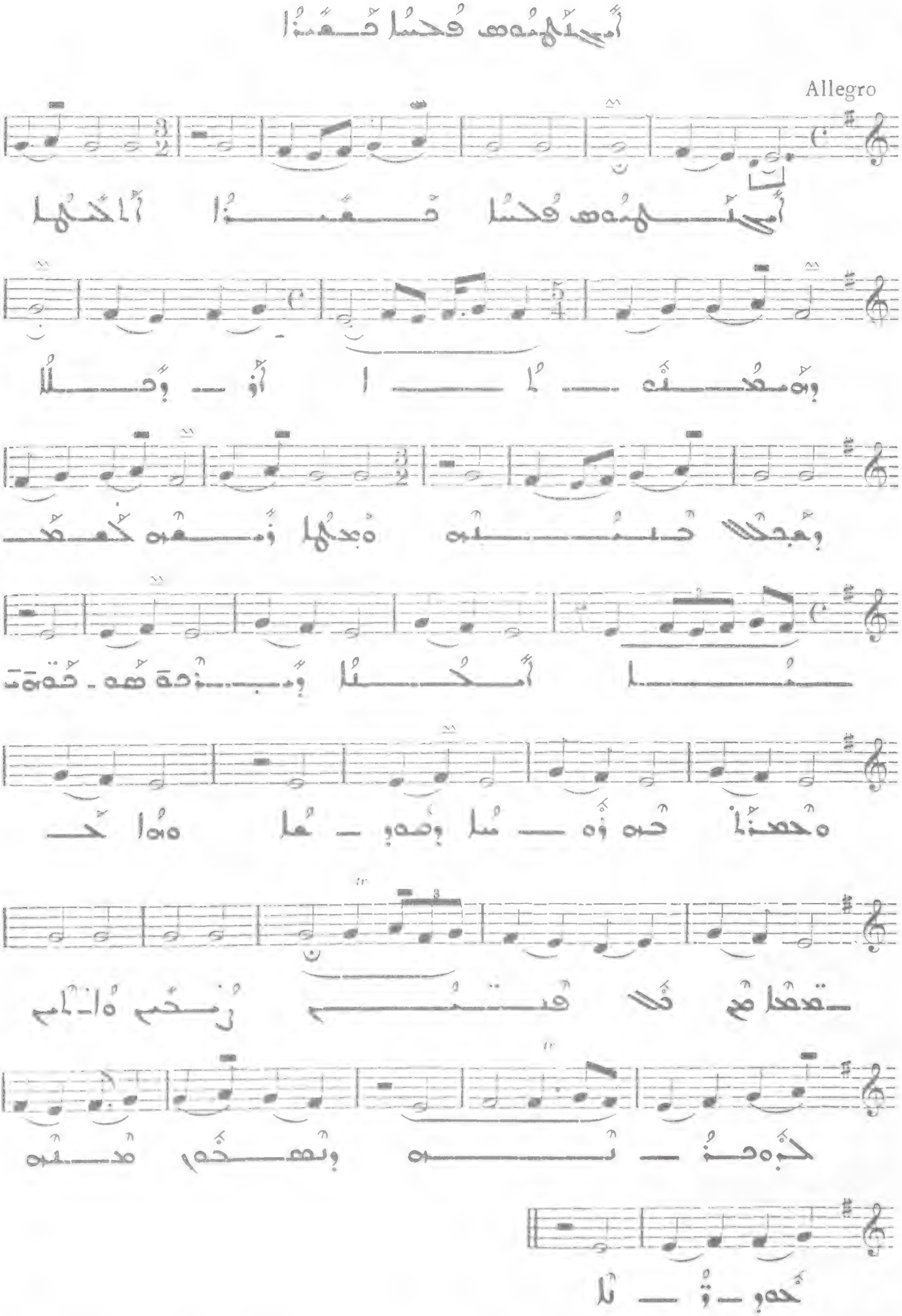
898

Allegro



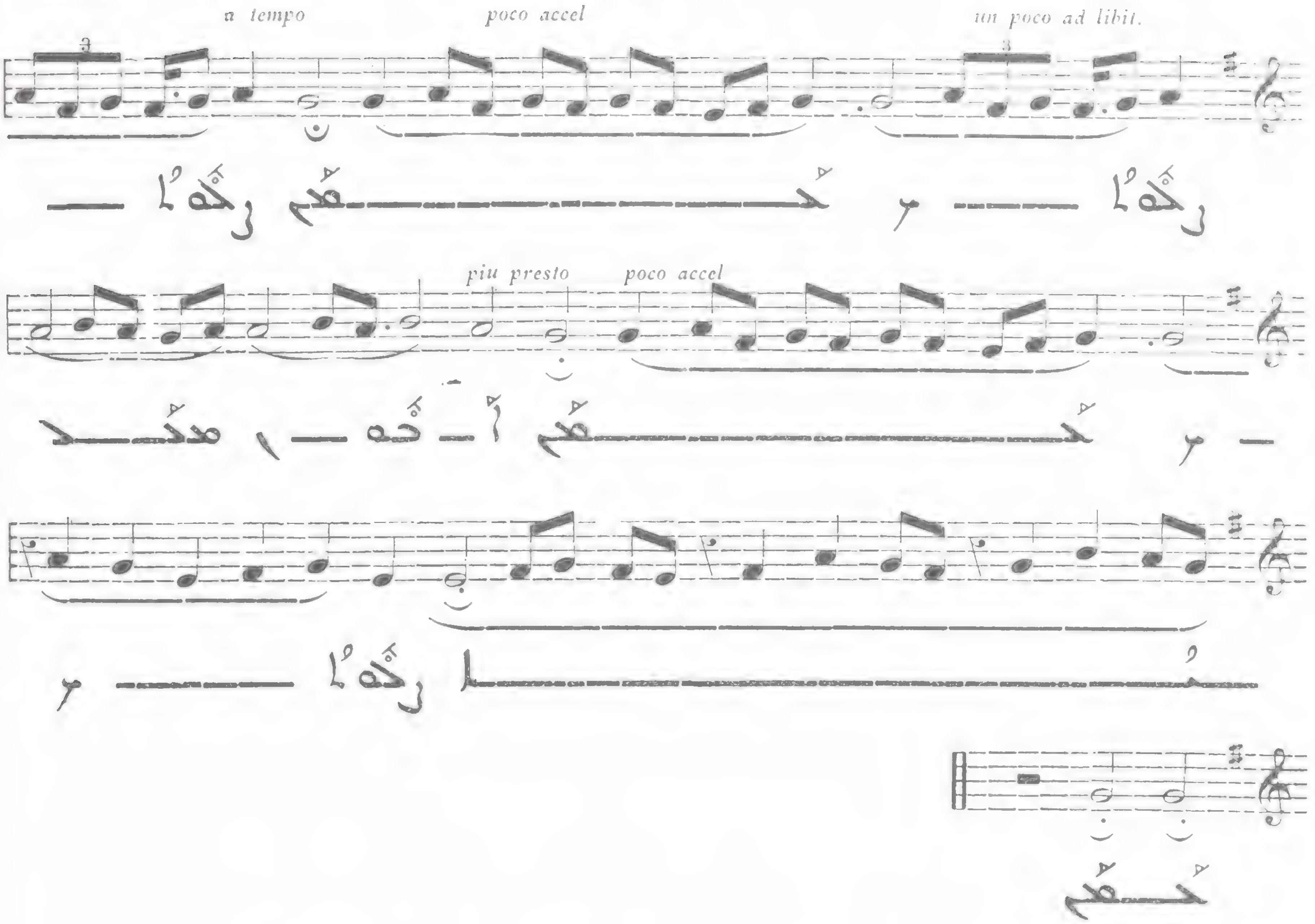
899

VII



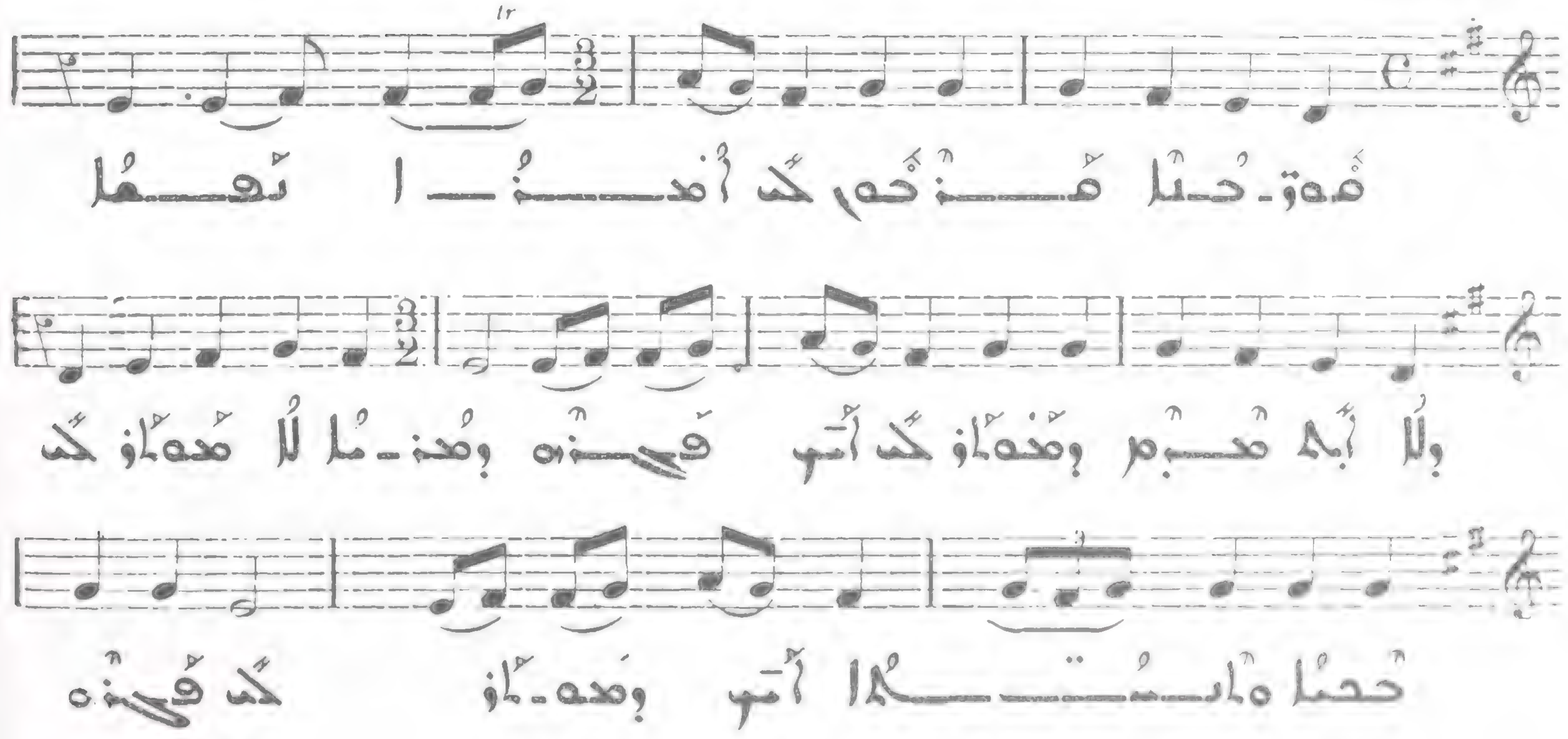
900

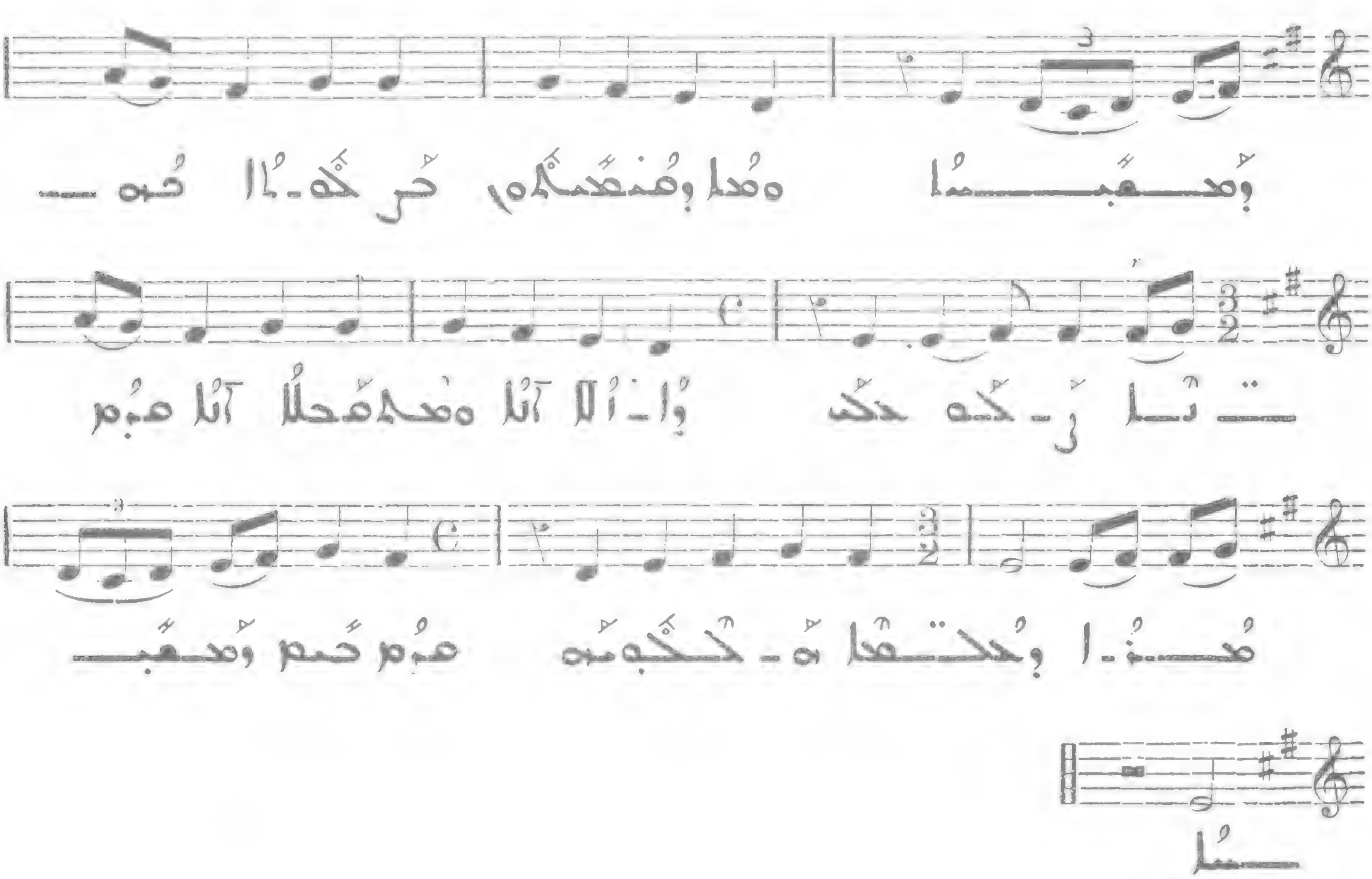
Allegro



901

Andantino

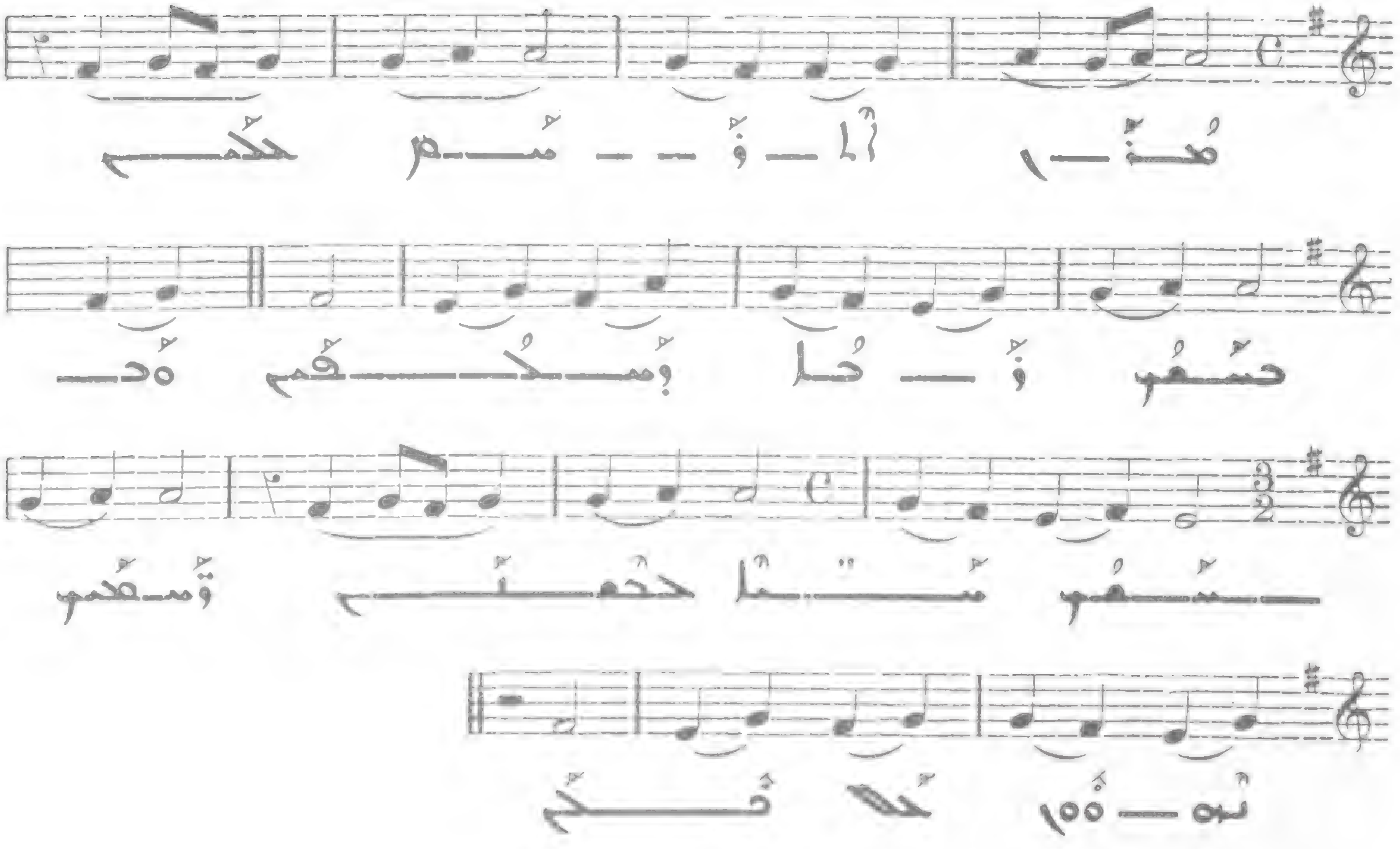




902 ܡܢ ܐܘܪܫܠܡ ܠܒܝܬ ܠܚܡ ܩܘܪܐ

Allegro molto

III V



ܡܘܫܚܬܗ

903

Allegro molto

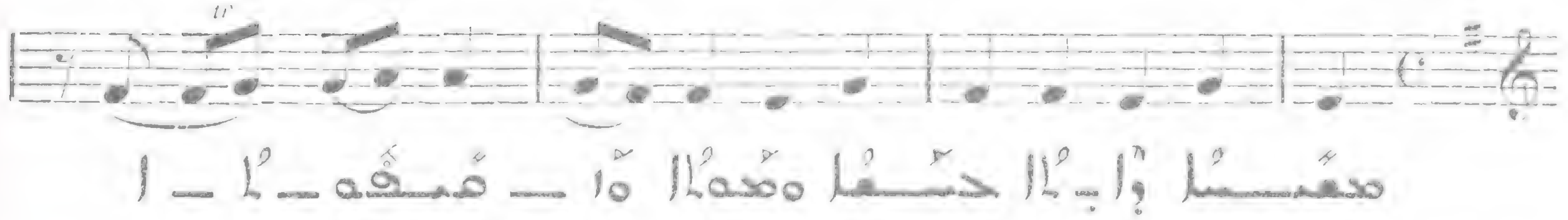
III V

ܡܫܝܚܐ ܕܐܬܐ ܠܥܠܡܐ ܦܪܩܗ

904

Andantino

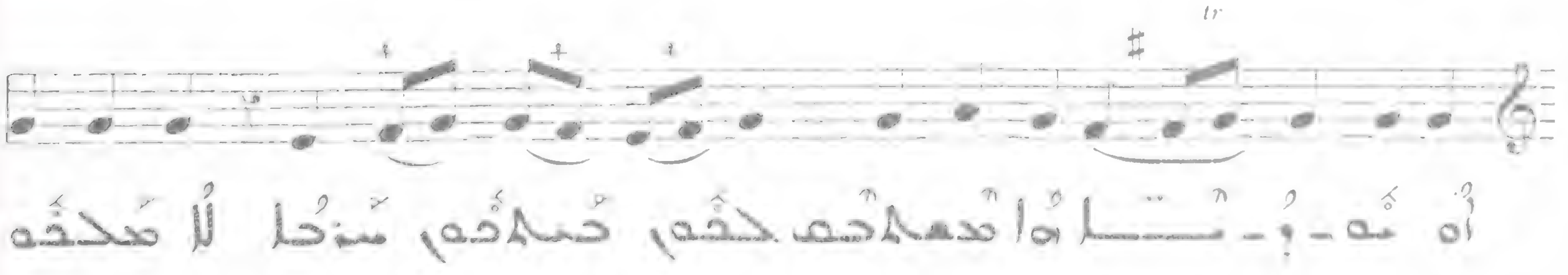
III V

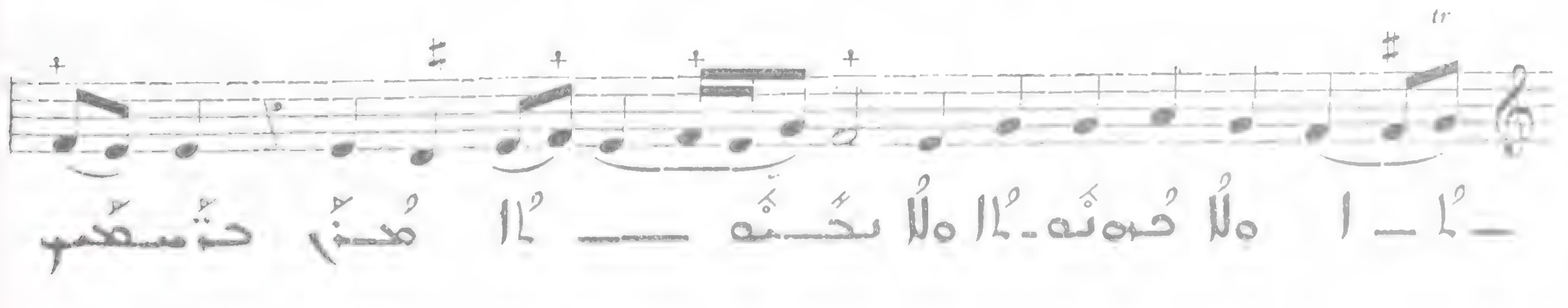


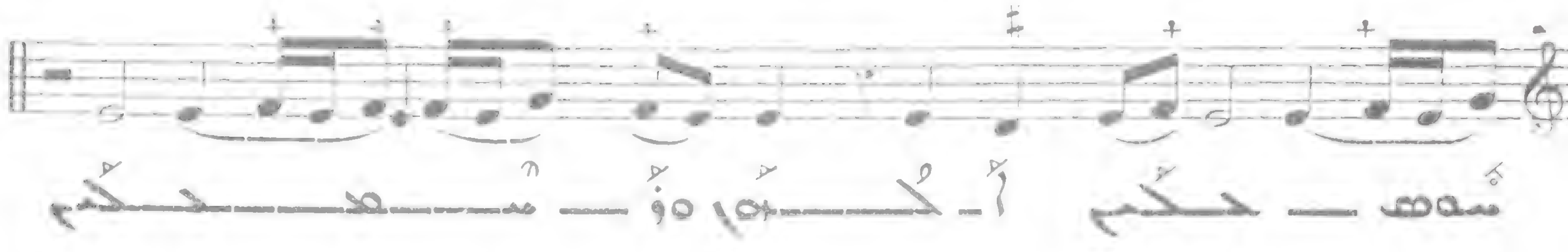
ܐܘ ܡܘܕܝܢܐ (ܡܘܫܚܬܗ ܕܡܫܝܚܐ ܕܐܬܐ)

905

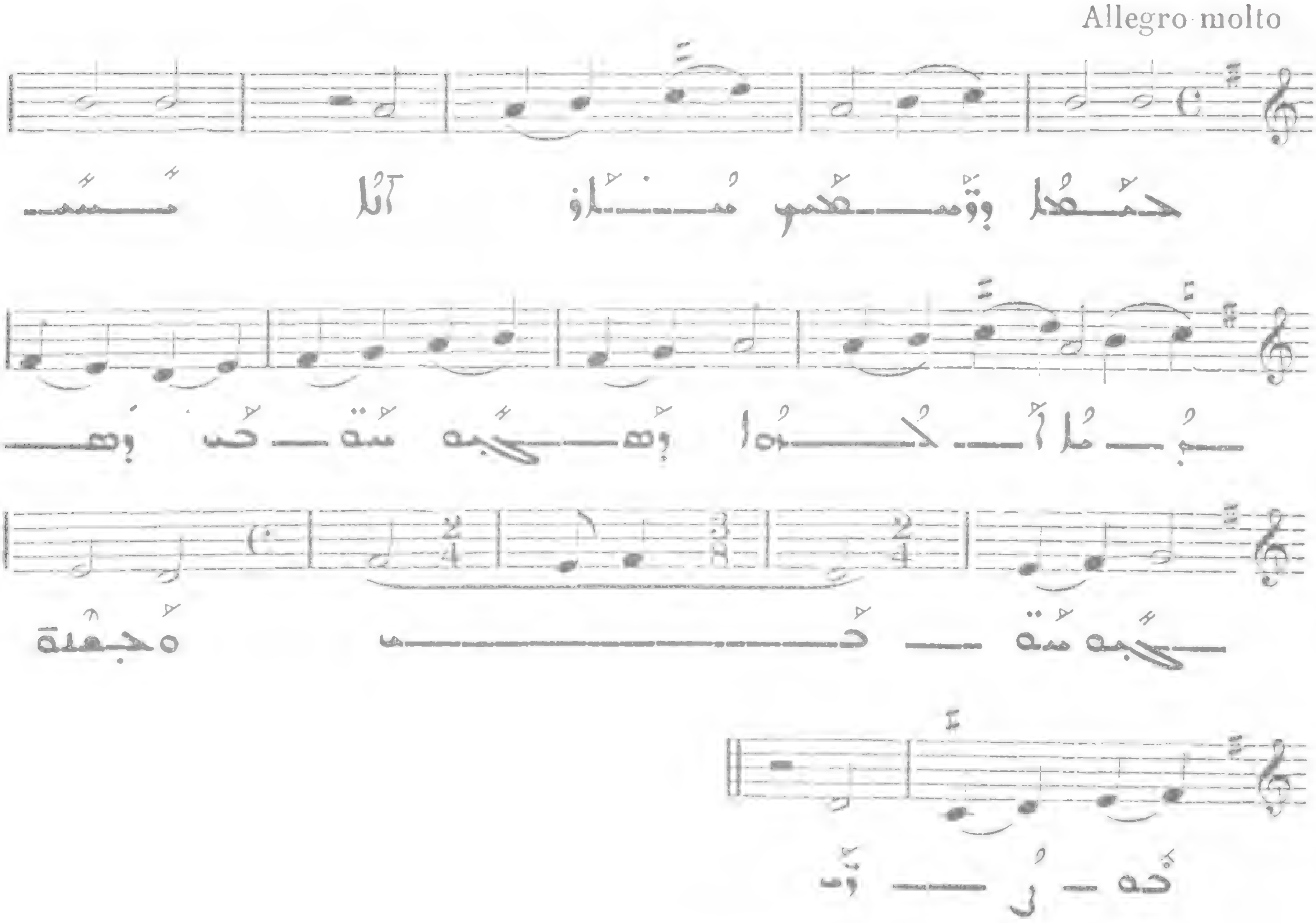
Allegretto



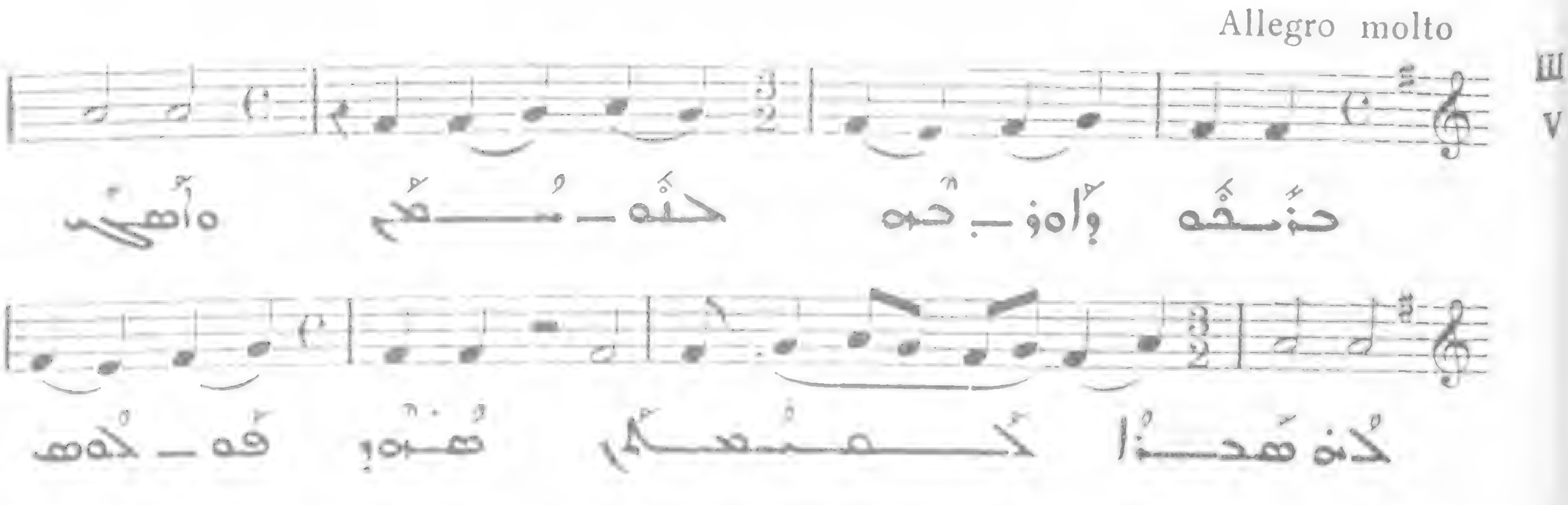


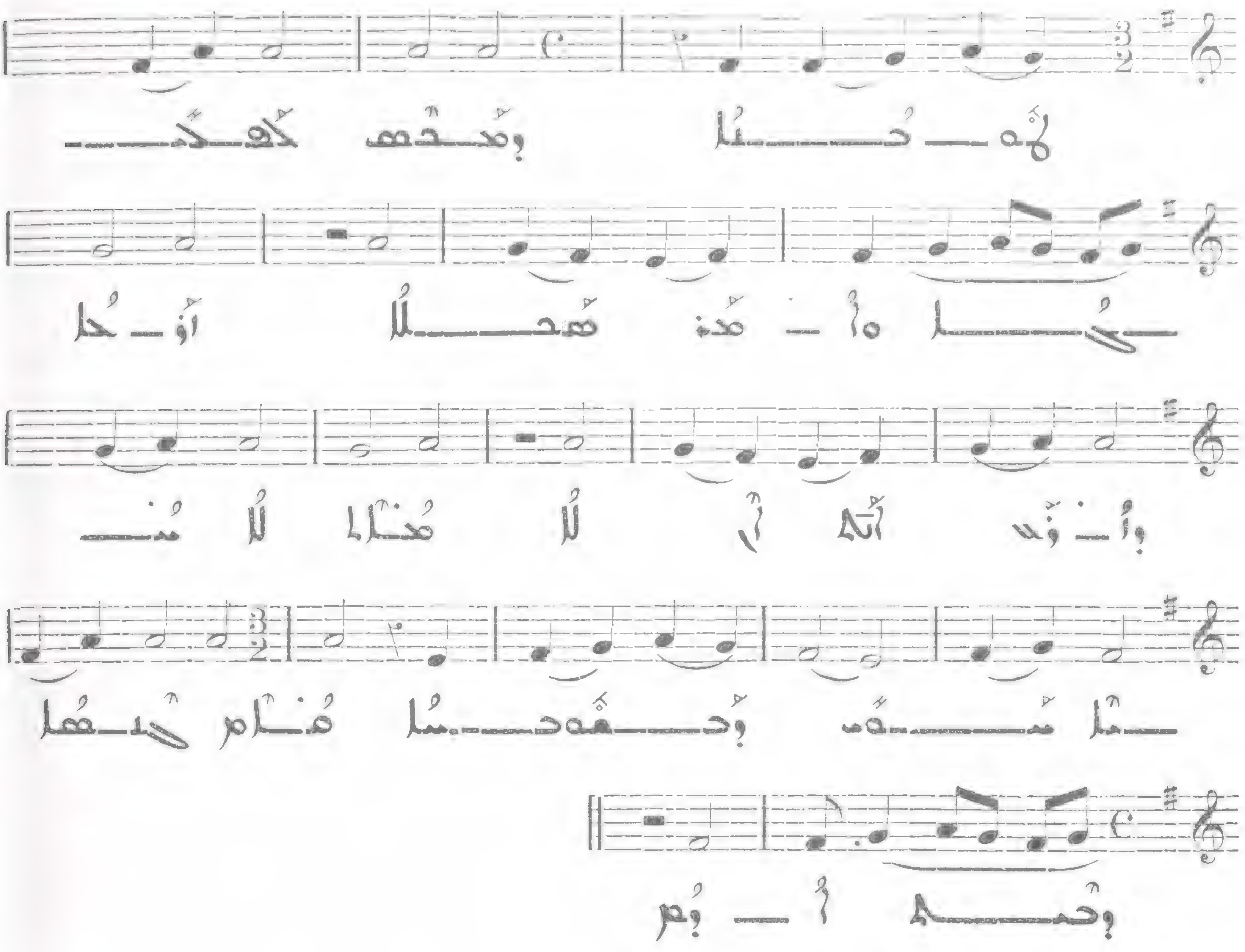


ܒܢܘܗܪܐ ܕܡܫܝܚ ܢܚܐܘ ܐܦܠ 906



ܒܪܘܚܗ ܕܐܘܪܚܗ ܒܢܘܗܪܗܘܢ 907

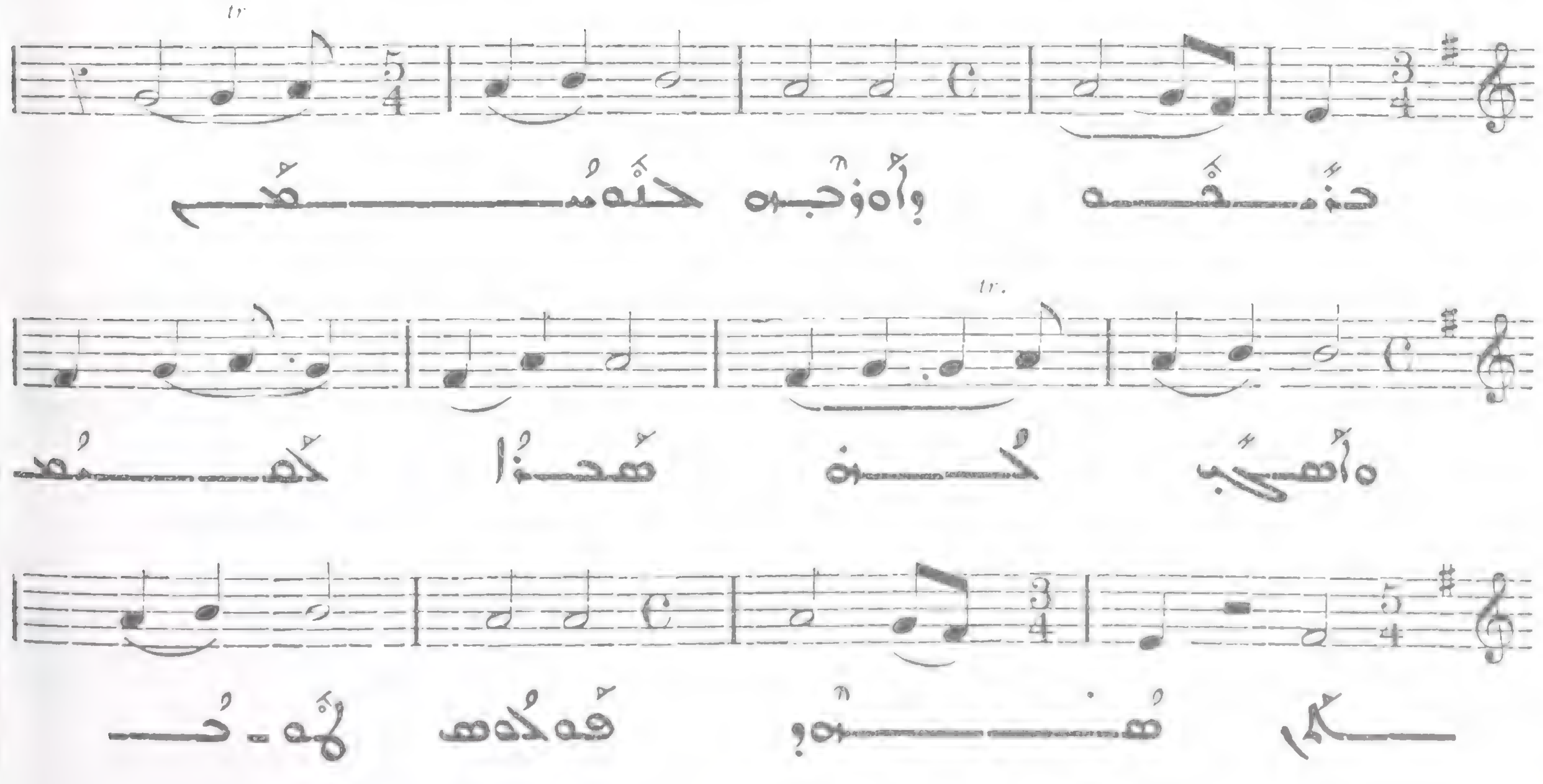


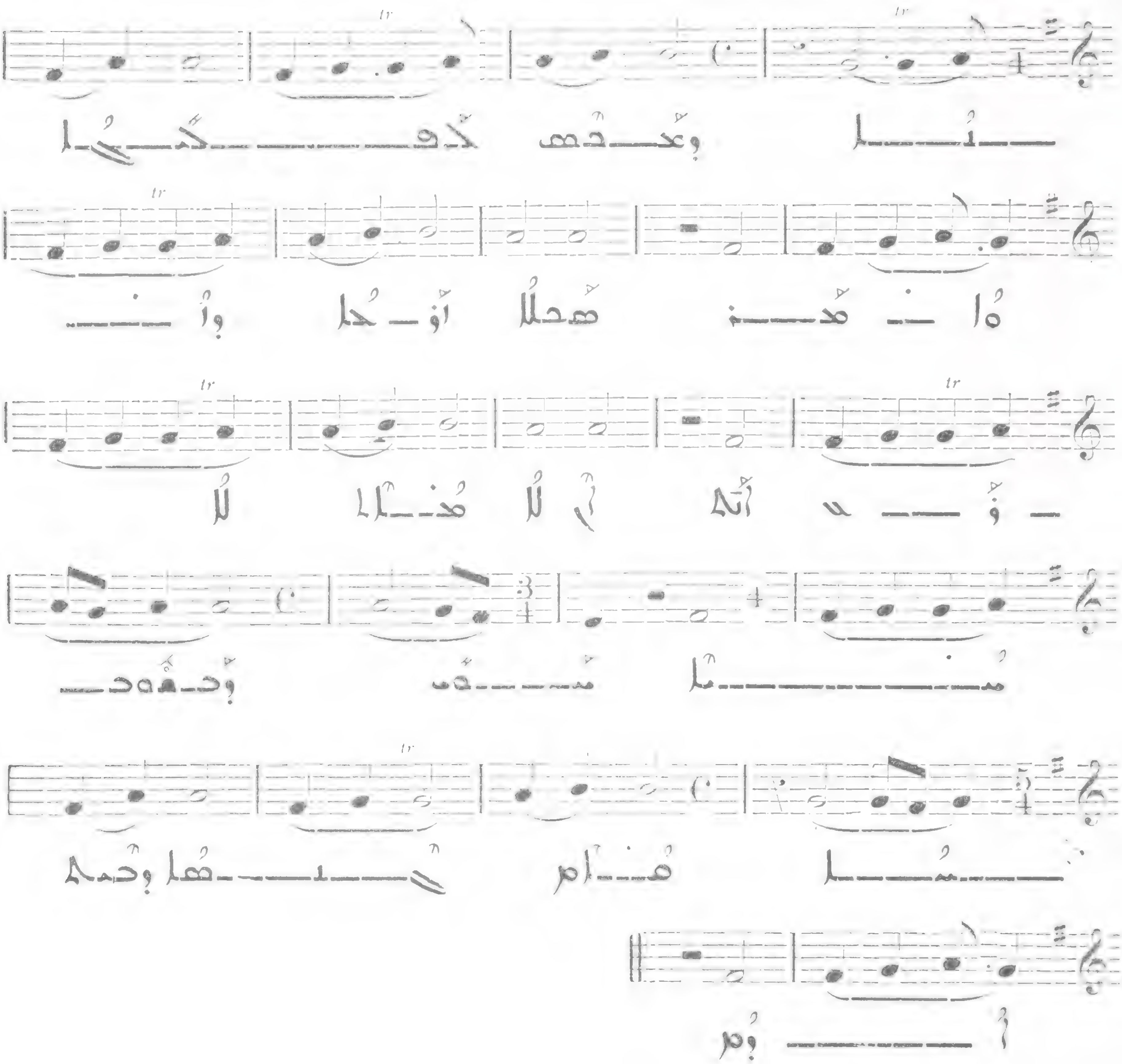


ܒܪܡܫܗ ܘܐܘܪܚܗ ܒܠܘܚܝܡ 908

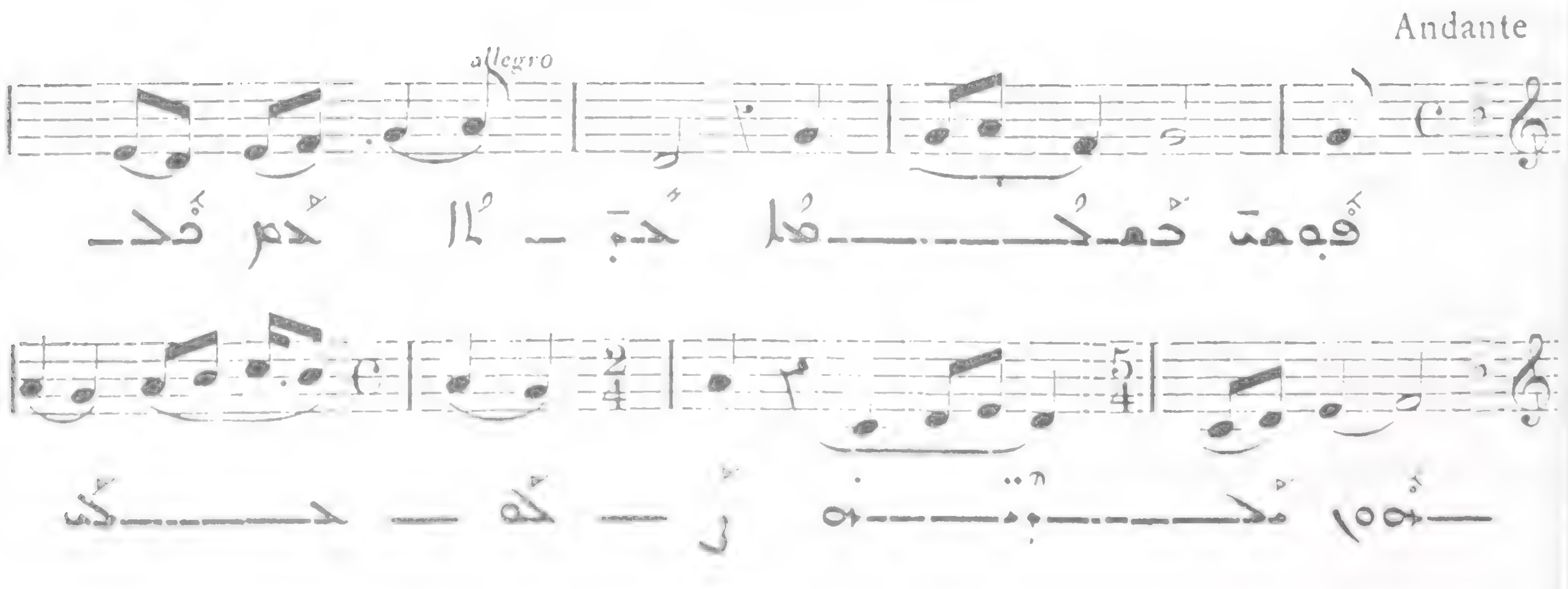
Allegro molto

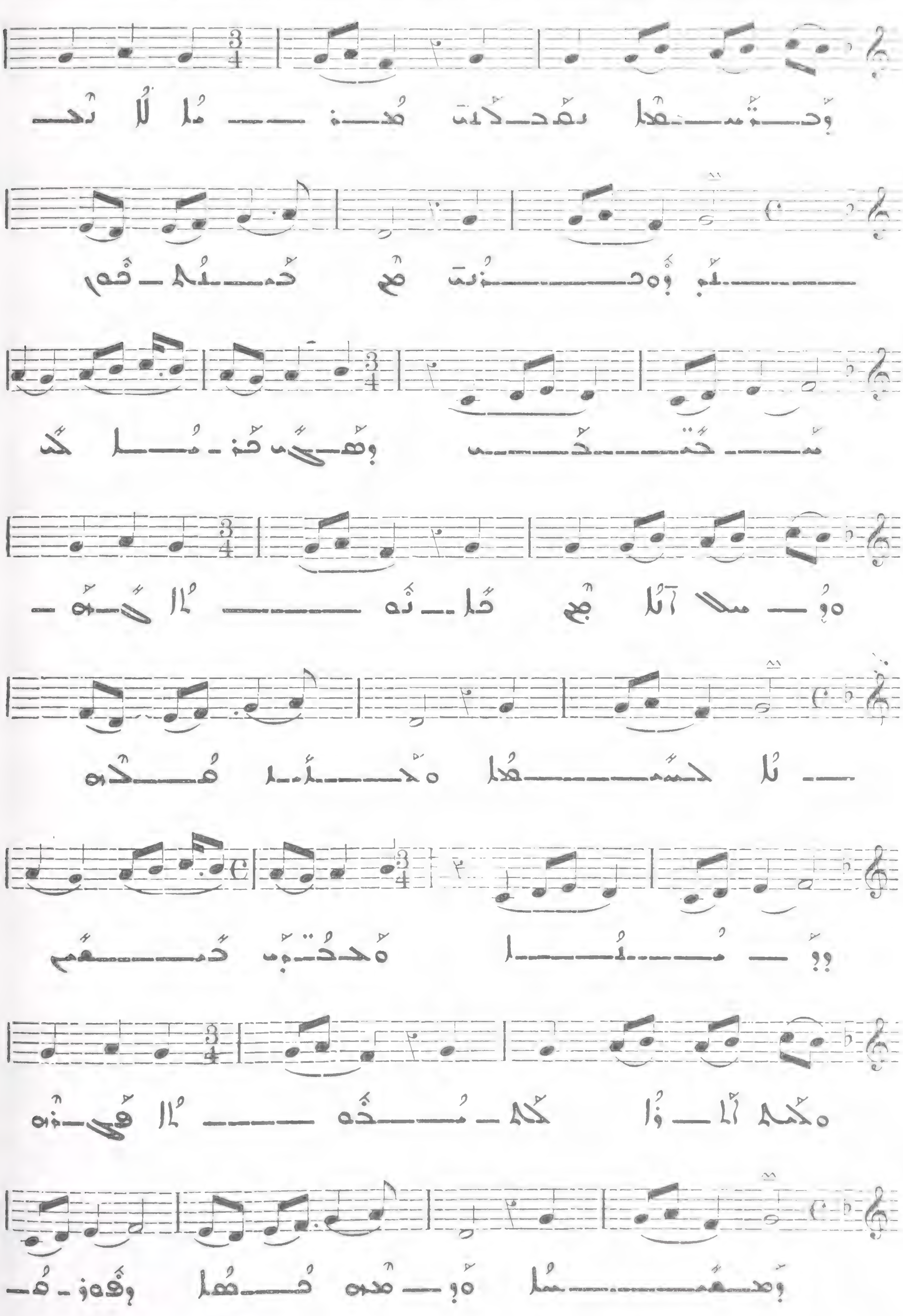
III
V

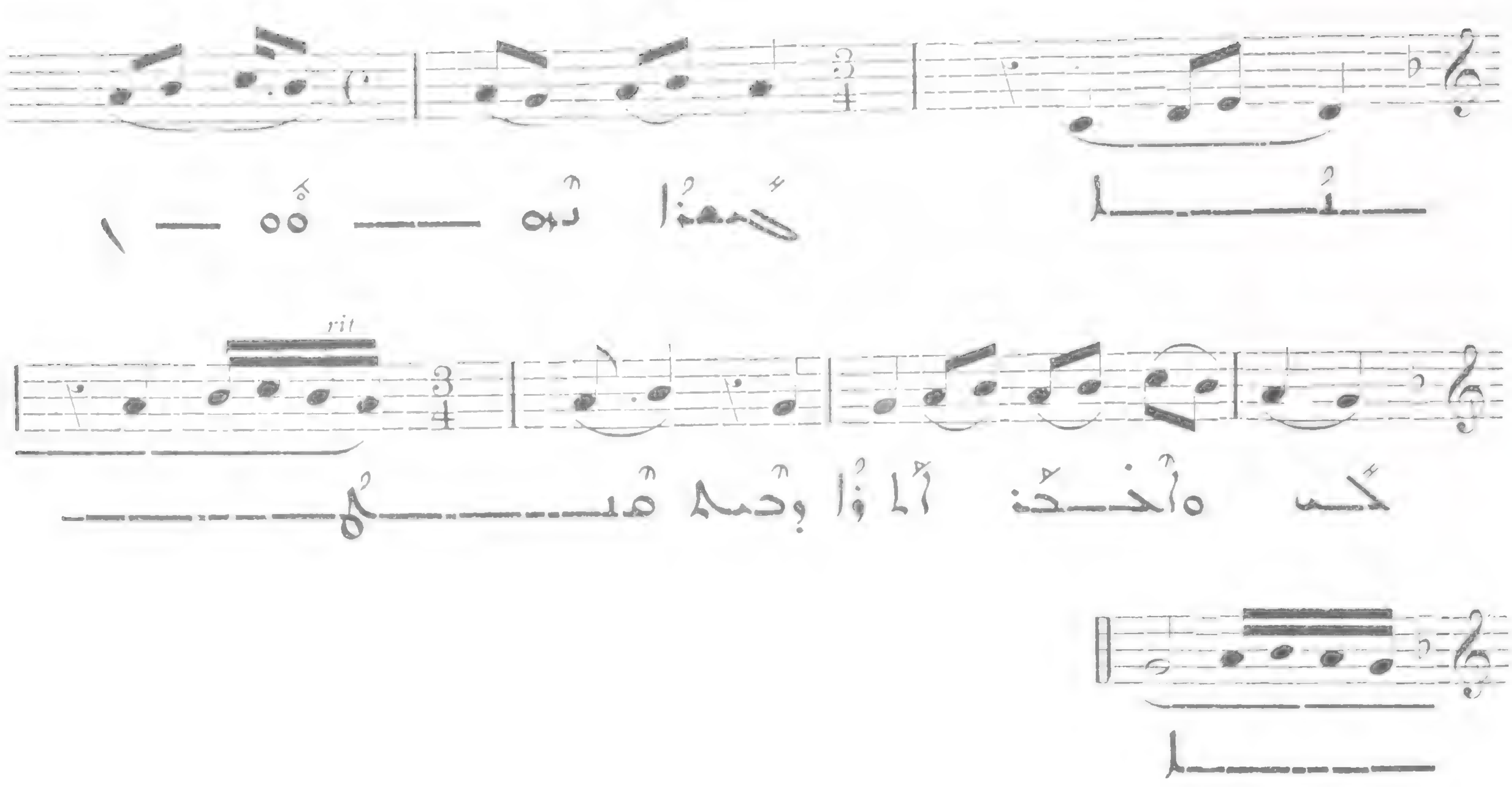




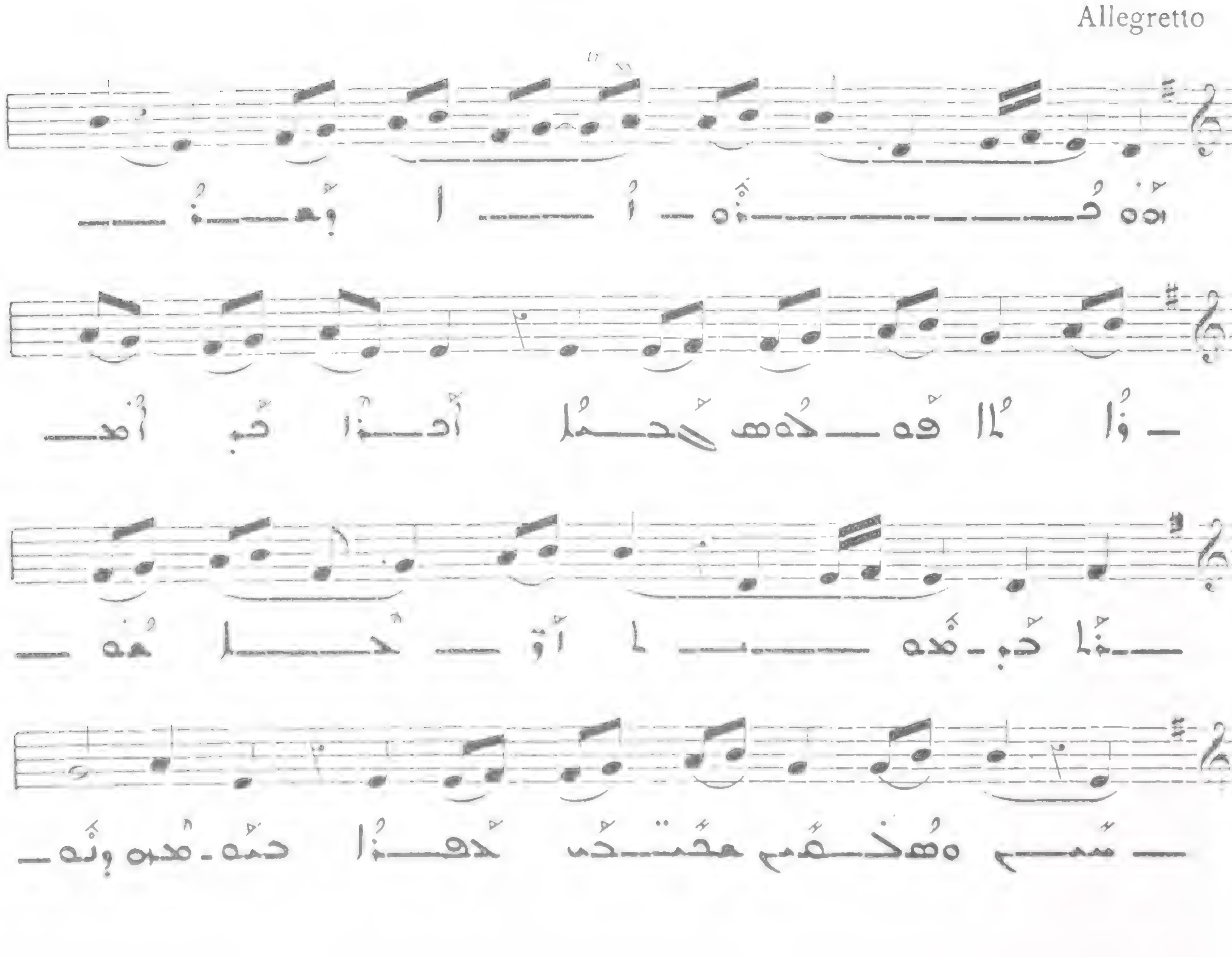
ܦܘܫܩ ܟܬܒ̈ܐ ܕܢܒܝ̈ܐ

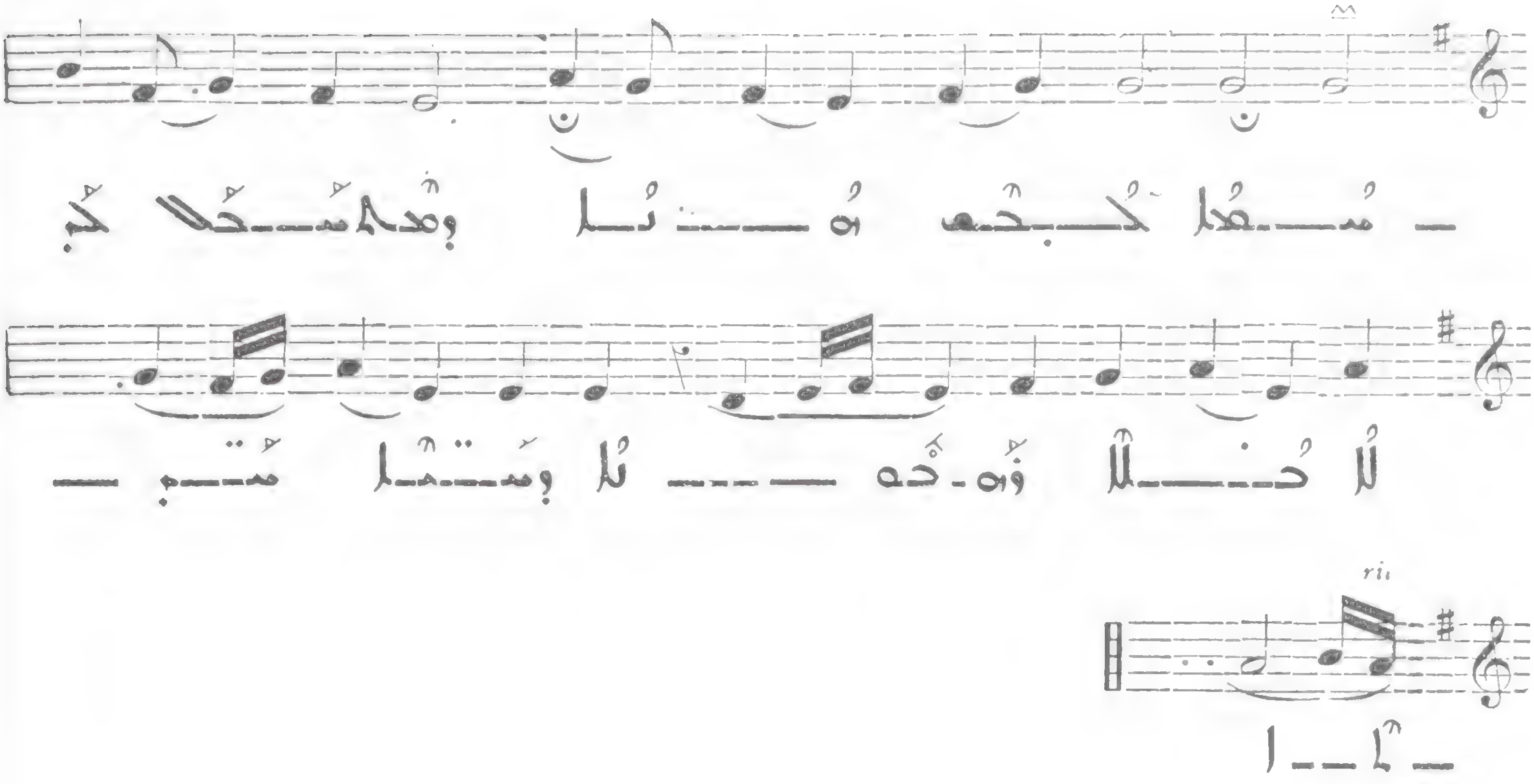






ܗܘ ܒܪܘܪܐ ܕܥܕܪܐ





ܦܝܢܩܣ

TABLE DES MATIÈRES

I

ܒܥܘ̈ܬܐ ܘܩܠܝ̈ܗܝܢ

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1° : ܒܥܘ̈ܬܐ			
ܒܥܘ̈ܬܐ ܕܡܪܝ ܝܥܩܘܒ ܘܡܪܝ ܐܦܪܝܡ ܘܡܪܝ ܒܠܝ		1 _ 33	ܐ _ ܠܓ
—	ܕܪ̈ܡܫܐ	34 _ 44	ܠܕ _ ܡܕ
—	ܕܥܘܗܕܢܐ	44 _ 46	ܡܕ _ ܡܘ
—	ܕܢܘܚܡ̈ܐ	47	ܡܙ
—	ܕܫܡܐ	46 _ 51	ܡܘ _ ܢܐ
—	ܕܡܟܗܐ ܘܡܟܪ̈ܬܐ	52	ܢܒ
—	ܕܒܢܝ̈ܢܐ	51 (et) 882	ܢܐ (ܐܦ) ܬܬܦܒ
—	ܕܡܘܡ̈ܬܐ ܡܫ̈ܬܡܐ	53 _ 65	ܢܓ _ ܣܗ
—	ܕܠܒܠܗ ܒܠܚܡܐ	881	ܬܬܦܐ
2° : ܩܘܠ̈ܐ			
ܡܢ ܩܪܝܢܐ ܠܩܕܡܝܬܐ		4 _ 31	ܕ _ ܠܐ
ܩܘܠ̈ܐ ܕܪ̈ܡܫܐ		38	ܠܚ
—	ܕܫܡܐ	842	ܬܬܡܒ
—	ܚܕܢܝܐ	840	ܬܬܡ

II

ܩ̈ܠܐ

DEUXIÈME CATÉGORIE : LES « QOLÉ »

ܩ̈ܠܐ ܫܗܪ̈ܝܐ

1° Les « Qolé Chahroyé »

Numéros	ܕܦܐ	
65 – 73	ܣܗ – ܥܓ	ܒܒܥܘܬܗ ܐܒܘܗ
73 – 82	ܥܓ – ܦܒ	ܗܘܒܠܗ ܠܒܝܬܟ
82 – 91	ܦܒ – ܨܐ	ܐܘܪܝ ܕܢܘܗܪܐ
91 – 100	ܨܐ – ܩ	ܛܘܒܝܟܝ ܥܕܬܐ
100	ܩ	ܠܟ ܗܘ ܡܪܝܐ ܡܫܒܚܝܢ
101 – 109	ܩܐ – ܩܛ	ܠܡܪܝܡ ܡܠܟܬܐ ܫܒܝܚܬܐ
109 – 119	ܩܛ – ܩܝܛ	ܠܟܢܘܫܐ ܕܩܕܝܫܘܬܐ
119 – 129	ܩܝܛ – ܩܟܛ	ܡܐ ܕܢܚܬܬ ܕܦܘܪܩܢܢ
129 – 137	ܩܟܛ – ܩܠܙ	ܡܪܗ ܕܒܪܐ
137 – 146	ܩܠܙ – ܩܡܘ	ܡܪܝܐ ܡܪܢ
146 – 154	ܩܡܘ – ܩܢܕ	ܡܫܝܚܐ ܢܛܪܝܗ ܠܒܝܬܟ
154 – 163	ܩܢܕ – ܩܣܓ	ܫܘܒܚܐ ܐܝܟܘ
163 – 172	ܩܣܓ – ܩܥܒ	ܟܠ ܕܒܗ ܠܒܫܬ
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ܩ̈ܠܐ ܫܚܝ̈ܡܐ

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203 – 216	ܪܓ – ܪܝܘ	ܐܢܐ ܐܢܐ ܢܘܗܪܐ ܡܪܝܐ
216 – 225	ܪܝܘ – ܪܟܗ	ܐܡ ܫܘܪܐ ܫܬܒܚܢܐ
225 – 234	ܪܟܗ – ܪܠܕ	ܕܝܫܘܥ ܫܡܫܐ
234 – 243	ܪܠܕ – ܪܡܓ	ܒܗܘ ܪܩܝܐ
243 – 252	ܪܡܓ – ܪܢܒ	ܒܪܝ ܪܩܝܐ
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ܒܝܘܡܐ ܒܒܠܗܝ ܐܠܗܢ	ܪܦ – ܪܦܛ	280 – 289
ܒܝܘܡܐ ܕܡܠܟܝܗ ܒܗ ܟܐܢܐ	ܪܦܛ – ܫ	289 – 300
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ܦܩܘܕܘ ܗܢܘܢ ܩܫܝܫܐ	ܬܝܐ – ܬܟܒ	412 – 422
ܦܩܘܕܘ ܩܕܝܫܐ ܟܗܢܝܗܘܢ	ܬܟܒ – ܬܟܕ	422 – 424
ܟܠ ܥܕܬܐ ܕܡܫܝܚܐ	ܬܟܕ – ܬܠܗ	424 – 435
ܥܡ ܟܠܗܘܢ ܩܕܝܫܝܢ	ܬܠܗ – ܬܠܚ	435 – 438
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ܩܢܘܡܐ ܗܢܘܢܐ ܕܪܘܚܐ	ܫܢܙ – ܫܣܘ	357 – 366
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ܩܠܐ ܓܢܝܙܐ

3° Les « Qolé Ghnizé »

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507	ܡܚܝ	ܡܫܡܠܝܘ
508	ܡܚܗ	ܦܪܐ ܠܟܘ ܡܪܝܐ
509	ܡܠ	ܫܒ ܡܫܪܐ
510	ܡܟܐ	ܢܘܗܪܗ ܕܐܢܐ
511 - 511 (bis)	ܡܟܒ - ܡܟܗ	ܐܘܚܐ ܕܦܘܢܝܬܐ
512	ܡܟܗ	ܟܠ ܥܡܗ ܕܡܢܐ
512 (bis)	—	ܐܡܗܬ ܕܟܢܫܪܐ
513	ܡܟܐ	ܟܢܫܐ ܕܡܪܝܐ ܐܦܪܝܡ : ܐܡܪ ܡܫܪܝܐ

III

ܡܕܖ̈ܫܐ

TROISIÈME CATÉGORIE : LES « MADROCHÉ »

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522 - 530	ܡܡܒ - ܡܡܚ	— ܕܐܚܐ ܒܥܒܕ ܗܘܐ
530 - 544	ܡܡܚ - ܡܡܟ	— ܕܡܘܡ ܦܘܠܘܣ
555 - 563	ܡܟܐ - ܡܦܝ	— ܕܦܪܘܫܐ
563 - 563 (bis)	ܡܦܝ - ܡܦܒ	— ܕܠܟܘ ܡܠܟܐ : ܡܠܟܐ ܡܫܝܚܐ
564 - 565	ܡܦܒ - ܡܦܗ	— ܕܠܗܘܕܝܐ ܐܦܪܝܡ : ܒܥܒܘܕܡܘܬܐ
565 - 566	ܡܦܗ - ܡܦܚ	— ܕܠܗܘܕܝܐ ܐܦܪܝܡ : ܟܠܗ ܥܡ ܕܪܫܐ
566 - 568	ܡܦܚ - ܡܨ	— ܕܐܬܒܠܥ ܗܘܐ ܡܟܠܘܐ
— —	— —	— ܘܡܢܗܘܢ ܕܝ ܡܢܗܘܢ ܗܘ : ܠܗ ܢܫܪܐ ܕܝܢ ܡܢ
568 - 570	ܡܨ - ܡܨܐ	— ܕܡܘܫܐ ܠܒ ܕܡܠܐ : ܗܘܐ ܡܫܝܒܠ ܗܘ
570	ܡܨܐ	— ܕܗܘܐ ܢܘܗܪܐ ܐܬܐ ܒܪܘܐ
571	—	— ܕܐܘ ܒܘܥܐ ܕܐܚܝܐ
572	ܡܨܒ	— ܕܐܦܢܝܐ ܕܝܢ ܘܐܦܫܬܐ
—	—	— ܕܡܘܬܐ ܠܟܠܗܐ
573	—	— ܕܒܗܘܕܠܐ ܕܝܐ ܕܩܡ
574	ܡܨܒ	— ܕܐܘܗ ܒܥܩܒܐ : ܐܡܪܐ ܡܪܝܐ
575	—	— ܕܝܘܡ ܒܪܘܟܐ : ܟܠ ܥܡܗ ܒܫܡܗ
576	ܡܨܕ	— ܕܐܘܡ ܒܝܬܐ
577	ܡܨܗ	— ܕܐ ܐܘ ܕܢܘܫܡܐ
578	—	— ܕܐܘܗ ܠܐܦܘܪܝ

Numéros	ܕܦܐ	
579	ܚܘ	ܫܘܒܚܐ ܕܒܥܘܬܐ ܒܥܠܡܐ
580	ܚܘܐ	— ܕܐܦܣ ܠܟ ܡܪܝ
581	ܚܘܒ	— ܕܦܪܘܩܐ ܡܪܢܐ
582	—	— ܕܩܕܡܬܐ ܩܝܡܐ
583	ܚܘܓ	— ܕܡܘܕܝܢܐ : ܕܘܪܘ ܕܒܝܬܐ
584	ܙ	— ܕܗܐ ܡܠܟܘܬܐ
585	—	— ܕܡܫܝܚܐ ܒܫܡܝܐ
586	ܙܐ	— ܕܟܠ ܡܠܝܗ ܕܒܘܪܐ
587 _ 589	—	— ܕܐܘ ܐܒܪܝܐ
589	ܙܒ	— ܕܐܝܟ ܒܟܘܟܒܐ
590	ܙܓ	— ܕܫܘܬܐ ܐܝܟ
591	ܙܕ	— ܕܒܬܘܠܐ : ܐܬܒܢܝܘ ܐܝܟ
592	—	— ܕܒܦܘܪܩܢܗ ܕܡܫܝܚܐ : ܐܢܐ ܘܠܐ ܒܢܦܫܐ
593	ܙܗ	— ܕܐܝܟ ܡܪܝ ܐܬܒܪܟܘ
594	—	— ܕܡܠܟܐ ܠܟܠܗܘܢ : ܐܡܪ ܒܫܘܒܚܘܗܝ
595	ܙܘ	— ܕܐܡܠܟ ܕܢܘܗܪܐ
596	—	— ܕܪܘܚܐ ܒܪܘܚ ܩܘܕܫܐ. ܗܘܐ.
597	—	— ܕܒܟܠ. ܪܘܚܐ ܡܢ ܪܘܡܐ
598	ܙܚ	— ܕܒܬܘܠܬܐ : ܗܘܟܢ ܡܪܢ ܕܒܬܘܠܘܬܐ
599	—	— ܕܡܫܝܚܐ ܕܒܪ ܕܝܠܝ
600	ܙܛ	— ܕܒܐܘܪܗܝ ܕܒܝܬ ܢܘܗܪܐ : ܐܘܪܗܝ ܐܒܪܐ
601	ܙܝ	— ܕܐܘ ܢܗܪܐ ܕܘܟܬܐ
602	ܙܝܐ	— ܕܗܢܐ ܝܘܡܐ ܕܝܠܝ ܡܪܝ
603 _ 606	ܙܝܐ _ ܙܝܒ	— ܕܡܘܕܝܢܐ ܠܟ ܡܪܝ ܕܟܠ ܡܫܒܚܝܢ : ܠܟ ܘܠܡܫܝܚܐ
606	ܙܝܒ	— ܕܐܬܡܠܟܘ ܕܐܒܘܗܝܢ : ܐܘ : ܕܡܘܡ ܒܠܐ : ܗܐ ܡܫܝܚ ܠܗ
607	ܙܝܓ	— ܕܐܬܦܪܩܘ ܠܟ
608	—	— ܕܢܦܐܬܝܘܗܝ ܢܘܗܪܐ
609	—	— ܕܐܡܝܢ ܡܪܝ
610	—	— ܕܡܠܟܐ ܕܟܠ : ܐܘ : ܕܒܝܬܐ

ܩܠܝܬܐ ܕܫܘܒܚܐ

544	ܫܡܕ	ܒܫܡ ܡܫܝܚܐ
545	ܫܡܗ	ܡܘܕܝܢ ܠܐ ܢܗܘܐ ܠܟ ܡܪܝ
546	ܫܡܘ	ܐܘ ܗܘܢܐ : ܦܬܚ ܠܟ ܡܪܝ

Numéros	ܕ̈ܦܐ	
547	ܨܨܘ	ܐܘ ܡܫܝܚܘ
548	ܨܨܙ	ܢܫܒܚܝ ܥܡ̈ܡܐ ܕܡܫܝܚܐ ܕܗܘܐ ܡܢܗܘܢ
549	ܨܨܚ	ܐܪܥܐ ܕܒܝܬܝ : ܟܕ ܢܦܩܬ ܡܢ ܠܗ ܦܪܘܩܐ
550	ܨܨܛ	ܡܟܘܪܗ ܕܡܫܝܚܐ ܡܠܟܢ
551	ܐ̱	ܦܘܪܩܢܢ ܡܪܢ ܢܗܘܢ
552	ܐ̱ܐ	ܒܪܘܫܡܗ ܕܨܠܝܒܐ ܡܟܠܝܢ ܫܐ̈ܕܐ
553	ܐ̱ܒ	ܐܝܩܪܗ ܕܨܠܝܒܐ ܡܫܪܪܐ
554	ܐ̱ܓ	ܐܘ ܐܚ̈ܝ ܢܐܬܐ

IV

ܥܢܝ̈ܢܐ

QUATRIEME CATÉGORIE : LES « ‘ENIONÉ »

ܒܩܠܐ ܩܕܡܝܐ

611	ܐ̱ܡܛ	ܫܘܒܚܐ ܠܟ
612	—	ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ : ܒܫܘܒܚܐ ܩܕܝܫܐ
613	ܐ̱ܢ	ܡܠܐܟܐ ܕܢܘܗܪܐ ܘܕܪ̈ܐ
614	—	ܫܘܒܚܐ ܕܒܟܝܬܐ ܡܪܢ : ܒܪܐ ܕܝܠܕܐ ܒܡܥܪܬܐ ܒܬܘܠܬܐ
615	—	ܨܝܕܝ ܠܟ ܡܪܢ ܢܘܗܪܐ
616	ܐ̱ܢܗ	ܠܥܠܡܐ ܡܢܘ ܐܝܬ ܡܦܪܩܢ
617	—	ܠܟ ܩܕܝܫܐ ܫܒܝܚܐ : ܒܫܘܒܚܐ ܡܫܒܚܝܢ ܡܘܕܝܢ
618	—	ܩܕܡܘܗܝ ܕܩܘܪ̈ܒܢܐ : ܩܠܐ ܡܫܒܚܐ
619	ܐ̱ܢܘ	ܠܟ ܗܘܝ ܕܠܥܠܡ
620	—	ܫܒܝܚܝܢ ܠܡܠܟܐ : ܫܒܝܚܝܢ ܠܗܘ ܩܠܐ
621	ܐ̱ܢܙ	ܠܟ ܕܠܥܠܡܐ : ܣܓܕ ܠܫܡܗ
622	—	ܒܫܘܒܚܐ ܩܕܝܫܐ : ܐܘ ܫܡܥܘ ܩܕܝ̈ܫܐ
623	—	ܕܟܝܢܗ ܕܢܘܗܪܐ
624	ܐ̱ܢܚ	ܘܡܫܒܚܝܢ : ܐܪܐ ܠܟ ܐܪܐ ܠܟ
625	—	ܕܟܠܠ ܒܐܝܕܗ ܕܡܪܝ

ܒܩܠܐ ܬܪܝܢܐ

626	ܐ̱ܢܛ	ܐܝܬ ܕܒܫܘܒܚܐ ܡܢܗܘܢ
627	—	ܡܫܝܚܐ ܐܠܗܢ : ܡܫܒܚܐ ܠܡܫܝܚܐ

Numéros	ܩܠܐ	
628	ܐܡܝ	ܡܠܟܐ ܠܟܘܢ ܡܠܟܘܬܗ ܫܡܝܢܝܬܐ
629	—	ܗܘ ܕܒܗܘܢܐ ܕܐܒܐ ܕܡܬܝܬܐ
630	—	ܒܪܟܐ ܐܢܫ ܡܪܝ
631	ܐܚܐ	ܗܢܘ ܫܘܒܪܐ : ܗܘܐ ܗܘܝ ܫܘܒܪܐ
632	ܐܒܒ	ܢܫܗ ܡܫܠܡܐ ܡܢ ܩܘܡܐ : ܒܦܘܪܩܢܗ ܘܡܒܪܟܬܐ
633	—	ܐܒܘܢ ܕܡܫܠܡܐ ܗܝܡܢܐ : ܒܢܝܐ ܕܐܒܐ ܗܝܡܢܐ
634	—	ܠܗܘ ܕܫܒܝܐ ܡܪܟܒܬܐ : ܠܐ ܢܗܘܐ ܐܘ ܦܪܘܩܐ
635	ܐܚܝ	ܠܗܘܢ ܕܢܝܚܐ ܩܠܐ ܡܟܣܝܐ : ܠܗܘܢ ܕܦܘܪܩܢܗ ܕܒܪܐ ܕܩܝܡ
636	—	ܠܒܪܬܐ ܕܫܬܠܗܐ ܡܫܠܡܢܐ
637	ܐܡ	ܦܪܘܩܢ ܦܬܓܡܐ ܠܒܪܐ ܩܘܕܫܐ
638	—	ܚܙܘ ܠܫܩܝܠܐ
639	ܐܒܗ	ܠܒܝܬܘܠܬܐ ܕܡܠܟܐ : ܠܒܪܗ ܚܒܝܒ

ܬܫܡܫܬܐ ܐܠܗܝܬܐ

640	ܐܒܗ	ܟܠܐ ܡܘܕܝܢ
641	—	ܘܟܝܡ ܡܪܝܐ ܕܐܫܟܚܗ ܐܘܪܚ
642	ܐܒܗ	ܗܘ ܕܗܘܐ ܠܗ ܒܪܐ
643	—	ܢܩܡ ܒܡܪܐܐ : ܠܒܪܢܫ ܢܫܡܝ ܡܫܝܚܐ
644	ܐܒܐ	ܐܬܐ ܟܢ ܫܗܪܐ : ܒܡܘܠܕܐ ܡܩܕܫܐ
645	—	ܒܡܘܠܕܐ ܡܩܕܫܐ
646	—	ܗܐ ܚܙܝܬ : ܢܫܒ ܦܠܓ ܡܘܬܢܐ
647	ܐܒܫ	ܗܪܐ ܕܢܚ ܠܗ ܢܗܘܐ : ܠܟܘܢ ܫܘܒܚܐ ܡܪܝܡ
648	—	ܐܘܚ ܠܗ ܟܪܐ : ܗܫܐ ܗܘܬ ܡܪܝܡ
649	—	ܐܬܘܪܚܡܬ ܒܪܐ ܘܗܝܟܠܐ : ܩܘܐܦ ܠܡ
650	—	ܩܒܠ ܡܪܝ ܬܫܡܫܬܝ
651	ܐܒܗ	ܐܬܐ ܟܪܘܙ ܘܡܫܘܚܬ ܒܢܝܢ ܢܗܘܐ

ܥܢܝܢܐ ܕܡܝܬܐ

652	ܐܒܗ	— ܒܪܝܟ ܡܪܝ ܫܒܚ : ܒܗܘܢܐ ܢܘܗܪܐ ܐܪܚܡ ܡܪܝ
653	ܐܠܐ	— — — — — : ܒܕܘܪܒܐ ܦܓܝܫ ܐܡܪܗ ܐܘܪܫ
654	—	— ܐܢܬ ܢܛܪ
655	ܐܒܬܐ	— ܦܠܗܘܢ ܦܘܩܕܢܐ
656	ܐܒܒ	ܡܫܒܚܝܢ ܠܟ ܡܪܝܐ : ܗܐ ܫܘܢܝܐ ܡܢܗܘܢ

ܬܫܒܘܚܬܐ ܕܪܡܫܐ

Numéros		ܕܦܐ
657	ܐܬܟܒ	ܐܒܐ ܕܫܡܝܐ
658	—	ܐܫܡܥܬܐ ܕܡܫܡܥܬܐ : ܠܟܠ ܫܘܒܚܢ
659	ܐܬܟܛ	ܐܬܪܡܝܬ ܕܐ ܐܡܪ ܠܟ
660	—	ܠܡܫܝܚܘܗܝ ܕܡܠܟܐ ܡܫܝܚܐ : ܡܫܒܚܐ ܘܐܘܕܐ ܘܟܠ ܕܒܗܘܢ
661	—	ܐܘ ܐܚܝܐ : ܠܒܪܐ ܩܘܕܫܐ
662	ܐܬܠ	ܒܫܘܠܡܐ ܕܝܘܡܐ ܘܫܡܫܐ : ܒܝܘܡܢܐ ܘܡܕܢܚܐ
663	—	ܒܢܝ ܢܘܗܪܐ : ܐܘ : ܒܪ ܢܘܗܪܐ
664	—	ܐܡܪܐ ܡܪܝܡܐ
665	ܐܬܠܗ	ܫܠܘܡ ܠܡܠܟܬܐ : ܒܪܬ ܠܡܠܟܐ
666	—	ܠܟܢ ܕܒܪܐ ܡܪܢܝܬܐ ܕܫܡܐ : ܬܐܒܐ ܘܠܐ ܚܐܪ ܠܐܝܕܝܬܐ
667	—	ܩܘܡ ܡܪܝ ܩܡ ܡܢܪܐ : ܠܟ ܫܘܒܚܐ ܡܠܟܘܬܐ ܘܐܪܥܐ
668	ܐܬܠܘ	ܡܫܒܚܝܢ ܠܟ ܡܪܢܐ : ܐܬܪܡܝܬ ܡܪܢܐ
669	—	ܫܘܒܚܐ ܠܟ ܠܐܠܗܐ
670	—	ܩܘܡܘ ܠܡܠܟܢ

ܬܫܒܘܚܬܐ ܣܘܥܪܢܝܬܐ

Numéros		ܕܦܐ
671	ܐܬܡ	ܠܡܠܟܐ ܕܡܠܟܐ
672	—	ܡܪܢܝܬ ܡܪܢܐ ܡܢ ܦܠܚܘ ܠܟܢ
673	—	ܡܪܢܐ ܡܪܢܝܬ ܐܝܬ ܒܢܝܢ
674	ܐܬܡܚ	ܢܘܪܐ ܘܐܘܪܐ ܕܢܘܪܐ
675	—	ܒܪܝܬ ܕܫܪܝܬ ܠܡܫܝܚܐ
676	—	ܡܫܝܚܐ ܫܘܒܚܐ ܐܡܪܝܢ : ܠܢܘܪܐ ܐܠܗܝ ܘܡܫܝܚܝ
677	ܐܬܡܛ	ܒܫܡܝ ܡܫܝܚ ܐܢܐ
678	—	ܐܬܐܡܪܬ ܕܫܡܝܐ : ܠܢܘܪܐ ܕܠܒܫܬ ܡܢܝ
679	ܐܬܢ	ܣܒܪܘ ܠܡܫܝܚܐ
680	—	ܐܬ ܒܢܝܢܐ
681	ܐܬܢܐ	ܐܠܗܐ ܕܐܘܪܝ ܘܠܒܘܬܗ
682	ܐܬܢܓ	ܒܢܘ ܢܘܗܪܐ ܒܐܘܪܚܐ : ܠܡܠܐ ܘܐܬܩܪܒ ܠܟ ܩܘܠܝ
683	—	ܡܫܝܚܐ ܕܒܢܝܢܗ ܦܪܩ
684	ܐܬܢܒ	ܐܬܐܡܪ ܣܘܓܐܐ

ܛܒܥܐ ܫܬܝܬܝܐ

Numéros	ܩܳܠܐ	
685	ܐܡܪ	ܒܣܘܟܠܐ ܕܫܠܝܚܘܗܝ : ܒܪܝܟ ܡܫܒܚ
686	ܐܡܕܗ	ܒܪܘܟ ܟܣܝܐ ܡܢ ܢܘܪܐ : ܒܪܡܫܐ ܐܝܟ ܗܘܝܢܐ ܗܘܐ ܡܨܠܝܐ }
—	—	ܗܘ ܕܫܡܥ ܩܠܐ ܕܥܢܝܐ : ܡܫܡܫܢܐ ܒܬܘܕܝܬܐ ܩܕܝܫܐ }
687	—	ܠܐ ܐܟܠܘܠ ܠܒܢܝܢܐ
688	—	ܡܫܡܫܢܐ ܕܢܘܗܪܐ : ܐܡܪܐ ܡܢܝܐ ܕܐܘܪܚܬܐ
689	ܐܡܗ	ܟܠ ܢܫܡܬܐ : ܟܕ ܡܫܬܒܚܝܢ
690	—	ܣܓܝܢ ܠܡܥܡܪܐ
691 _ 693	ܐܡܗ – ܐܡܕ	ܡܫܝܚܐ ܕܡܟܝܟ ܢܦܫܐ
693	ܐܡܕ	ܐܚܝܕܟܠ ܡܪܝܐ ܡܠܟܐ
694	—	ܠܟܠܗܝ ܦܪܘܩܢ
695	—	ܢܘܗܪܗ ܕܡܠܟܐ ܒܪܐ ܕܐܠܗܐ
696	ܐܡܚ	ܐܘܪܫܠܡ ܡܪܝܡܐ
697	—	ܐܝܟ ܕܡܪܟܒܬܟ
698 (et) 698 (bis)	ܐܡܚ – ܐܡܦ	ܟܠ ܡܢܐ ܘܣܝܡܘܢ
699	ܐܡܦ	ܒܪܐ ܘܠܐ ܙܒܢ

ܛܒܥܐ ܫܒܝܥܝܐ

700	ܐܡܦ	ܡܘܕܐ ܘܡܒܪܐ ܡܪܝܐ : ܘܡܫܐ ܡܫܝܚܐ ܡܫܘܡܫܢܐ
701	ܐܝ	ܒܗܘ ܢܘܗܪܐ ܟܐܢܐ : ܒܫܘܡܐ ܘܕܘܒܪܐ ܩܕܝܫܐ
702	—	ܠܐܡܪܐ ܘܠܐܠܡܕܘܫܐ ܘܡܪܫܡܢܘܬܐ
703	—	ܘܟܠܐ ܐܢܐ ܘܡܢܐ : ܒܠܒܝ ܡܪܝ ܘܒܦܘܡܝ ܡܫܒܚܘܬܟ
704	ܐܢܐ	ܡܫܒܚܐ ܘܫܡܗ ܩܕܝܫܐ : ܡܘܠܕܗ ܘܟܠ ܡܢܝܢ
705	—	ܡܠܐ ܘܡܘܕܝܐ : ܡܢ ܢܟܘܪ ܐܝܟ ܐܘ ܒܪ ܣܡܐ
706	ܐܢܟ	ܢܘܡܣܐ : ܠܟܘܢ ܛܘܒܝܟܘܢ
707	—	ܒܗ ܒܪܐ ܡܘܬܐ : ܡܫܪܝܐ ܠܟܠܗܘܢ ܟܢܫܝܬܐ
708	—	ܟܡܢܫܠܐ ܡܢܢ : ܛܘܒܘܗܝ ܠܒܪܐ ܘܩܡ
709	ܐܝܟ	ܫܘܒܚ ܠܟܝ ܡܪܬܝ ܫܘܒܚ ܠܟܝ
710	—	ܒܟܝ ܡܪܢ ܘܦܪܘܩܢ ܛܠܐ
711	—	ܦܘܠܘܣ ܐܡܪ ܠܢ

ܛܒܥܐ ܬܡܝܢܝܐ

712	ܐܕܚ	ܒܪܝܟ ܡܫܒܚ ܒܪܐ ܗܘ ܡܫܝܚܐ
713	—	ܟܕ ܒܫܘܠܡܐ ܩܕܝܫܐ

Numéros	ܦܐܬܐ	
714	ܬܝܕ	ܠܢܘܗܪܐ ܡܕܢܚܝܐ : ܬܫܒܚܬܐ ܡܢܟ ܒܪܐ ܕܚܝ
715	ܬܝܗ	ܐܝܟ ܕܒܪܫܝܬ : ܡܠܟܐ ܡܫܝܚܐ
716	—	ܫܡܫܐ ܡܕܢܚܝܐ
717	—	ܒܟܝ ܕܦܪܐ : ܒܗܢܐ ܝܘܡܐ
718	ܬܝܚ	ܡܐ ܕܐܬܐ ܐܝܟ ܒܫܘܒܚܐ
719	—	ܡܐ ܫܦܝܪܐ ܘܦܐܝܐ
720	ܬܟ	ܒܪܐ ܕܒܫܘܒܚܗ
721	—	ܠܟܘ ܐܚܝ ܪܚܡܝ
722 - 730	ܬܟܒ - ܬܠ	ܩܠܐ ܕܕܘܝܕ : ܡܢ ܩܕܡܝܐ ܠܟܗܢܘܬܐ
730	ܬܠ	ܡܢ ܡܫܝܚ ܕܡܠܟܐ
731	ܬܠܐ	ܡܪܝܐ ܕܒܪܝܬܐ
732	ܬܠܒ	ܐܝܟ ܐܡܪ ܫܘܒܚܐ
733	—	ܒܗܢܐ ܝܘܡܐ ܐܬܟܢܝ ܒܫܡܐ ܠܟܠܗ
734 (bis)	—	ܢܘܗܪܐ ܗܘܐ ܠܢ : ܐܟܐ ܩܕܝܫܐ

V

ܡܥܪ̈ܒܐ

CINQUIÈME CATÉGORIE : LES « MAOURBÉ »

ܩܠܐ ܩܕܡܝܐ

734	ܬܠܕ	ܡܠܐܟܝܢ ܩܕܝܫܐ
735	—	ܠܟܝ ܕܐܡܟܝ ܫܘܒܚܐ
736	ܬܠܘ	ܬܫܒܚܬܐ ܡܢܟ ܒܪܐ ܕܚܝ
737	—	ܐܚܐ ܕܗܘܝ ܫܠܝܚܐ

ܩܠܐ ܬܪܝܢܐ

738	ܬܠܚ	ܕܦܐܝܐ ܘܡܫܒܚܐ ܡܠܟܘ ܫܘܦܪܐ
739	ܬܠܛ	ܠܟܠ ܫܡܝܐ ܒܗܘܪܐ ܫܘܠܡܝܐ
740	—	ܠܗܘܢ ܕܡܢ ܡܠܐܟܝܢ ܒܗܘܪܐ ܫܘܠܡܝܐ
741	—	ܨܒܘܬ ܥܘܒܕܝܐ
742	ܬܡܒ	ܡܠܟܝܢ ܡܠܟܘ ܬܟܘܐ

Numéros	ܪ̈ܩܐ	

ܩܝܢܬܐ ܬܠܝܬܝܬܐ

743	ܐܦܣ	ܠܟܝ ܕܟܝܢܐ ܘܐܘܡܢ ܒܢܣܡܘܗܝ
744	—	ܠܟܝ ܕܐܝܠܕܬܝ ܐܡܗ ܕܐܠܗܐ
745	—	ܡܠܟܐ ܐܠܗܐ ܒܡܘܠܕܗ

ܩܝܢܬܐ ܪܒܝܥܝܬܐ

746	ܐܦܣ	ܠܟܝ ܢܣܓܘܕ ܕܝܠܕܬ ܘܫܒܚܬ
747	—	ܠܟܝ ܩܝܡܐ ܕܢܣܓܘܕ ܡܠܟܐ ܐܠܗܐ
748	—	ܐܢܬܝ ܡܠܟܬܐ ܕܡܠܟܐ

ܩܝܢܬܐ ܚܡܝܫܝܬܐ

749	ܐܦܚ	ܐܡܪܐ ܗܘܐ ܟܕ ܫܢܝܬܗ
750	ܐܠ	ܗܘ ܕܒܡܠܟܘܬܐ ܗܕܐ ܡܠܟܐ
751	—	ܠܟܝ ܕܟܠܗ ܡܢ ܗܘܢܐ

ܩܝܢܬܐ ܫܬܝܬܝܬܐ

752	ܐܠ	ܟܠ ܡܢ ܡܠܟܐ ܘܠܐ ܦܘܡܐ
753	ܐܕܐ	ܟܕ ܡܩܪܒܝܢ ܡܘܪܝܢ ܠܟܝ
754	—	ܡܫܒܚܝܢ ܢܒܝܐ ܒܬܘܠܬܐ

ܩܝܢܬܐ ܫܒܝܥܝܬܐ

755	ܐܕܒ	ܘܐܬܦܢܝܬ ܒܬܫܒܘܚܬ
756	—	ܡܠܟܐ ܐܠܗܐ ܡܫܒܗܪܘܬܗ ܕܥܠܡܐ
757	—	ܠܗܘ ܕܐܬܡܠܟ ܒܟܢܫܗ
758	ܐܕܝ	ܡܠܟܐ ܠܟܝ ܒܬܘܠܬܐ ܕܟܝܢܐ ܘܩܕܝܫܬܐ
759	—	ܡܢܘ ܗܘ ܕܐܬܒܠܬ ܟܢܫܐ

ܩܝܢܬܐ ܬܡܝܢܝܬܐ

760	ܐܕܒ	ܠܗܘ ܡܠܟܐ ܚܕܬܐ ܕܐܬܓܠܝ
761	ܐܕܗ	ܐܡܐ ܕܟܝܢܐ ܘܠܐ ܡܬܚܫܚܐ
762	—	ܡܘܪܝܢ ܠܟܝ ܠܐܡܐ ܡܫܒܚܬܐ
763	ܐܕܘ	ܠܟܝ ܐܡܐ ܠܐ ܡܬܩܢܝܐ

VI

ܡܢܘܬܐ ܫܬܝܬܝܬܐ

SIXIEME CATÉGORIE : LES « QONOUNÉ»

ܩܠܐ ܩܕܡܝܐ

Numéros	ܕܦܐ	
764	ܐܥܙ	ܠܡܥܒܕܢܐ ܫܘܒܚܐ
765	ܐܥܚ	ܐܬܬܙܝܚܘ ܘܐܬܒܣܡܘ ܟܠܢ
766	—	ܪܒܝܬܗ ܕܢܘܪܐ ܗܠܐ ܐܬܝܪܐ
767	ܐܥܛ	ܠܥܢܝܕܐ ܡܘܢ ܐܝܬ ܡܘܬܒܗ
768	ܐܦ	ܟܕ ܒܩܦܐ ܡܪܡܝܢܢ ܩܘܦܐ
769	ܐܦܐ	ܒܡܘܬܗ ܡܚܐ ܡܘܬܐ

ܩܠܐ ܬܪܝܢܐ

770	ܐܦܐ	ܐܘ ܩܠܐ ܕܢܩܘܫܐ
771	ܐܦܒ	ܚܝܝܢ ܘܡܥܕܪܢ ܠܟܠܢ
772	ܐܦܓ	ܫܡܥ ܫܡܥܢܐ ܕܟܠܢ
773	—	ܠܡܢܐ ܗܟܢ ܕܡܬܩܒܪܬ ܕܐܚܘܬܐ
774	ܐܦܕ	ܟܕ ܪܚܡܐ ܕܪܘܚܐ
775	ܐܦܗ	ܠܐܒܘܗܝ ܕܡܠܐܟܐ ܕܢܘܪܐ

ܩܠܐ ܬܠܝܬܝܐ

776	ܐܦܘ	ܚܢܢܐ ܕܐܬܦܢܝ ܠܒܝ ܫܘܠܛܢܐ
777	—	ܠܡܡܬܝܢ ܡܡܬܐ ܫܦܝ ܐܡܪܐ

ܩܠܐ ܪܒܝܥܝܐ

778	ܐܦܙ	ܡܫܝܚܐ ܐܝܬ ܡܢܢ ܡܟܠܐ
779	—	ܟܕ ܕܐܪܥܝܬܘ ܢܡܘܣ ܕܐܘܪܚܐ
780	ܐܦܚ	ܟܕ ܟܠ ܡܕܡ ܕܐܬܐ
781	ܐܦܚ	ܡܠܟܐ ܐܕܝܘܠܢܐ
782	ܐܦܛ	ܗܘ ܕܒܡܬܐ ܕܦܠܐܬܐ

ܛܥܡܐ ܕܡܩܕ̈ܫܢܐ

Numéros	ܪ̈ܫܐ	
783	ܐܘܚ	ܠܐܠܗܐ ܕܐܬܓܠܝ ܒܒܣܪ
784	ܐܪ	ܚܝܠܐ ܐܘܣܦܘ ܕܢܟܣܘܢ
785	—	ܒܗܘ ܕܡܢ ܩܕܡ ܥܠܡܐ

ܛܥܡܐ ܕܣܓ̈ܕܬܐ

Numéros	ܪ̈ܫܐ	
786	ܐܪܐ	ܦܪܘܩ ܕܘܝܐ
787	—	ܐܝܟ ܕܥܡܪܘܬܐ ܡܬܐܡܪ
788	—	ܡܪܐ ܥܠ ܡܫܒܚܐ
789	ܐܪܒ	ܒܢܝܢ ܕܐܘܠܨܢ̈

ܛܥܡܐ ܕܫܒܘ̈ܚܐ

Numéros	ܪ̈ܫܐ	
790	ܐܪܒ	ܠܐܠܗܐ ܕܐܪܝܡ ܒܗ ܡܫܝܚܐ
791	ܐܪܒ	ܒܪܐ ܩܕܝܫܐ ܐܫܬܘܕܝ܀

ܛܥܡܐ ܐܘܣܛܢ̈ܐ

Numéros	ܪ̈ܫܐ	
792	ܐܪܓ	ܒܒܥܘܬܐ ܕܝܠܢ ܐܡܪ ܐܢܐ
793	ܐܪܕ	ܢܩܒܠ ܒܫܦܝܪܘܬܐ ܒܐܝܕܐ
794	—	ܒܗܘ ܕܐܣܬܒܪܘ ܒܢܝܐ
795	ܐܪܗ	ܐܝܟ ܕܪܚܡܬܗ ܠܡܫܝܚܐ

VII

ܬܟܫܦ̈ܬܐ

SEPTIÈME CATÉGORIE : LES « TAKHECHFOTHO »

ܩܠܝܬܐ ܩܕܡܝܬܐ

Numéros	ܪ̈ܫܐ	
796	ܐܪܘ	ܡܬܟܫܦܝܢ ܚܢܢ ܩܕܡ ܩܕܝܫܐ
797	ܐܪܐ	ܒܢ̈ܝܢܐ ܕܠܒܢܝ
798	ܐܪܒ	ܟܠ ܛܘܒܝ ܫܘܒܚܐ
799	ܐܦܐ	ܡܢ ܠܐ ܢܒܥܐ

ܩܝܢܬܐ ܬܘܕܝܬܐ

Numéros	ܕܦܐ	
800	ܬܫܥ	ܐܡܪܘ ܒܛܘܪܐ
801	ܬܫܥܗ	ܒܡܣܪܐ ܡܙܡܝܢܐ ܗܘ

ܩܝܢܬܐ ܬܟܫܦܬܐ

802	ܬܫܕ	ܠܡܫܡܫܢܐ ܕܡܠܟܐ
803	ܬܫܚ	ܚܕܐ ܢܘܗܪܐ ܗܘܐ. ܒܒܠܒܢܐ
804	ܬܫܛ	ܢܫܒܚܘܗ ܕܐܘܦ ܟܠܢ
805	ܬܫܝ	ܚܙܘ ܐܚܝ ܕܡܢܚܡܢܘ
806	ܬܫܝܒ	ܒܫܡܐ ܕܟܠ ܘܒܪܝܬܐ
807	ܬܫܝܚ	ܟܗܢܝܢ ܡܫܝܚܐ ܠܦܘܪܩܢܢ

ܩܝܢܬܐ ܕܥܢܝܬܐ

808	ܬܫܟܐ	ܩܡ ܕܝܢ ܒܫܠܡܐ
809	ܬܫܟܗ	ܛܒܥܗ ܕܗܘܒܐ
810	ܬܫܟܚ	ܐܘܪܚܐ ܗܘܬ. ܠܟܝ

ܩܝܢܬܐ ܣܘܓܝܬܐ

811	ܬܫܠܐ	ܚܘܒܐ ܡܫܝܚܝܐ
812	ܬܫܠܚ	ܡܠܡܠܒܢ ܡܢܢ ܢܒܝܐ ܟܠܗܘܢ
813	ܬܫܠܛ	ܒܢܝ ܒܐܝܬܘܗܝ

ܩܝܢܬܐ ܫܠܝܚܝܬܐ

814	ܬܫܡܕ	ܡܫܝܚܐ ܘܡܢܢܐ ܡܪܝܐ
815	ܬܫܣܒ	ܐܬܐ ܐܟܪܐ
816	ܬܫܣܗ	ܗܐ ܒܝܬܗ ܡܠܟܐ
817	ܬܫܣܚ	ܩܘܡܐ ܕܒܥܐ

ܩܝܢܬܐ ܫܒܝܚܬܐ

818	ܬܫܥ	ܐܡܐ ܕܡܠܟܐ
819	ܬܫܥܗ	ܒܟܝ ܕܝܠܕܬ
820	ܬܫܥܛ	ܒܟܠܗ ܐܘܪܚܐ ܐܬܟܢܫܘ
821	ܬܫܦ	ܛܘܒܝܟܝ ܐܡܐ

ܩܝܢܬܐ ܐܚܪ̈ܢܝܬܐ

	Numéros	ܕܦܐ
ܢܘܕܐ ܦܠܚܝ ܒܫܡܝܐ	822	ܐܩܒ
ܡܪܝܡ ܐܡܪܐ ܗܘܬ܇ ܠܗ ܡܪܢ	823	ܐܩܗ
ܡܫܝܚܐ ܕܪܘܚܐ ܠܐܒܘܗܝ	824	ܐܩܙ

VIII

ܬܘܣܦ̈ܬܐ

HUITIÈME CATÉGORIE : LES « TAWSFOTHO »

ܕܡܫܡ̈ܫܢܝܬܐ ܕܐܝܩܕܫܬܐ ܕܩܘܪܒܐ

1° Chants de la Messe

ܕܠܒܫ ܒܣܪ	825	ܐܩܛ
ܐܢܬ ܘܡܠܟܬܟ	826	ܐܪ
ܒܢܘܗܪܟ ܡܪܝܐ	827 - 829	ܐܪܐ
ܒܬܪܥܝ ܡܪܝ	829	ܐܪܒ
ܐܘܟܝܐ ܕܢܚ ܦܘܪܩܢܐ	830	ܐܪܓ
ܐܝܟܐ ܕܢܫܦܢ	831	ܐܪܕ
ܐܝܟܢܐ ܕܥܒܕܐ (ܡܫܡܫܢܐ)	832	ܐܪܗ
— — ܐܪܥܐ	538	ܬܠܗ
ܦܘܪܩܢܐ ܠܢܦܫܢ	833	ܐܪܘ
ܡܚܣܐ ܐܘܪܚܐ ܠܡܪܢܐ	834	ܐܪܘ
ܐܬܪܡܪܡ ܡܪܢ ܡܠܟܐ	835	—
ܩܕܝܫܐ ܒܚܝܠܐ	836	ܐܪܛ
ܟܠܐ ܕܡܫܝܚܐ ܘܦܘܪܩܢܐ	837	—
ܡܠܟܝܢܐ ܒܪ̈ܝܬܐ	838	—
ܦܬܟܘܣ ܡܠܟܝܢܐ	839	ܐܪܝ
ܗܠܠܘܝܐ : ܕܚܣܐ ܠܗ	840	—
ܗܘܠܠܐ ܕܪܘܚܐ	841	ܐܪܝܐ
— ܕܫܡܝܐ	842	—
ܐܝܬܘܗܝ ܗܘܕܪܐ	843	—

Numéros	ܕܦܐ	
844	ܬܪܦܗ	ܢܦܫ ܡܠܝܐ
845	ܬܪܦܘ	ܕܩܕܡ ܢܒܝܐ ܘܡܠܐܟܐ
846	—	ܠܐܠܗܐ ܕܒܥܘܡܕܗ
847	ܬܪܦܙ	ܕܠܐ ܡܫܠ ܠܗ ܦܘܫܩܐ
848	ܬܪܦܚ	ܗܐ ܥܢܝܢܐ ܠܒܬܘܠܬܐ
849	ܬܪܨ	ܗܐ ܥܢܝܢܐ ܠܒܬܘܠܬܐ (ܕܪܘܫܐ ܡܘܕܟܢܐ)
850	—	ܡܪܝܐ ܕܢܘܗܪܐ
851	ܬܪܨܒ	ܐܒ ܘܐܒ ܘܪܘܚܐ
852	ܬܪܨܗ	ܕܠܘܬܐ ܡܪܢܝܬܐ : ܐܡܝ ܕܥܡܡܢܐ
853	ܬܪܨܚ	ܒܒܪܒܪܗ ܕܡܠܟܐ ܡܫܝܚܐ
854	ܬܫ	ܒܟ ܡܪܝ
855	—	ܗܘ ܕܢܘܗܪܐ

ܥܢܝܢܐ ܕܡܫܠܡܢܘܬܐ

2° Chants pour les Ordinations

856	ܬܫܒ	ܦܘܪܫܢܐ ܠܒܫܘ ܕܡܫܠܡܢܘܬܐ
857	—	ܒܫܡܫܘܬܐ
858	—	ܢܘܫܐ ܗܘܐ ܠܟܝ
859	—	ܡܠܝܬ ܒܫܡܝܐ ܒܩܘܕܫܗ
860	ܬܫܕ	ܫܘܒܚܗ ܕܡܪܢ ܢܫܘܫ ܡܫܝܚܐ
860 (bis)	ܬܫܓ	ܒܡܫܝܚܘܬܗ
860 (ter)	ܬܫܗ	— —

ܕܡܫܚܠܦܢܐ ܕܨܘܡܐ ܕܐܪܒܥܝܢ

3° Chants divers pour le Carême

861	ܬܫܘ	ܒܫܘܪܝܐ ܕܨܘܡܐ
862	—	ܐܘ ܢܒܗܘܢ ܘܢܣܒܘܢ ܠܗ (ܕܪܘܫܐ ܡܘܪܟܢܐ)
864	—	ܐܘ ܢܒܗܘܢ ܘܢܣܒܘܢ ܠܗ (ܕܪܘܫܐ ܡܫܝܚܐ)
864	—	ܒܪܟܝ ܢܦܫܝ ܠܡܪܝܐ
865	ܬܫܙ	ܫܘܒܚܐ ܠܐܠܗܐ ܒܡܪܘܡܐ
866	—	ܡܢܗܪܐ ܘܫܘܦܪܐ ܕܨܘܡܐ
867	ܬܫܛ	ܫܘܦܪܐ ܕܨܘܡܐ
868	ܬܫܝ	ܫܘܦܪܐ ܕܨܘܡܐ (ܕܪܘܫܐ ܡܠܟܝܐ)
869	—	ܐܝܟܐ ܠܟܝ ܒܪܫܡܝܟ

ܥܢܝܢܐ ܕܣܘܬܪܐ

4e Complies ou « Soutoro »

Numéros	ܕܦܐ	
870 _ 878	ܬܪܡܒ – ܬܪܡܘ	ܡܢ ܣܘܬܪܐ ܩܕܡܝܐ ܠܚܡܫܝܢܝܐ
878	ܬܪܡܘ	ܢܗܘܐ ܒܫܠܡܘܗ : ܐܠܗܘܬܐ ܕܣܘܬܪܐ
879	ܬܪܡܛ	ܛܒ ܠܡܘܕܝܘ ܠܡܪܝܐ
880	ܬܪܢܐ	ܡܢܗܘܪܐ ܕܢܦܫܬܟ
881	ܬܪܢܒ	ܒܟܠܗ ܥܠܡܐ
882	ܬܪܢܓ	ܠܐܒܪܗܝܡ ܐܢܫ
883	—	ܫܘܒܚܐ ܕܐܬܐ ܡܘܬܒܝܢ ܐܢܘܢ ܐܢܐ

IX

ܩܝܢܬܐ ܕܡܕܝܢܬܐ ܕܡܘܨܠ

MÉLODIES DE MOSSOUL

884	ܬܪܦܗ	ܗܐ ܥܝܢ ܡܘܡܬܟ
885	ܬܪܦܐ	ܚܙܘ ܐܚܝ ܕܡܫܒܚܘ ܡܘܡܬܝ
886	ܬܪܨܐ	ܛܒܘܗܝ ܕܗܘ ܫܒܠ
887	ܬܪܨܒ	ܡܪܝܐ ܡܪܚܡܢܐ ܐܬܪܚܡ ܥܠ ܥܒܕܝܟ
888	ܬܪܨܗ	ܗܕܝܢ ܘܡܐ ܕܢܚܬܝܢ ܥܠ ܒܪܝܬܐ
889	ܬܪܨܘ	ܫܠܡܐ ܡܫܝܚܐ ܠܒܢܝܢܐ ܩܕܝܫܐ
890	ܬܪܣܐ	ܡܪܝ ܕܒܚܝܠܟ ܩܡ ܥܡܪܢܐ
891	ܬܪܣܒ	ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ ܡܪܝܐ
892	—	ܐܝܟ ܐܚܝܐ ܫܡܝܢܐ
893	ܬܪܣܓ	ܡܫܝܚܐ ܠܥܠܡܐ
894	ܬܪܣܗ	ܒܟܠܗ ܐܪܥܐ ܐܬܒܢܝܬ
895	ܬܪܣܚ	ܠܫܘܒܚܟ ܠܒܢܝ ܒܢܝܢܫܐ
896	ܬܪܣܛ	ܛܘܒܝܗ ܡܫܝܚܐ ܒܪܘܚܬܐ
897	ܬܪܥ	ܛܘܒܝ ܠܒܪܐ ܕܫܡܥ ܠܒܢܝ ܕܥܠܘܗܝ
898	—	ܫܡܥܬܐ ܗܕܐ· ܒܬܪܐ ܕܚܝܠܐ ܕܩܕܝܫܐ
899	ܬܪܥܐ	ܐܝܟܢܐ ܗܘܐ ܦܠܚܐ ܚܒܝܒܐ

	ܕܦܐ	Numéros
ܕܟܠܗܝܢ ܚܫܐ	ܬܪܟ	900
ܦܘܩܕܢܐ ܡܢܗܘܢ ܠܟܘܢ	—	901
ܡܢܝ ܐܬܩܢܗ ܕܠܟܘܢ ܚܫܐ ܩܕܡ	ܬܪܠ	902
ܡܘܣܠܦܘ	ܬܪܠܒ	902
ܡܡܠܠܐ ܕܐܒܐ ܠܫܡܐ ܘܫܘܬܐ	—	904
ܐܘ ܡܘܕܝܬܐ	—	905
ܠܫܡܐ ܕܩܕܝܫ ܢܫܐܘ ܐܢܐ	ܬܪܡ	906
ܒܪܝܟ ܕܐܘܪܚܗ ܠܐܘܣܝܐ	—	907
ܒܪܝܟ ܕܐܘܪܚܗ ܠܐܘܣܝܐ	ܬܪܢ	908
ܦܘܩ ܠܡܠܟܐ ܕܐܬܐ	ܬܪܢ	909
ܗܘ ܦܪܘܐ ܕܡܢܘܪܐ	ܬܪܣ	910
ܦܓܪܐ	ܬܪܥܐ	
ܦܗܪܣܬ	ܬܪܥܗ	

ܫܠܡ ܦܗܪܣܬ
ܘܟܠܗ ܕܟܬܒܐ

31 - ܐܢܫ ܘܫܡܫܐ

32 - ܐܚܝ ܕܒܡܫܝܚܐ

33 - (bis) ܐܚܝ ܕܒܡܫܝܚܐ

34 - (ter) ܐܚܝ ܕܒܡܫܝܚܐ

35 - (quater) ܐܚܝ ܕܒܡܫܝܚܐ

36 - ܚܒ ܐܚܐ ܡܫܝܚܐ

37 - ܫܘܒܚܐ ܠܒܪܗ ܕܐܒܐ

38 - ܐܘ ܡܫܝܚܐ ܡܪܢ

39 - ܦܪܘܩܢܐ ܕܡܠܟܐ

Noms des Compositeurs Modernes

A. B. Père Antoine Beylouni

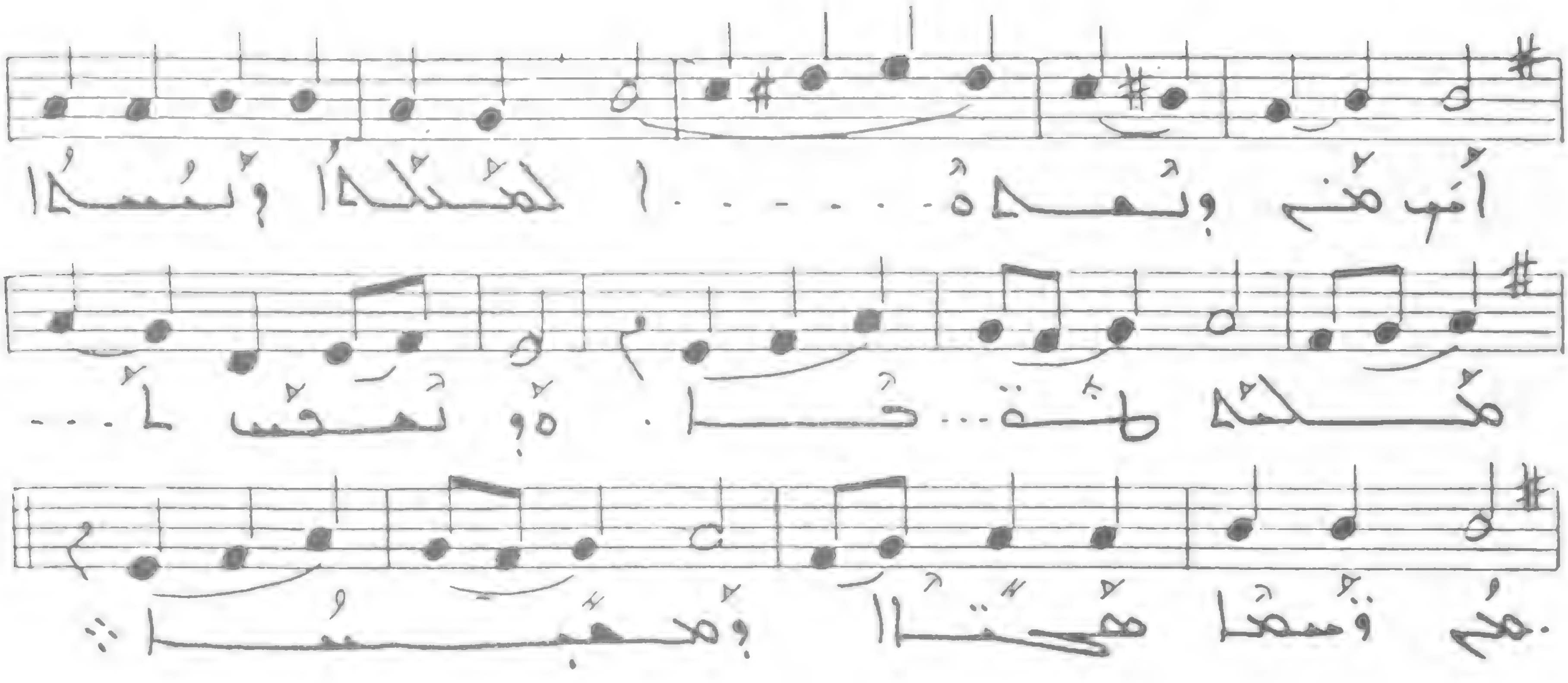
G. L. Dom Gabriel Lerchundi O.S.B.

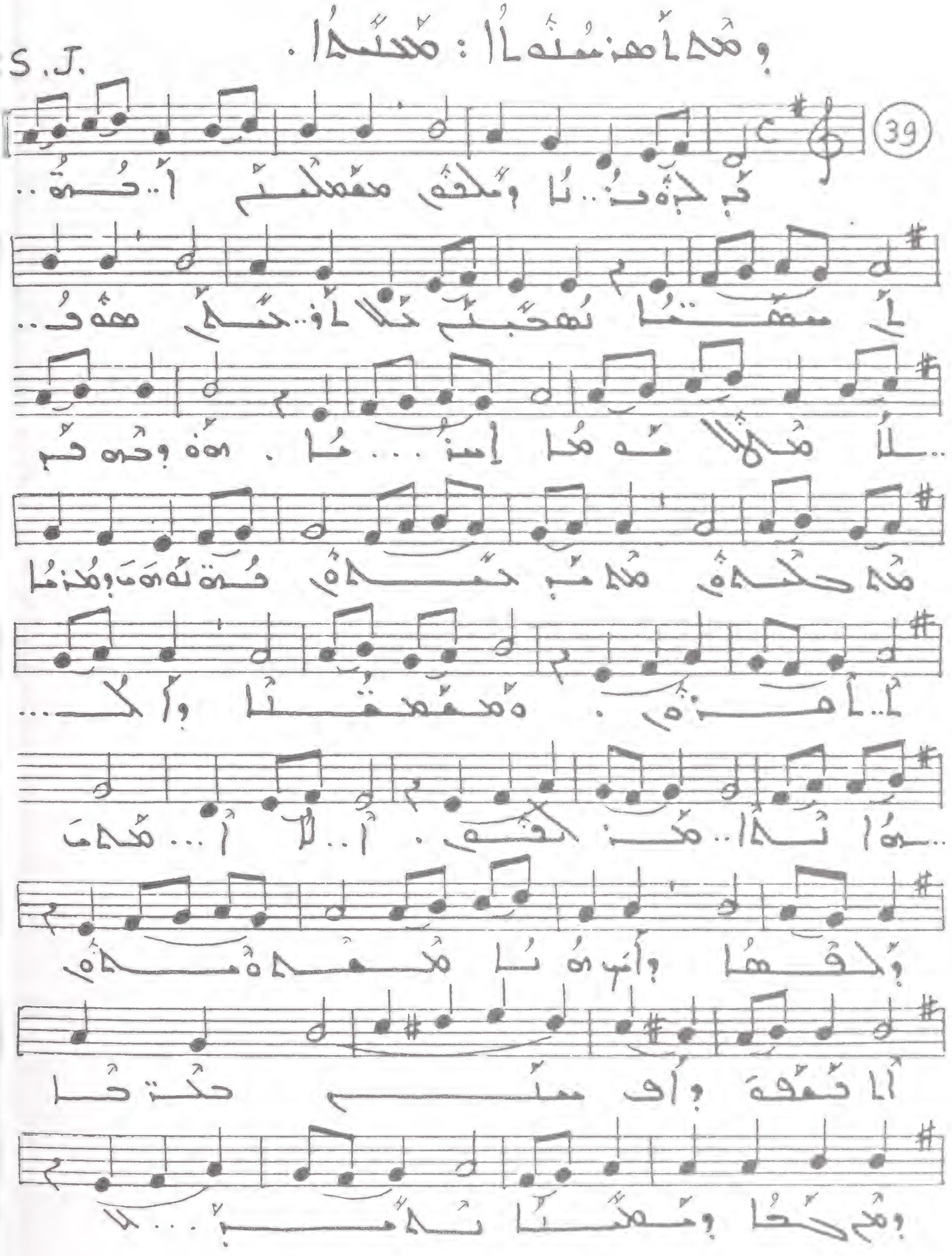
S. J. Simon Jargy

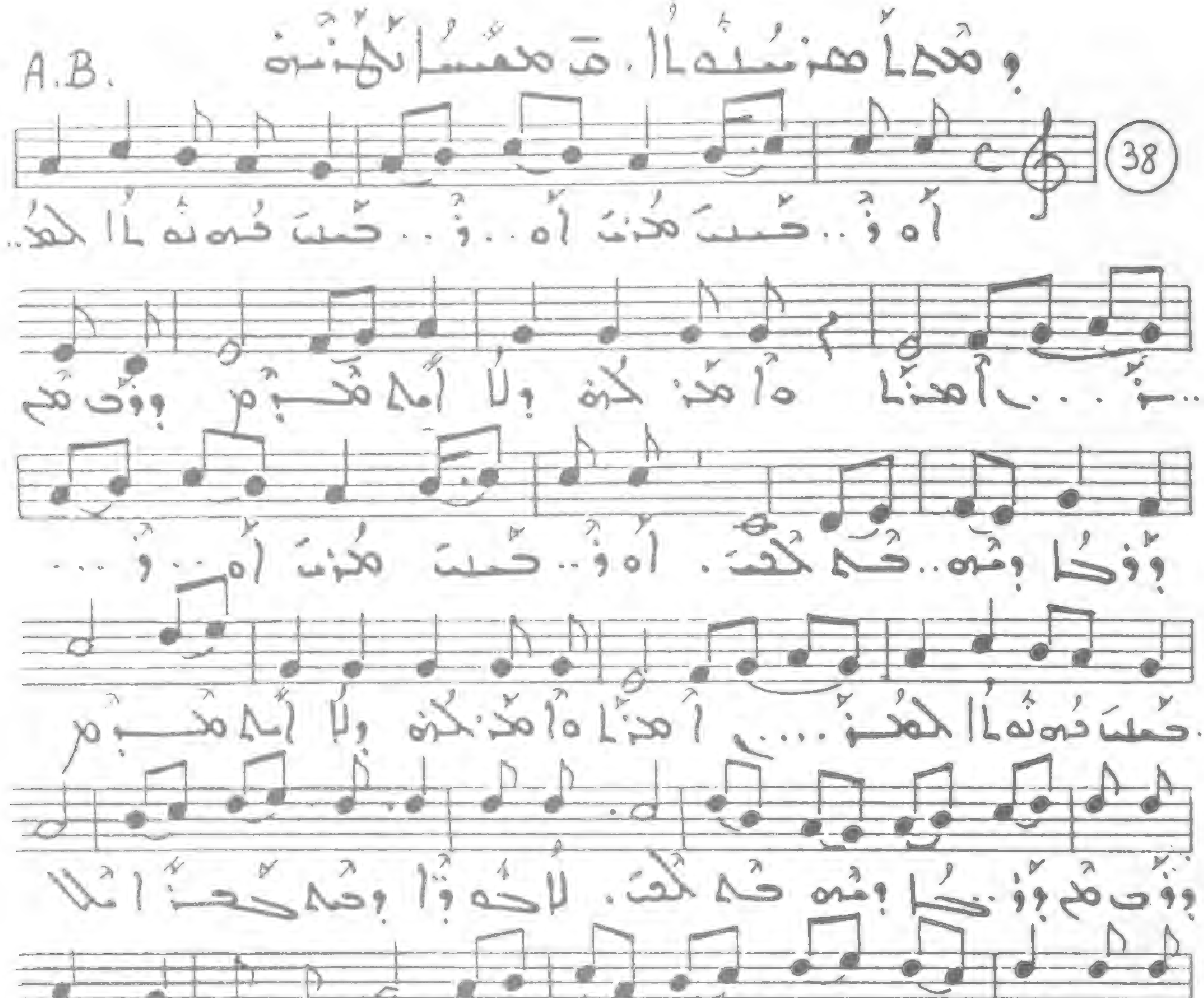
Z. M. Père Zacharie Melki

TABLE DU SUPPLEMENT par Nº

1.	ܩܢܝ ܠܟܝ	16.	ܡܦܢܝ ܡܢ ܡܫܡܗ
2.	ܠܟܪܡܝ ܐܒܝܒ	17.	ܠܐ ܘܢܐ ܡܕܢ ܛܘܫܡܪ
3.	ܐܦܘܩܝ ܘܐܫܩܝ	18.	ܐܣܦܐ ܕܗܒ ܡܠܠܐ
4.	ܠܠܠܐ ܟܢܪܐ	19.	ܐܡܝ ܛܟܢܪܐ
5	ܒܘܠܗ ܦܓܪܗ	20.	ܚܠܡܐ ܕܡܘܚܘܦ
6.	ܠܫܡܐ ܕܩܫܡܝ	21.	ܗܐ ܟܚܪ ܡܩܡܠܝ
7.	ܡܫܘܚܐ ܕܫܢܐ	22.	ܠܠܐ ܛܠܘ ܩܝ ܡܢܘ ܘܡܚ
8.	ܦܪܐ ܟܗܘ ܡܪܢܐ	23.	ܚܠܝܡ ܐܘܪ
9.	ܠܠܠܐ ܘܕܡܘܥ ܟܒܠܐ	24.	ܫܠܘܐܐ ܘܚܡܢܐ
10.	ܟܢܫܪܐ ܘܟܡܠܗܝܢܐ	25.	(bis) ܫܠܘܐܐ ܘܚܡܢܐ
11.	ܟܢܫܪܗܘܢ ܘܟܪܐ	26.	ܚܟܡ ܟܒܗ ܘܡܠܟܐ
12.	ܦܪܝܫܡ ܠܟܘܐ	27.	ܦܪܣܡ
13.	ܗܘܠܗ ܢܦܫܝ ܦܪܡܐ	28.	(bis) ܦܪܣܡ
14.	ܡܘܢܐ ܛܠܡܟܐ	29.	ܠܡܫܘܐܝ ܡܪܢ
15.	ܠܠܐ ܗܘܐ ܐܘܚܐ	30.	ܢܘܚܐ ܘܠܡ ܩܡܦ




S.J.
39


A.B.
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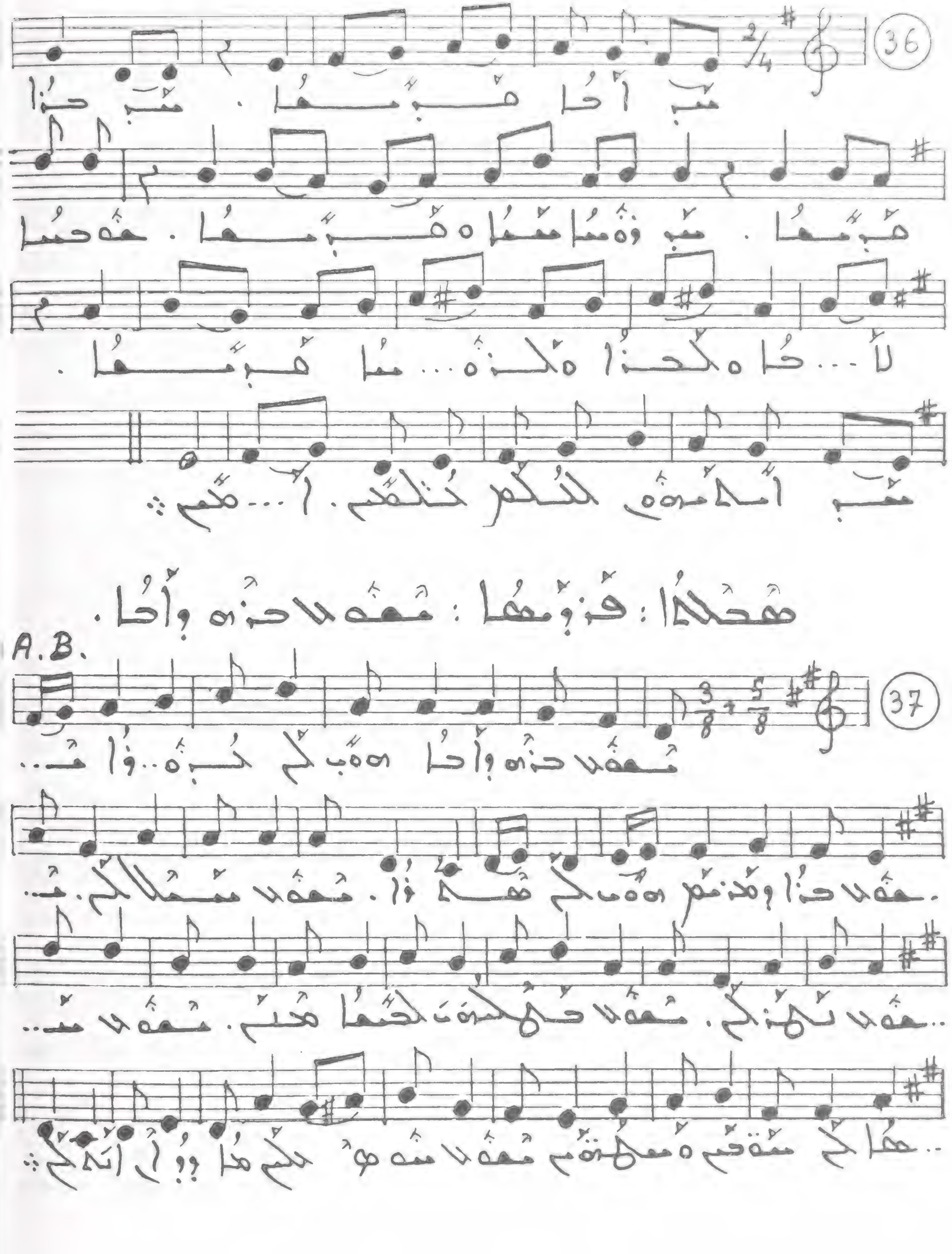
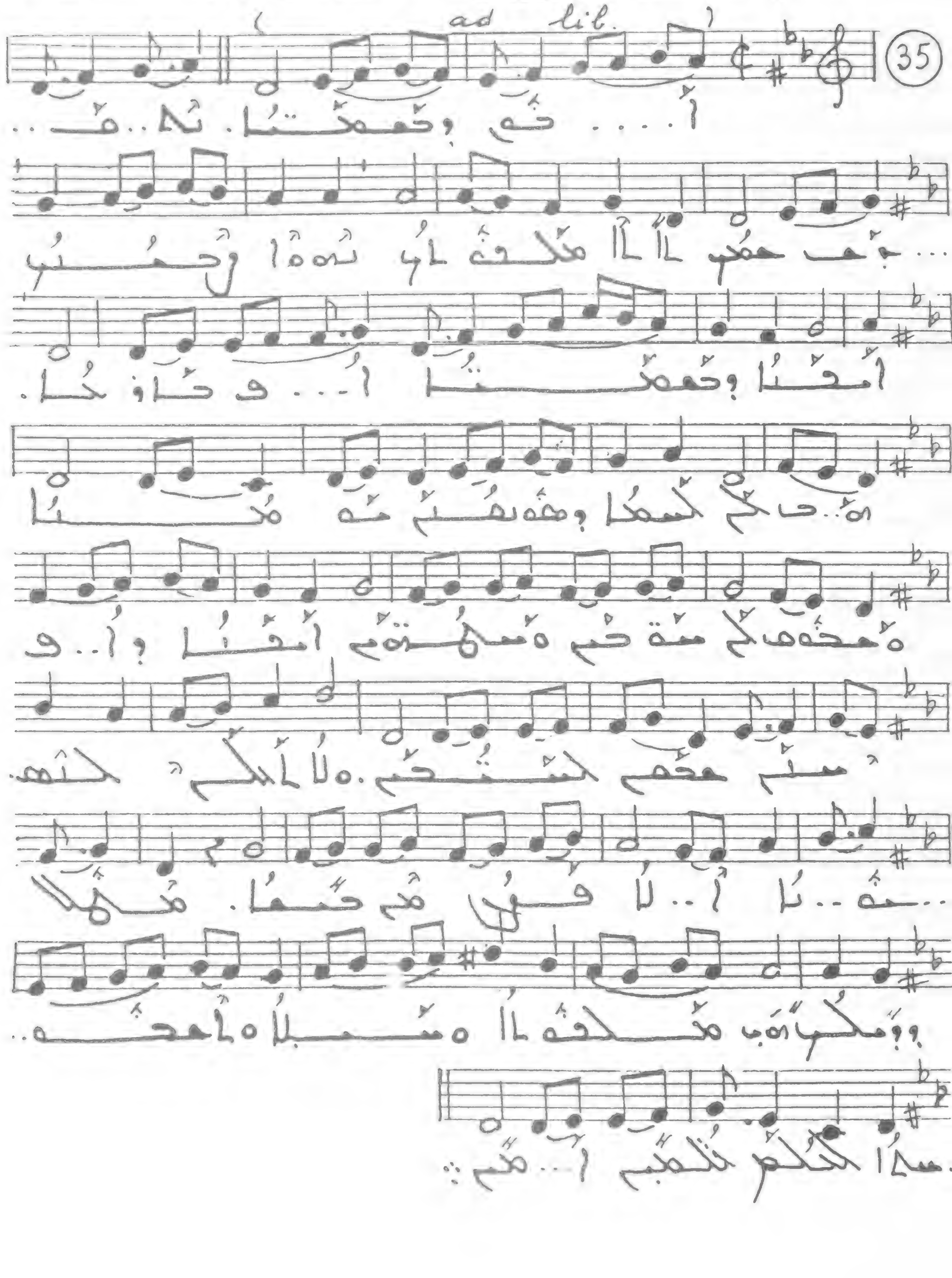

36
A.B.
37

A. B.



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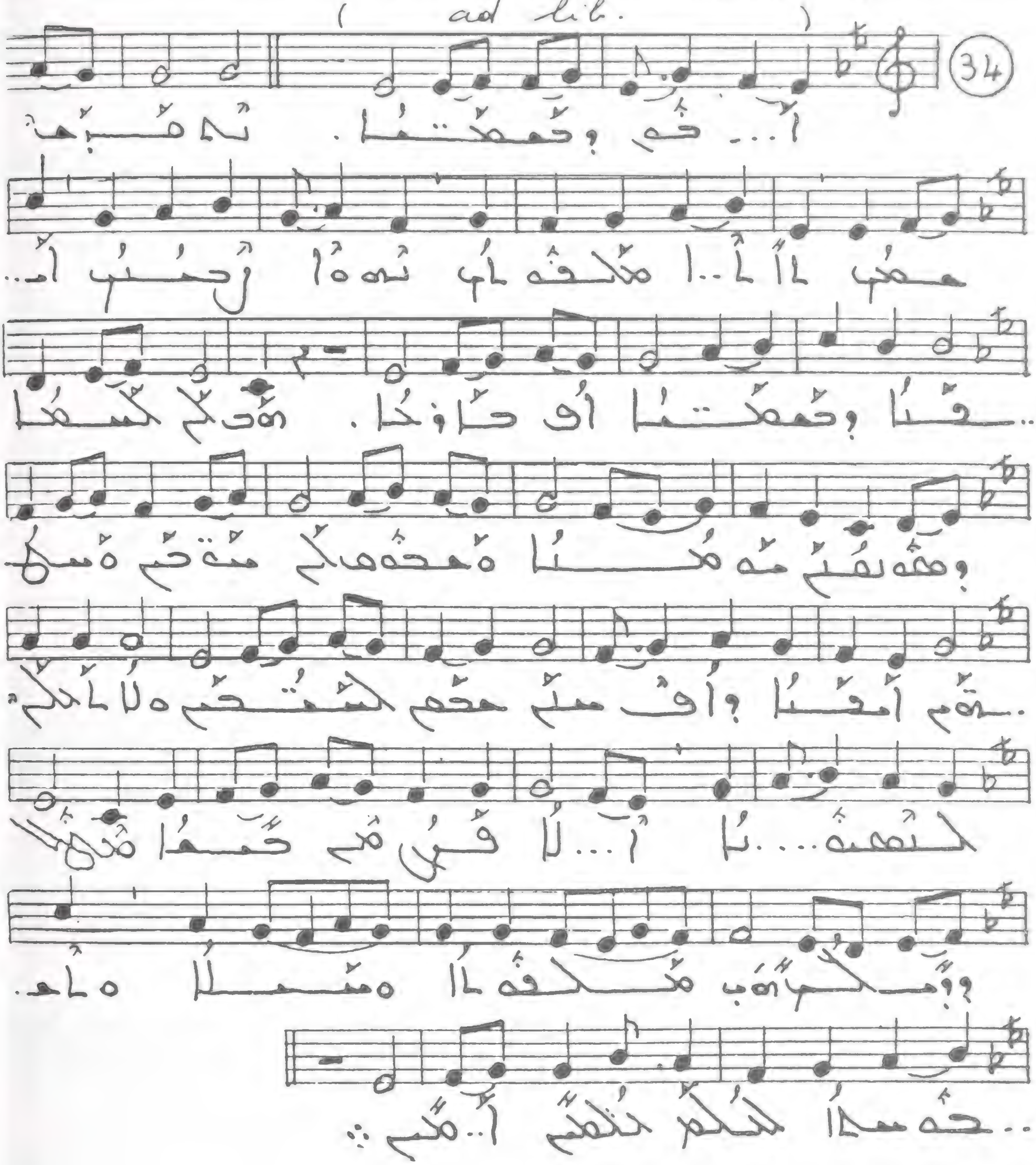

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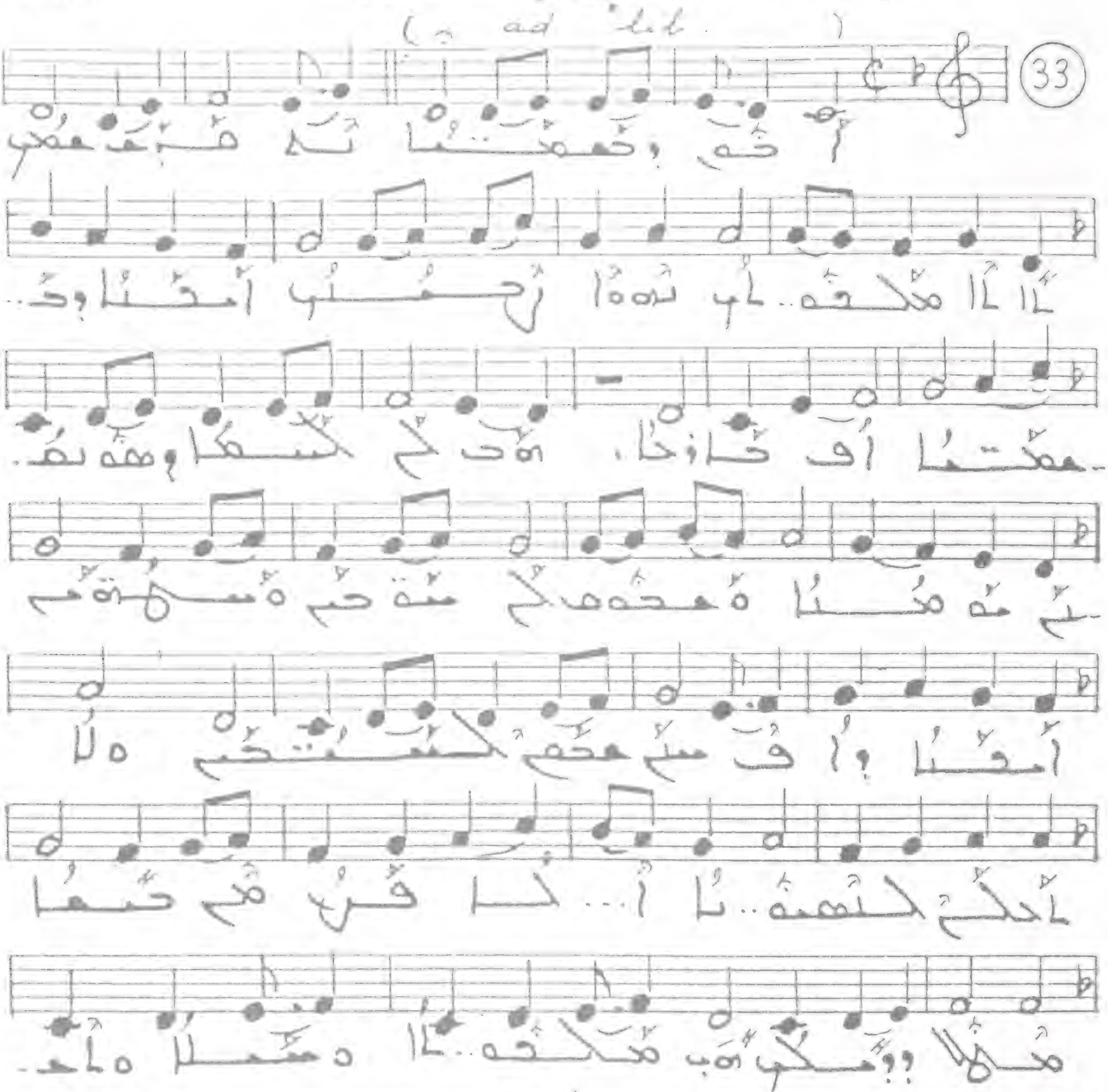

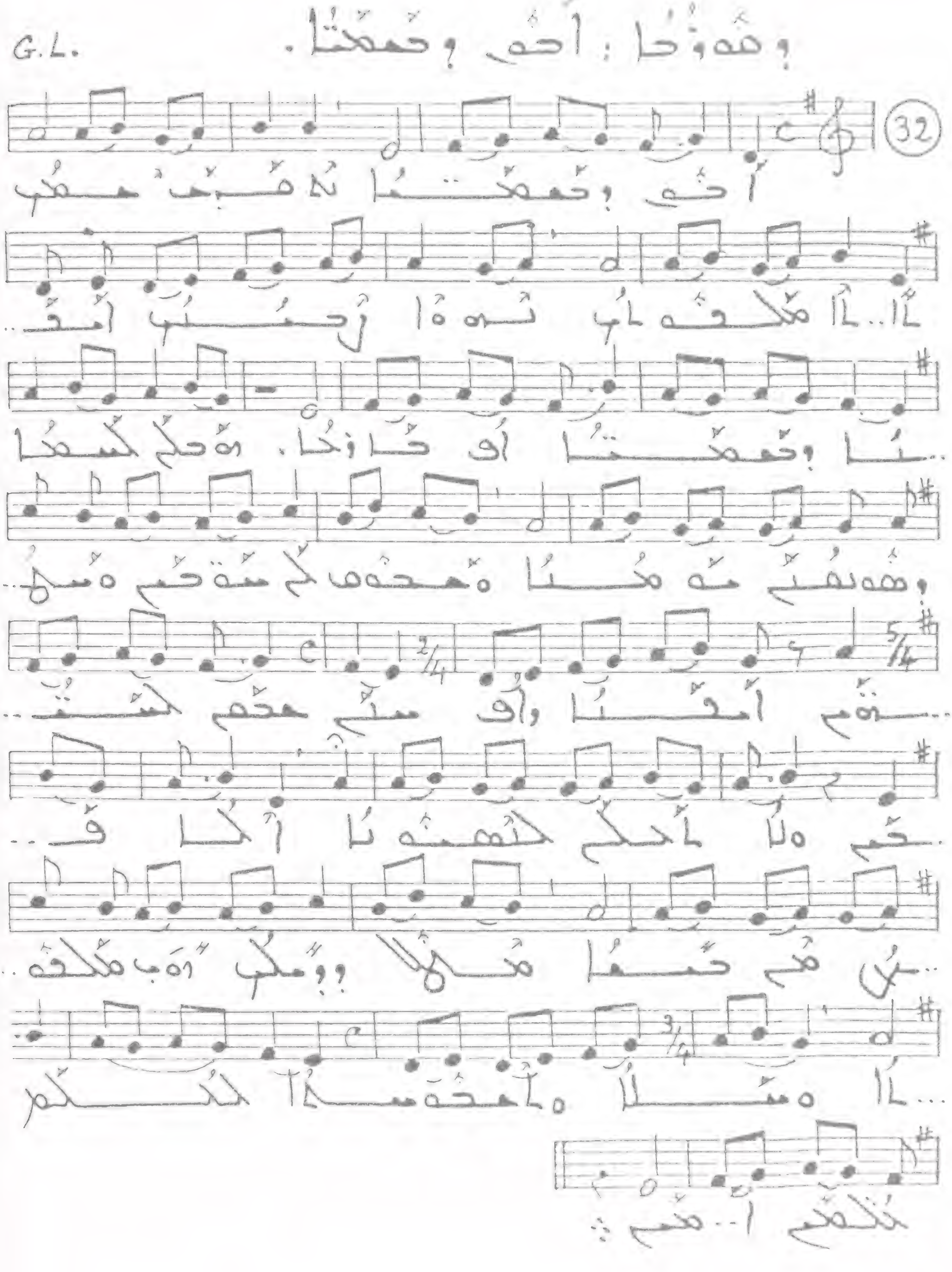
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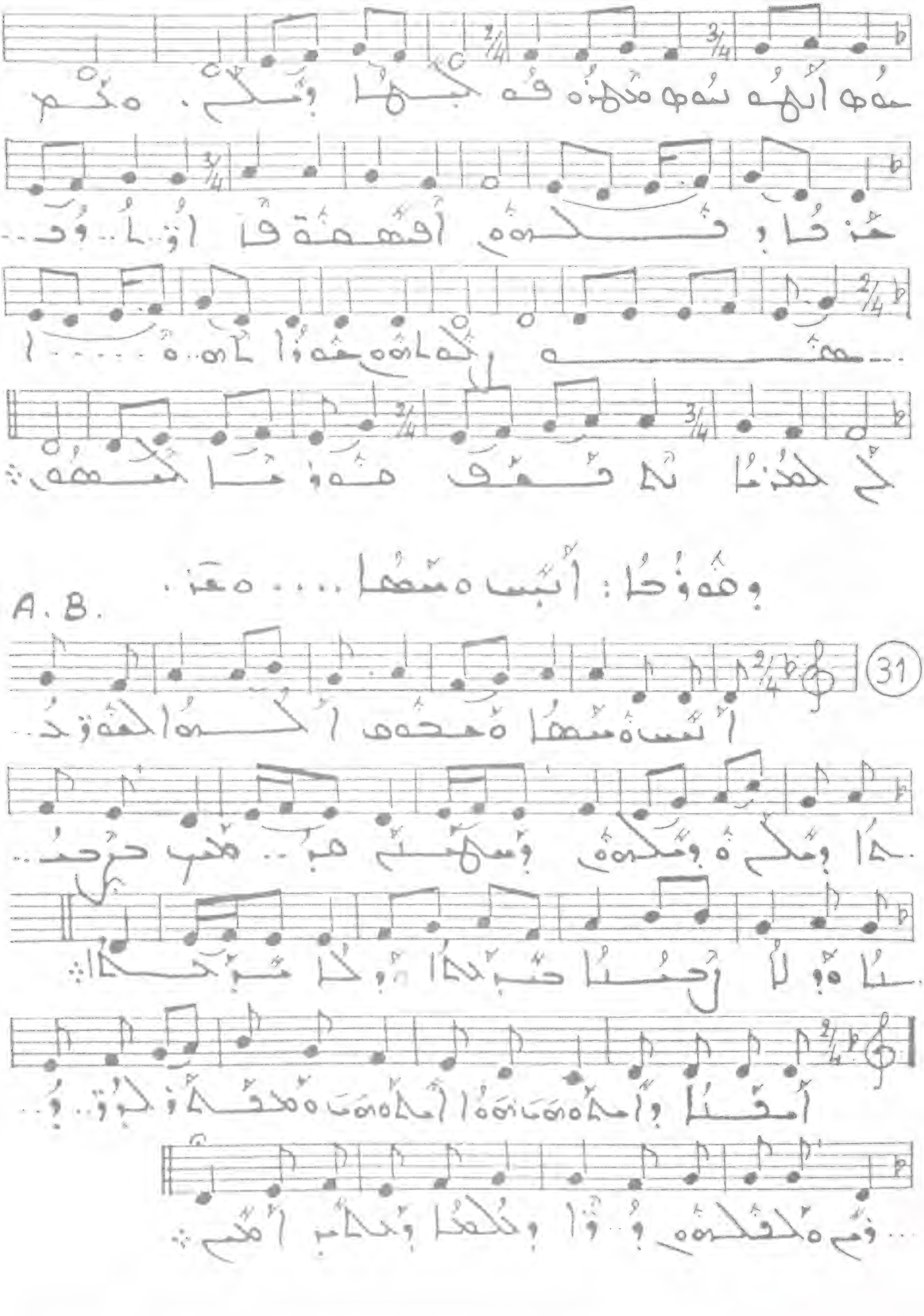
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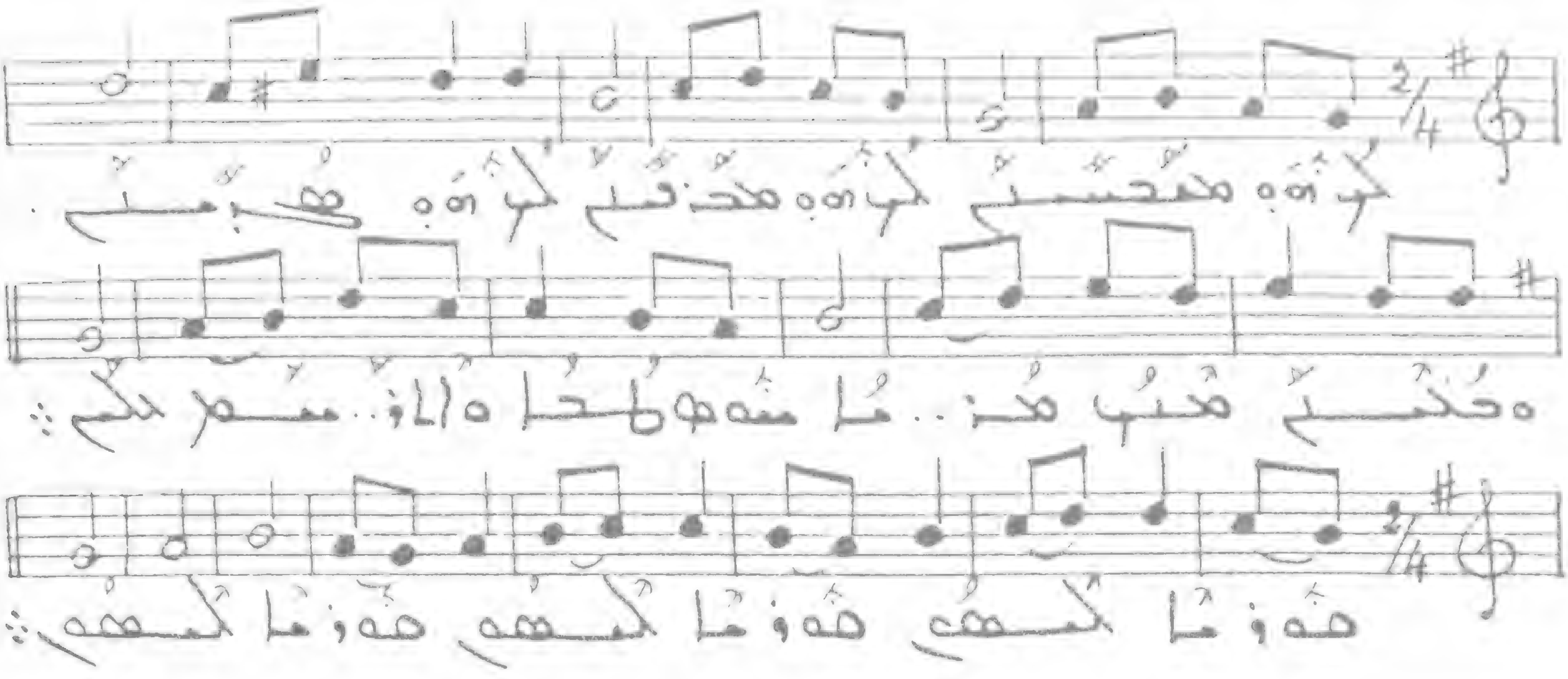

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Z. M.

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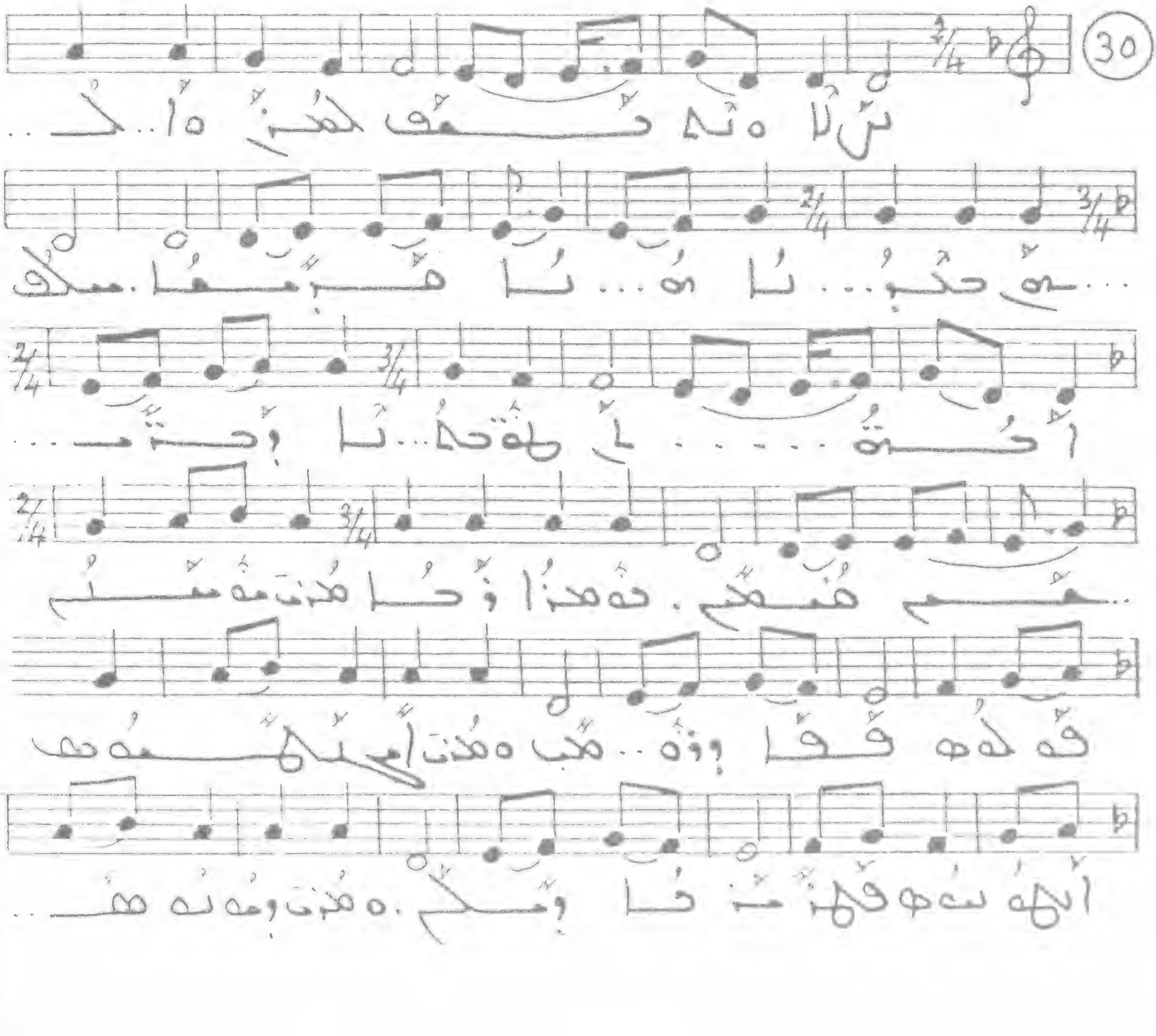

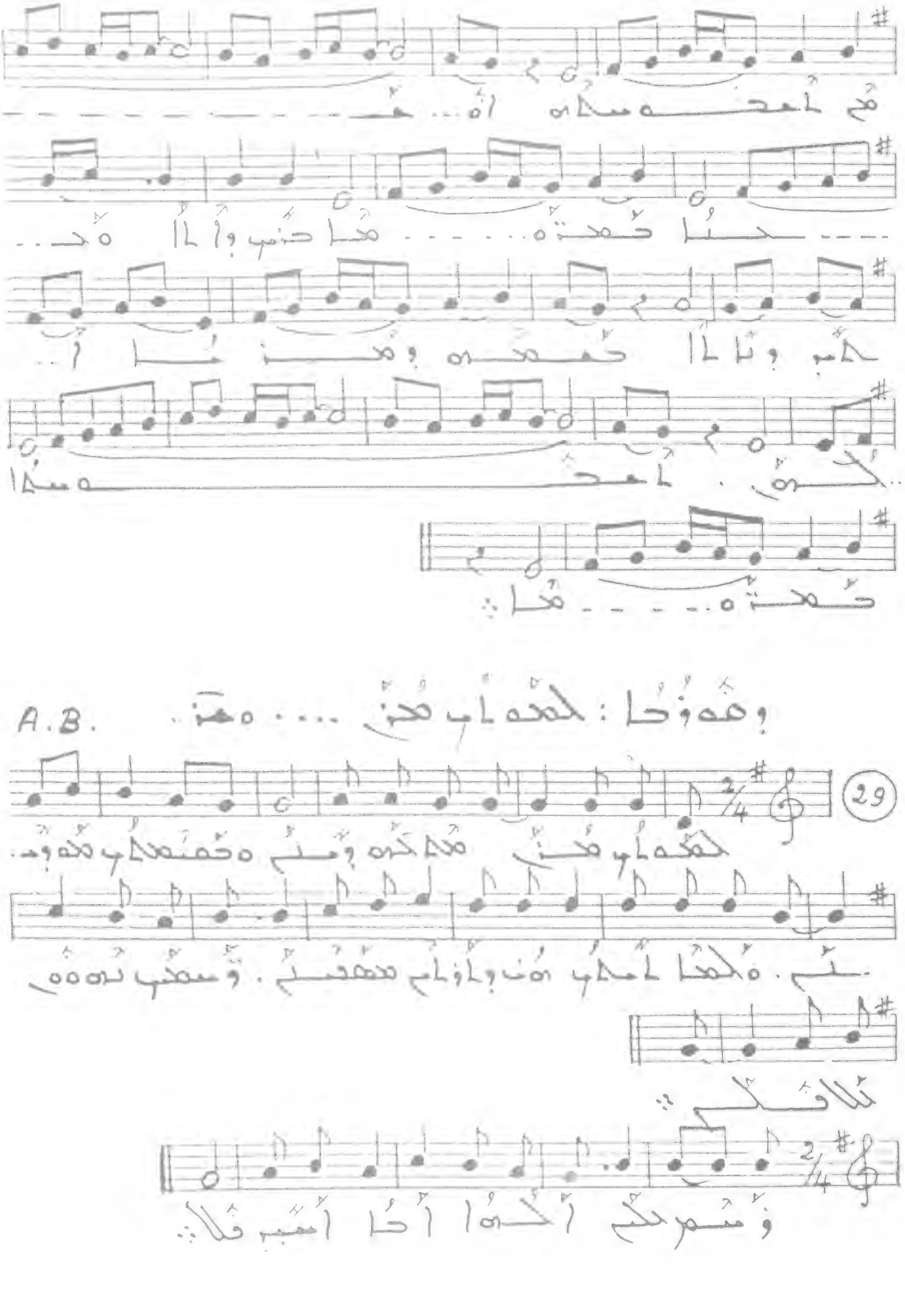
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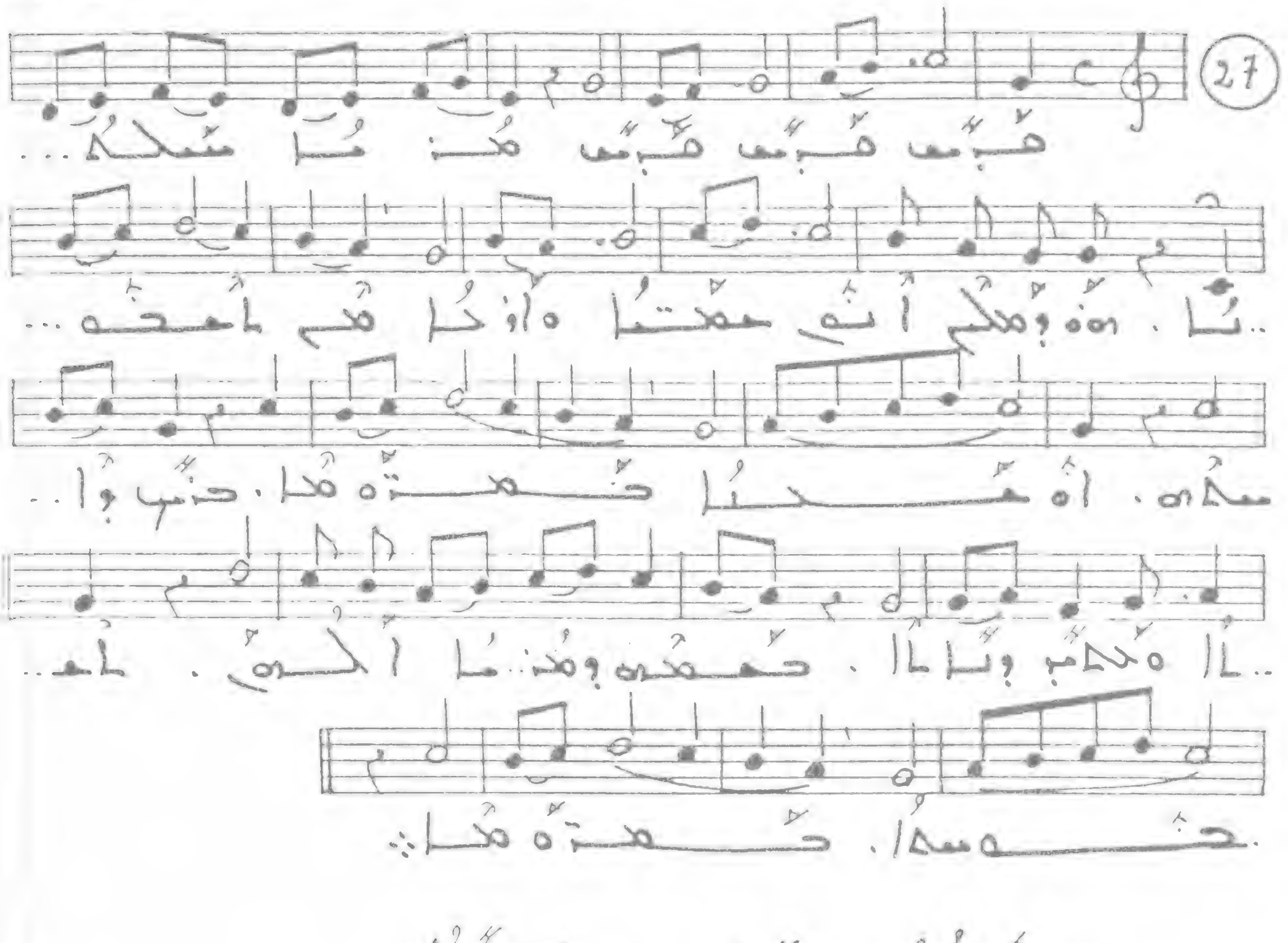

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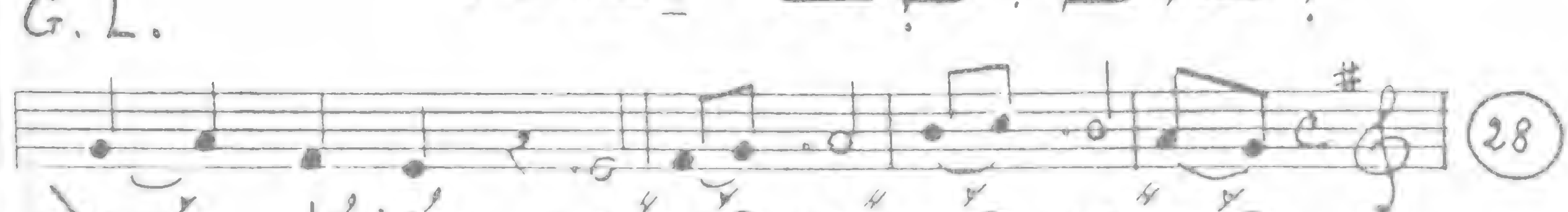

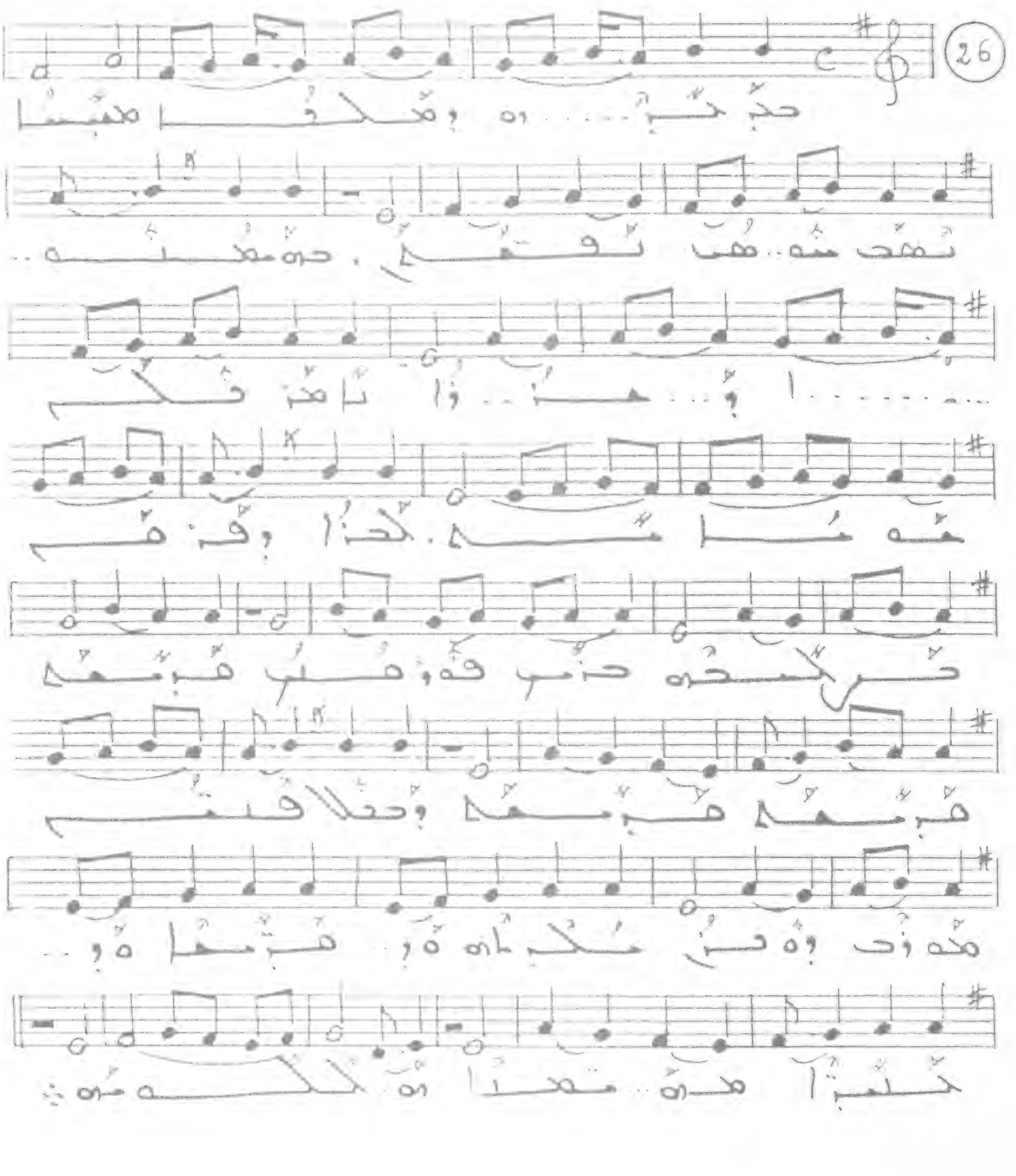

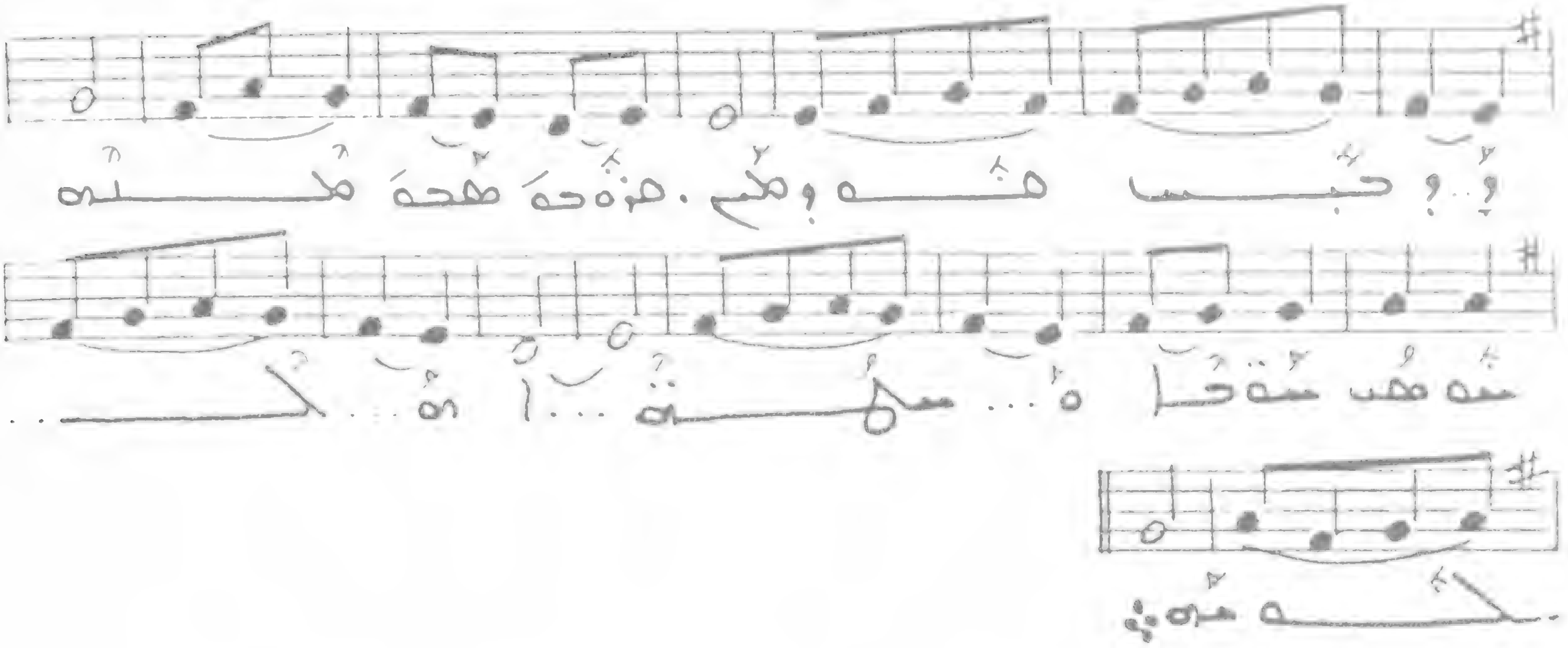

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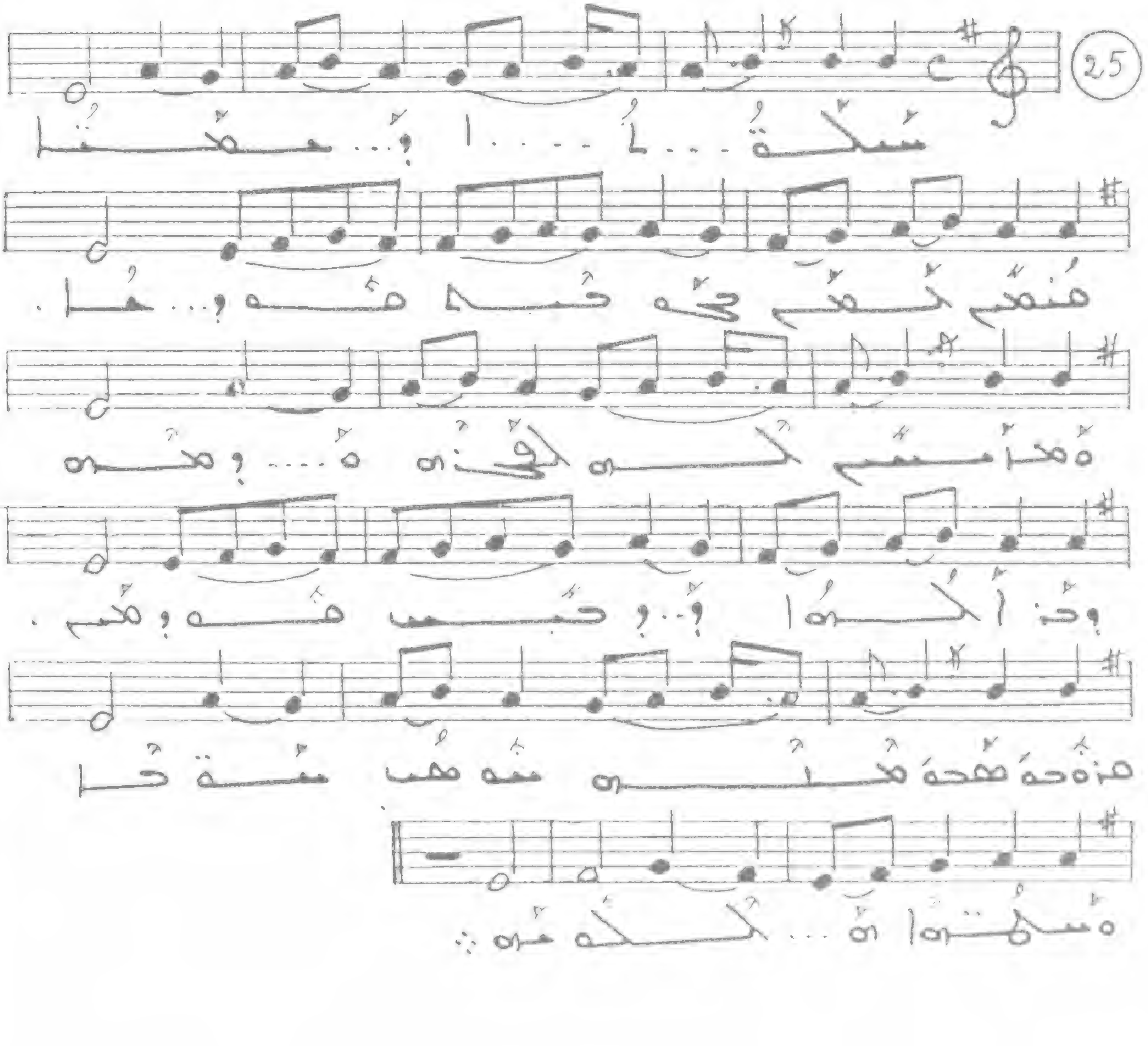

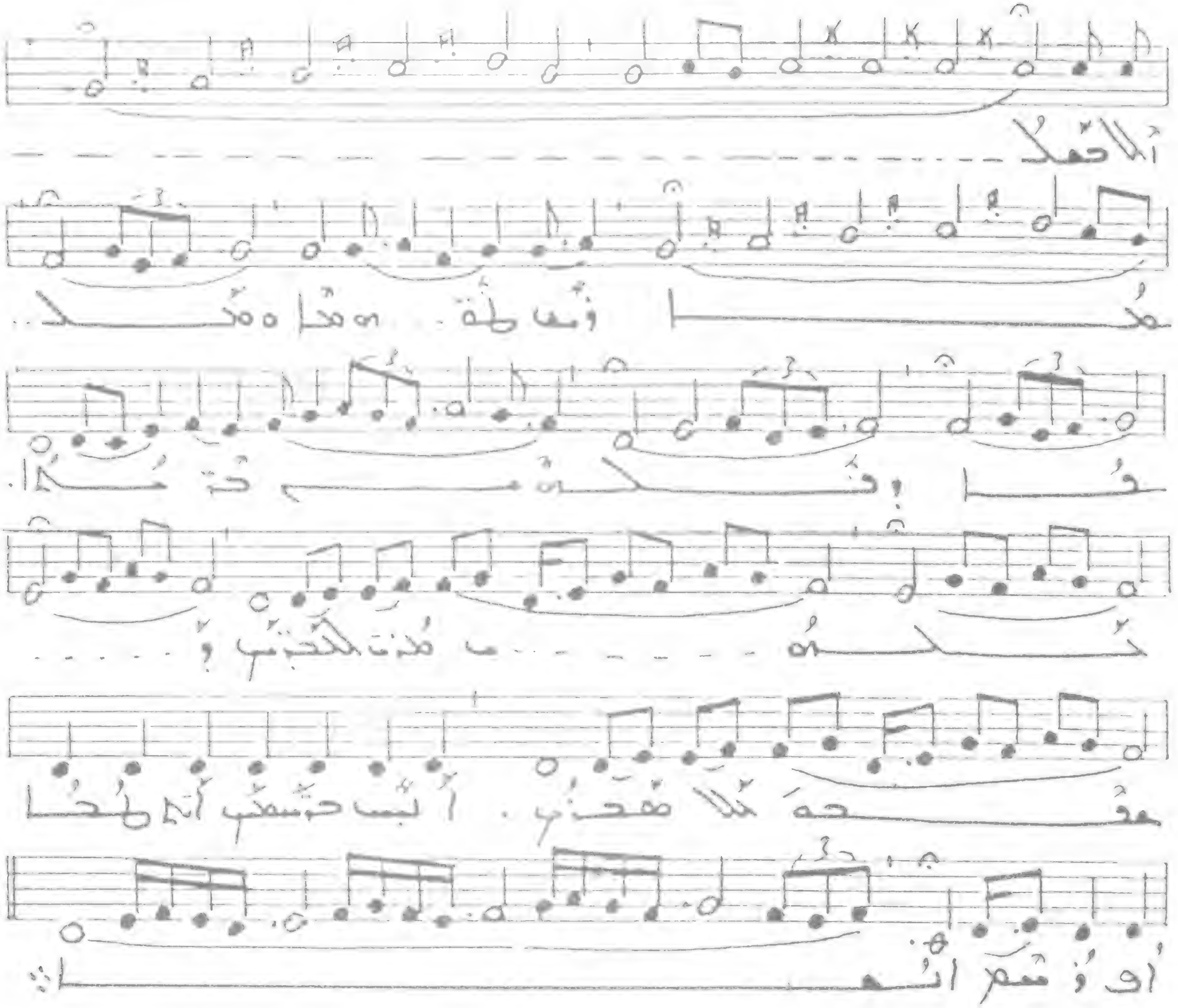

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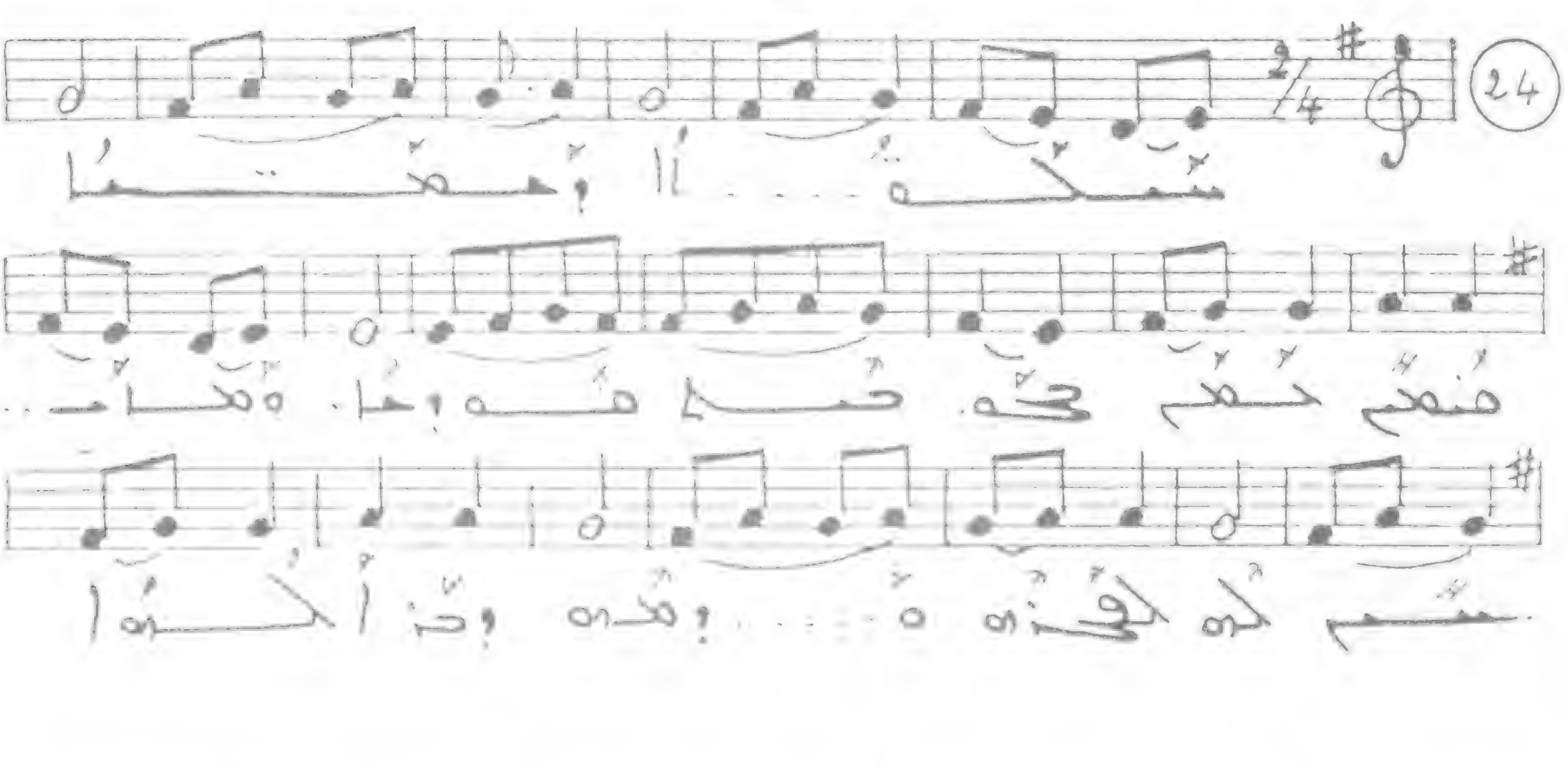

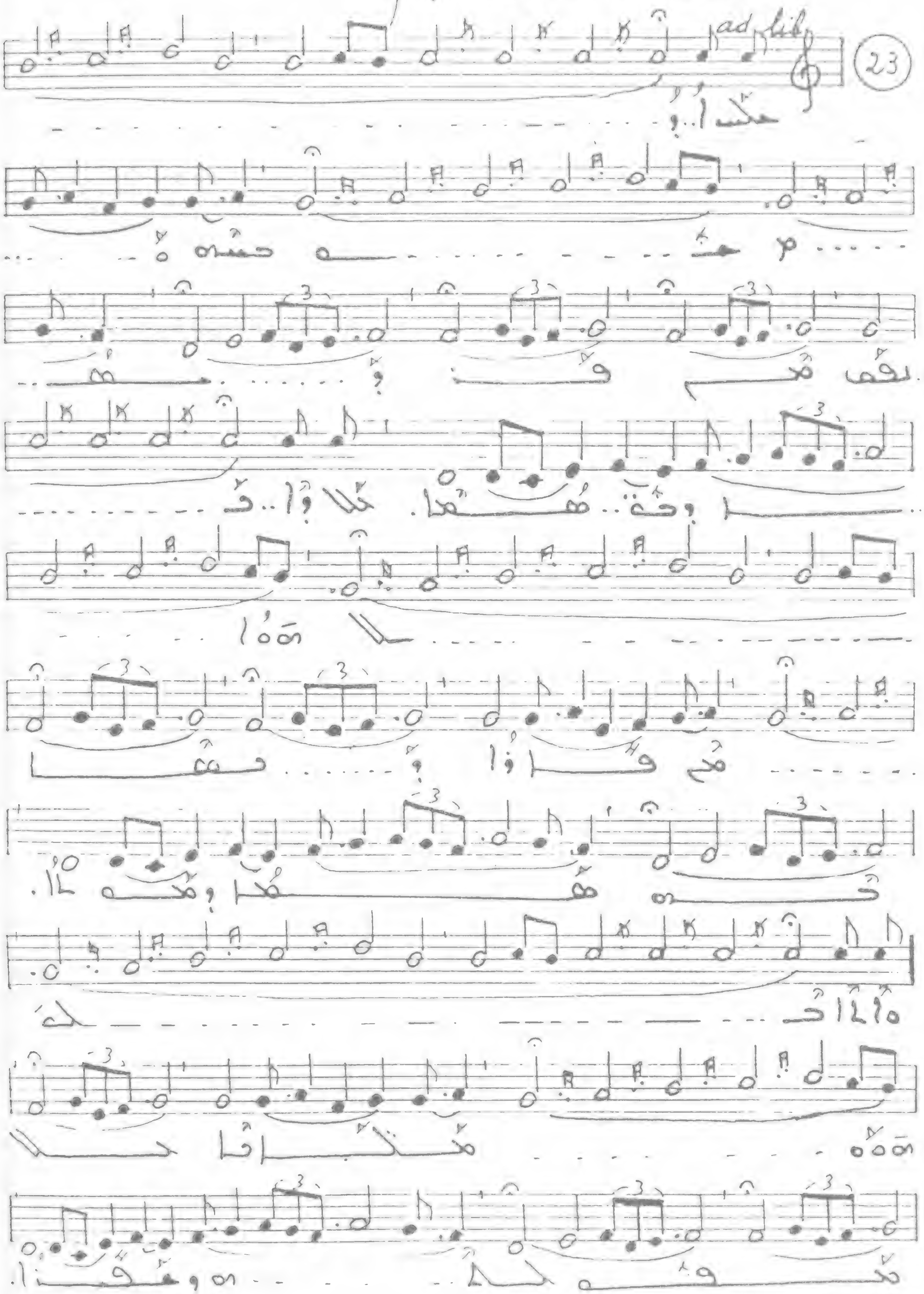
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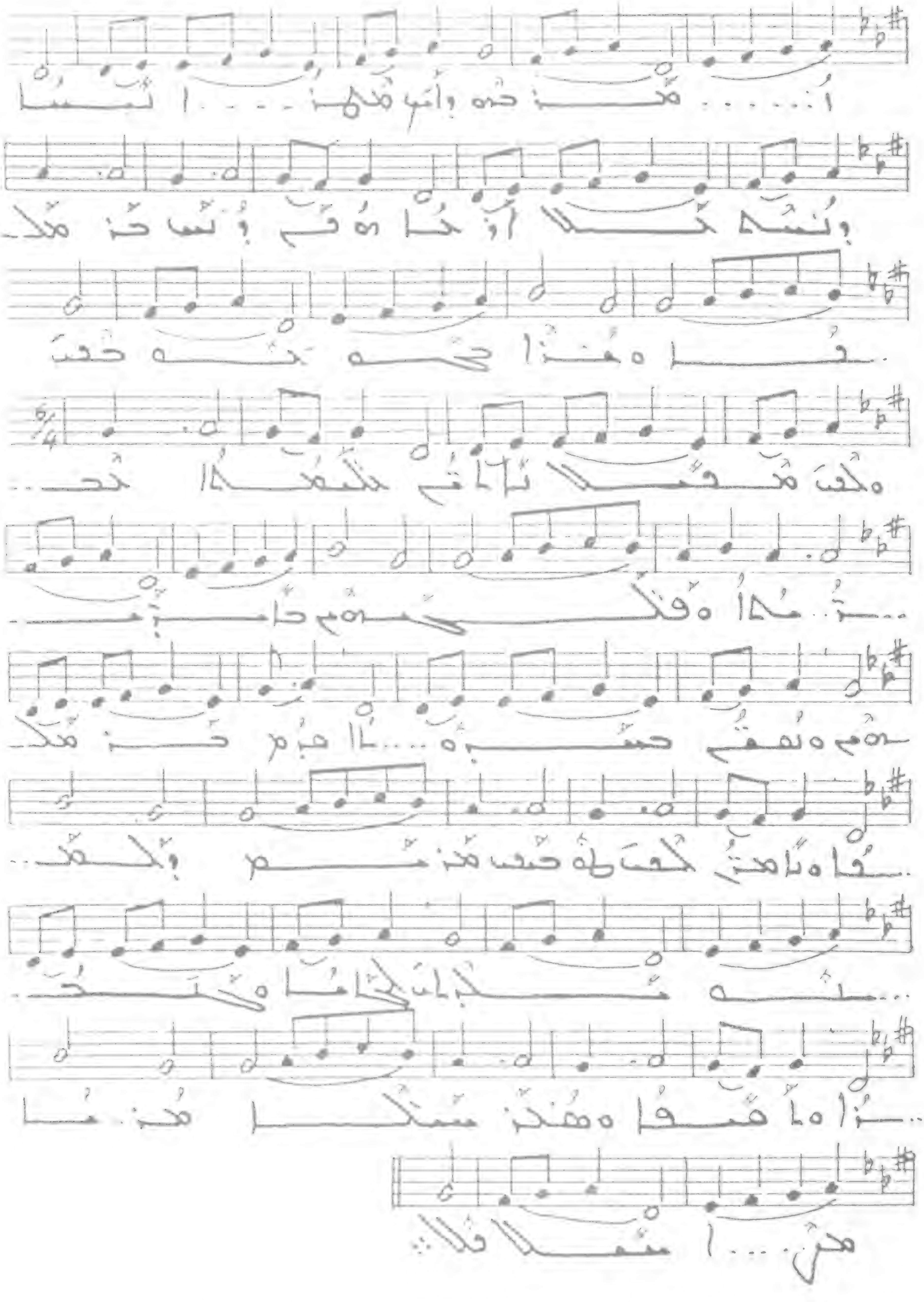

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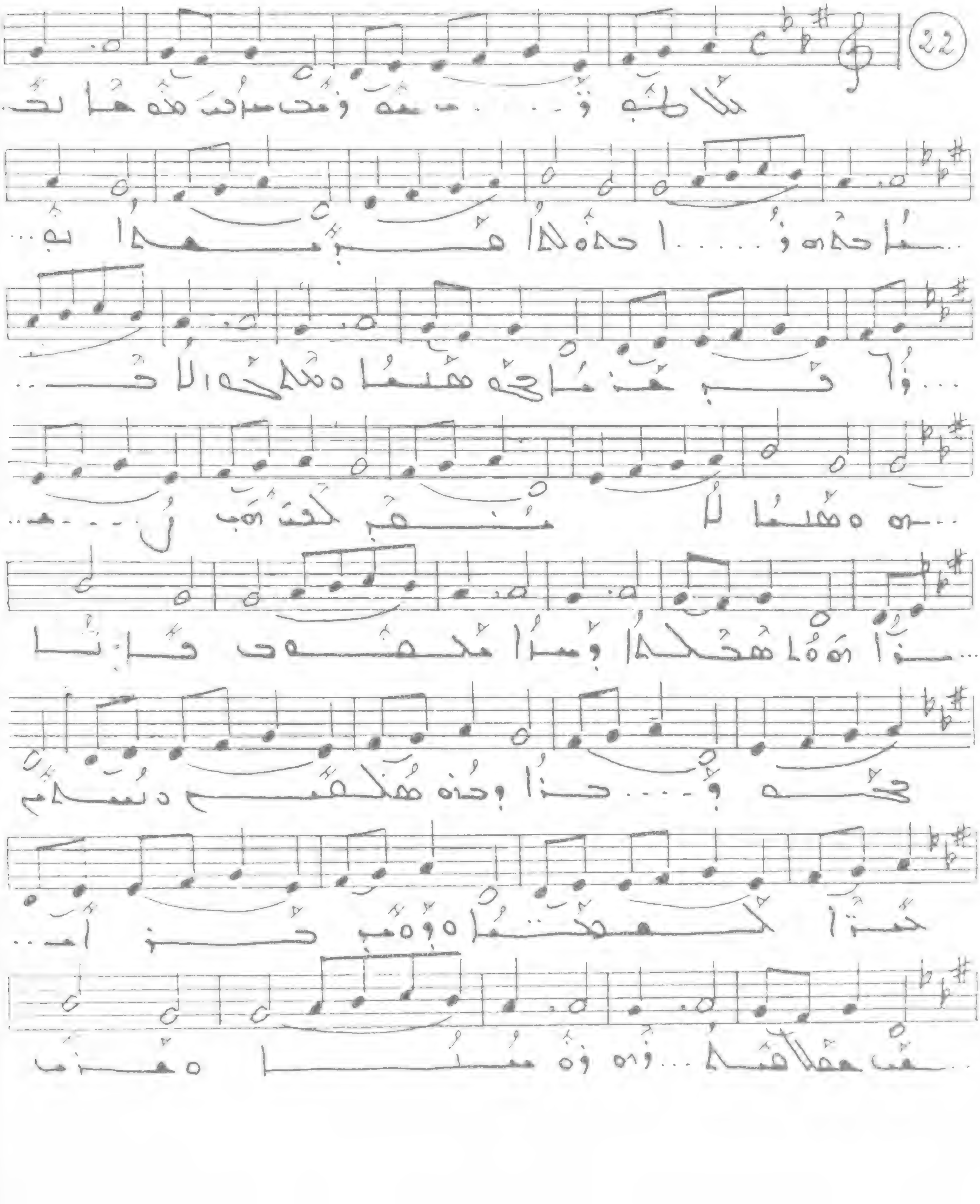

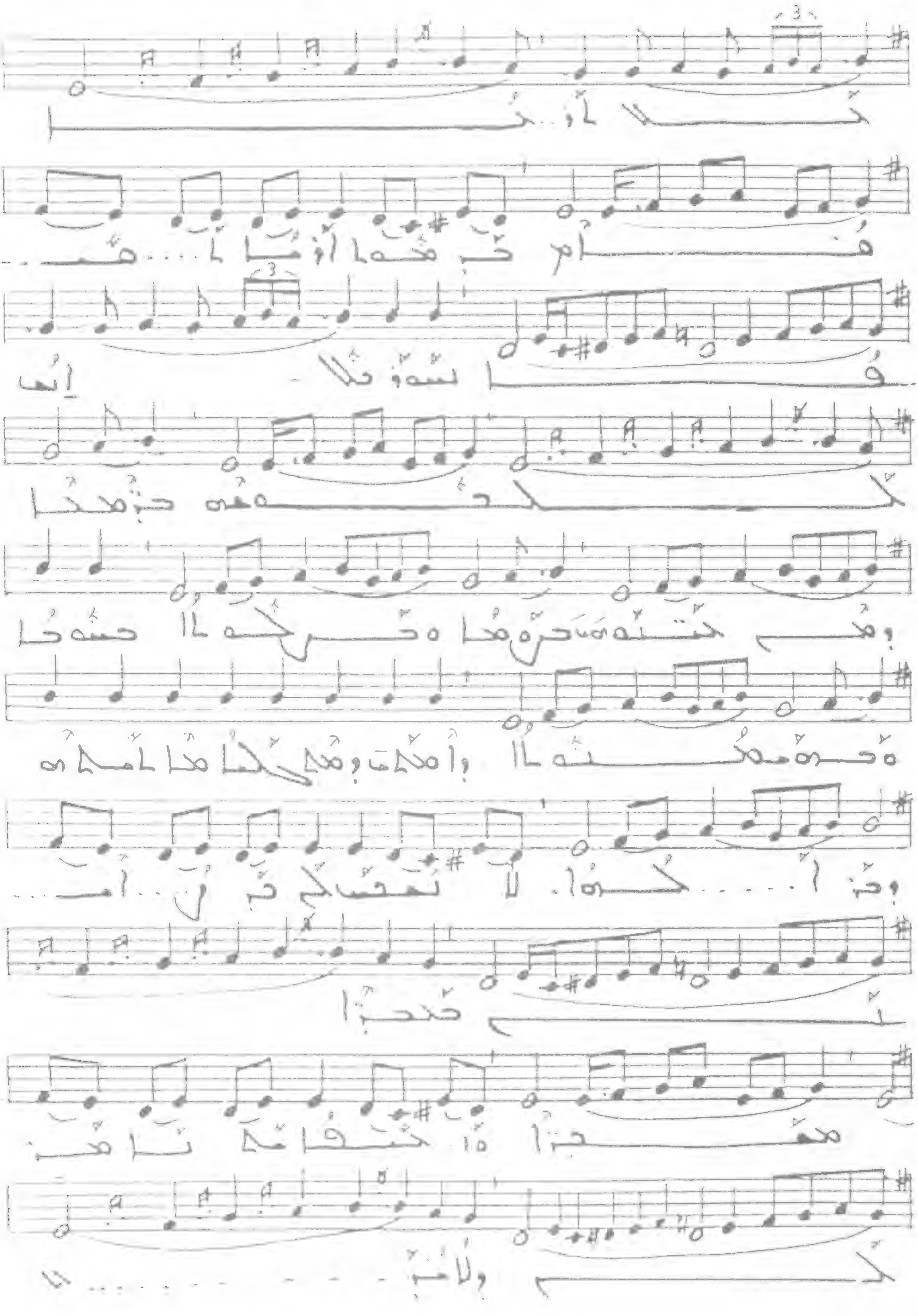

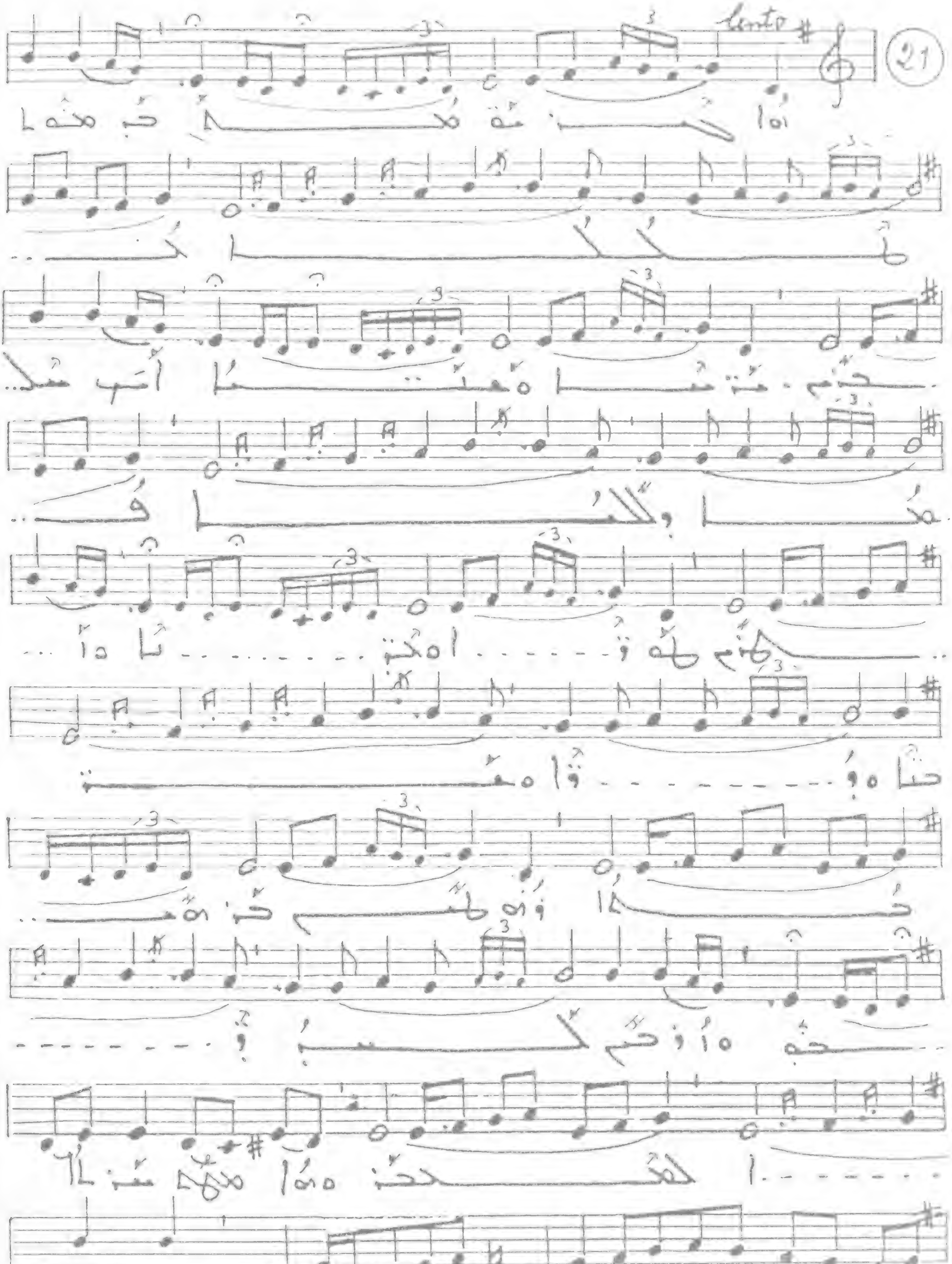
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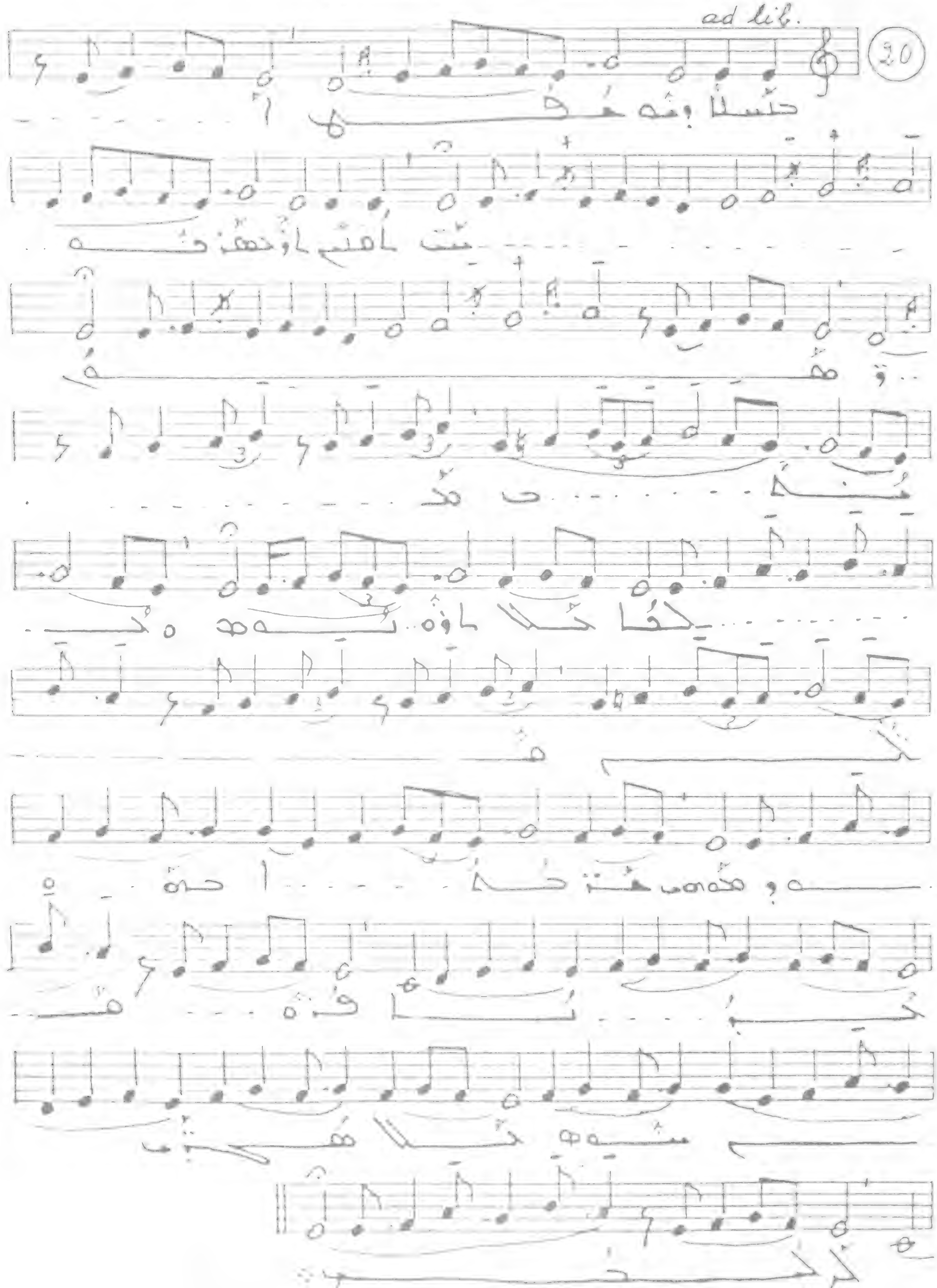
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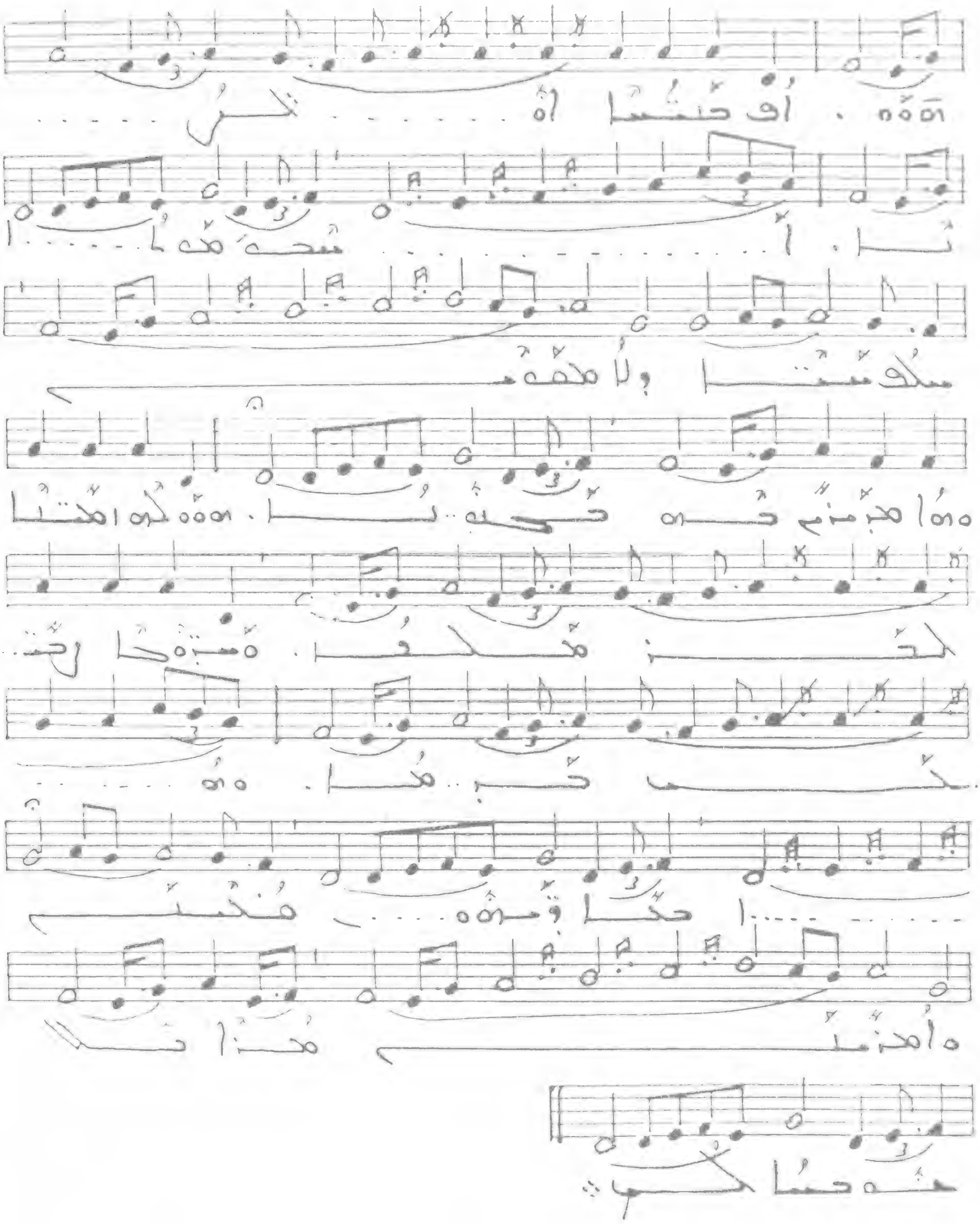

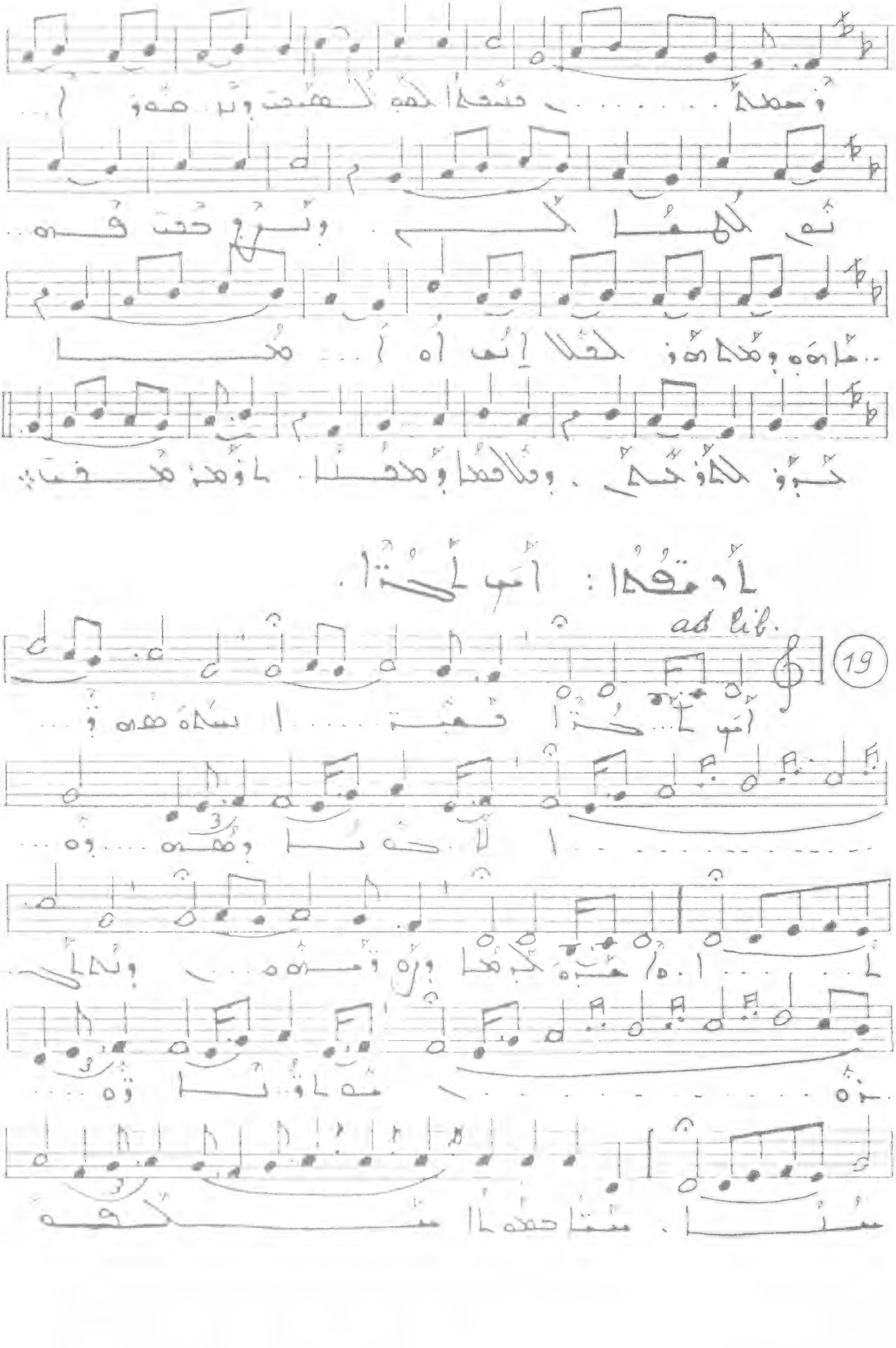

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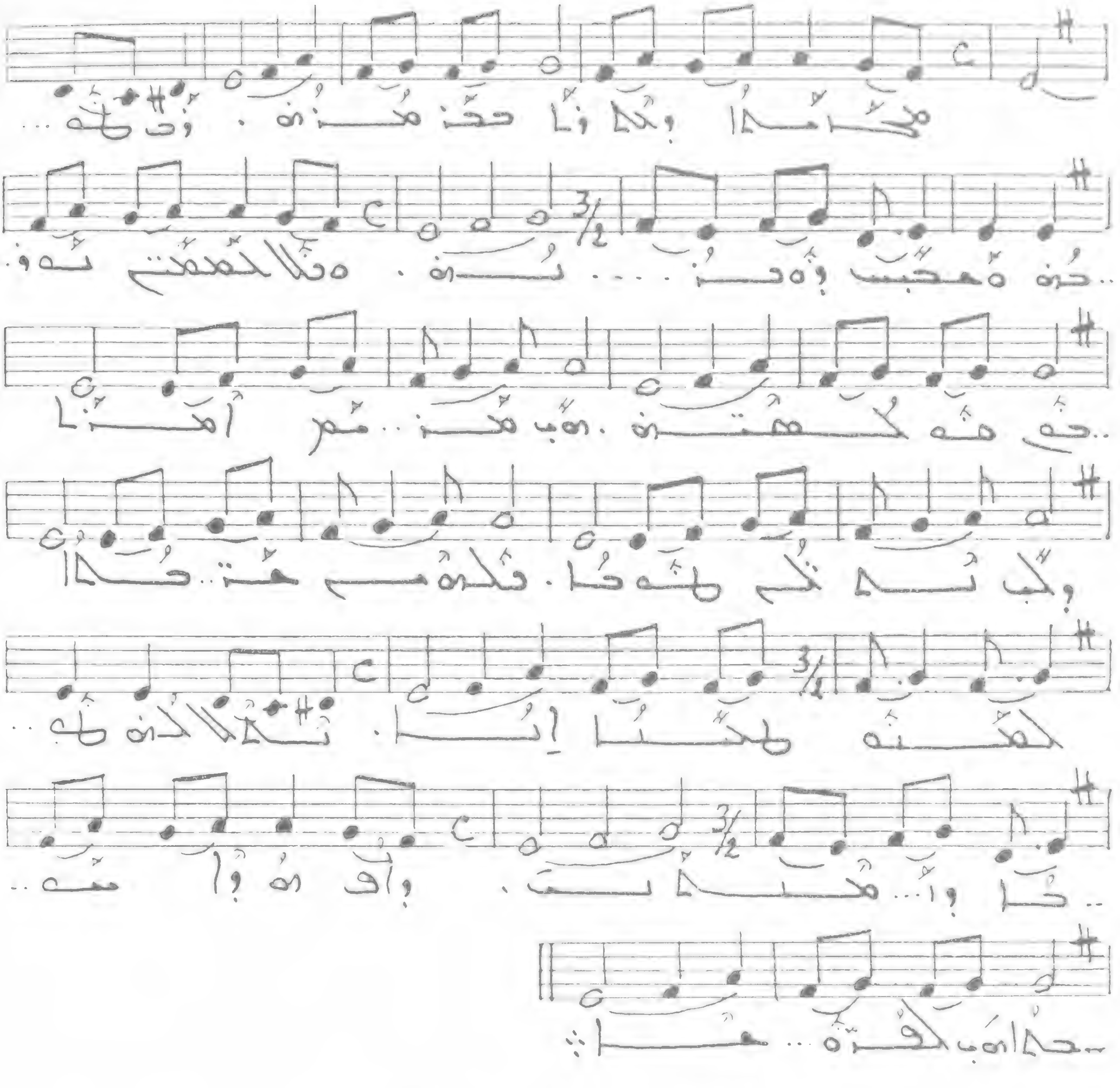

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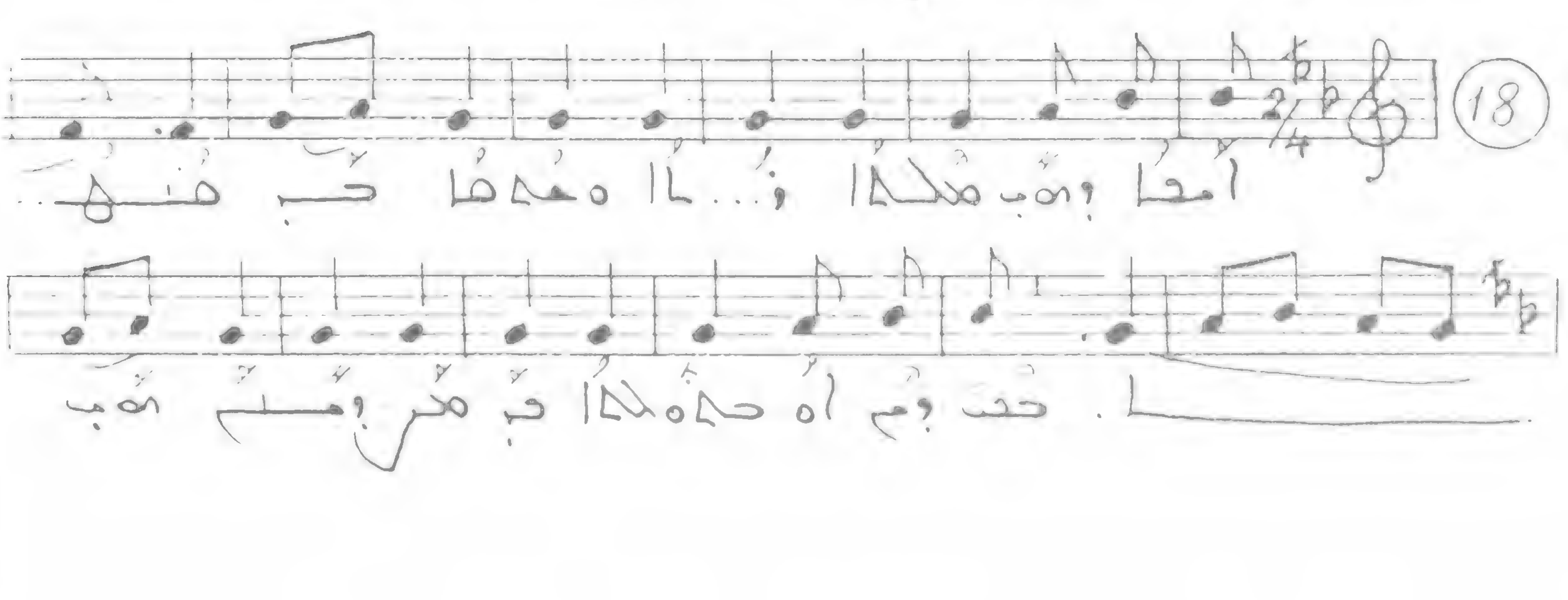

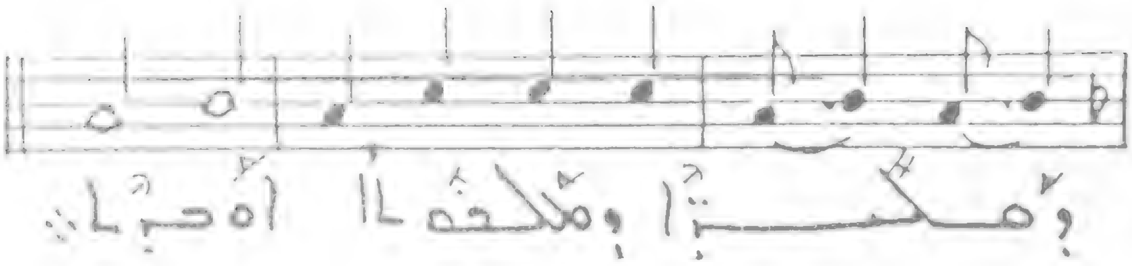

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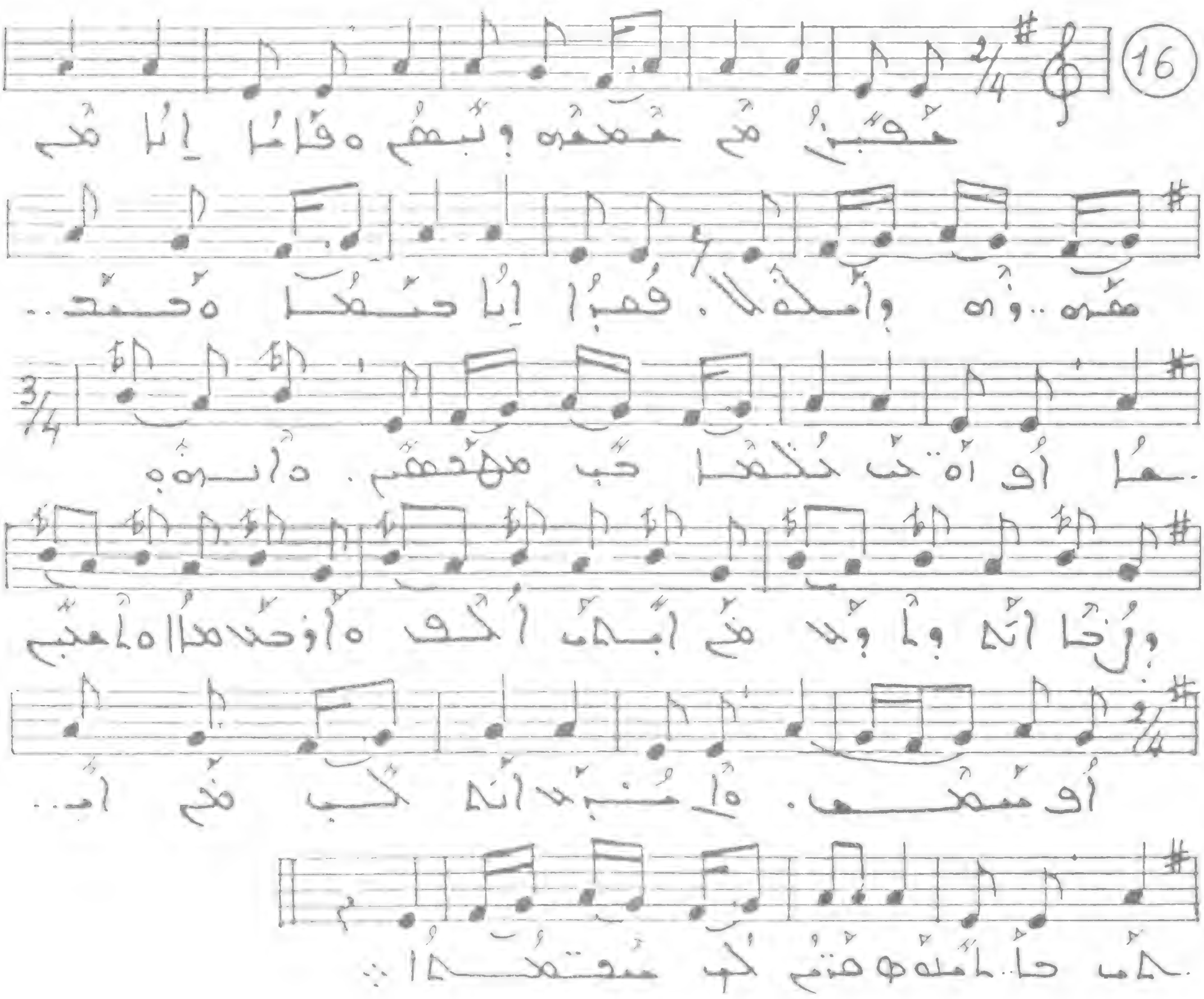

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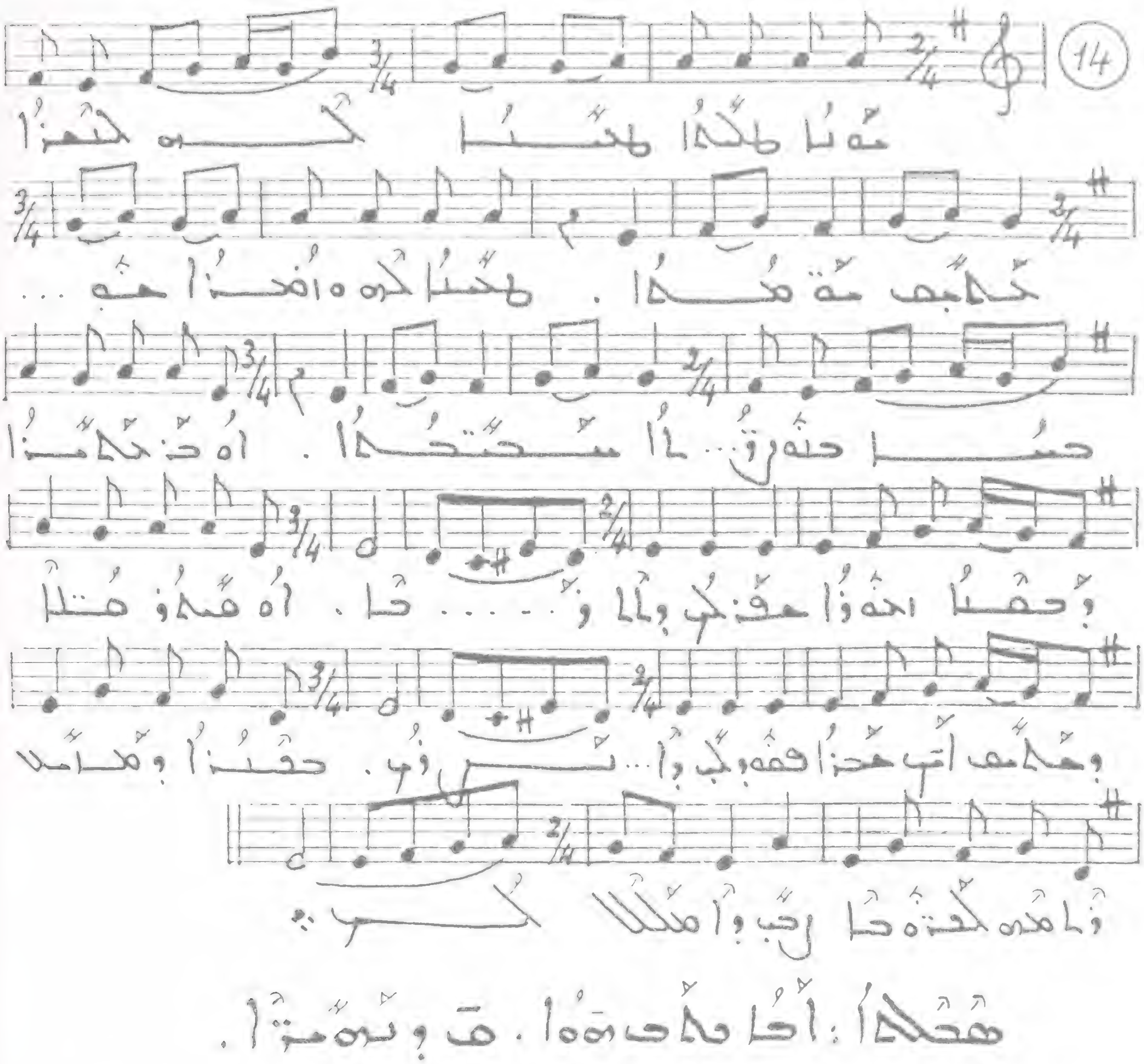
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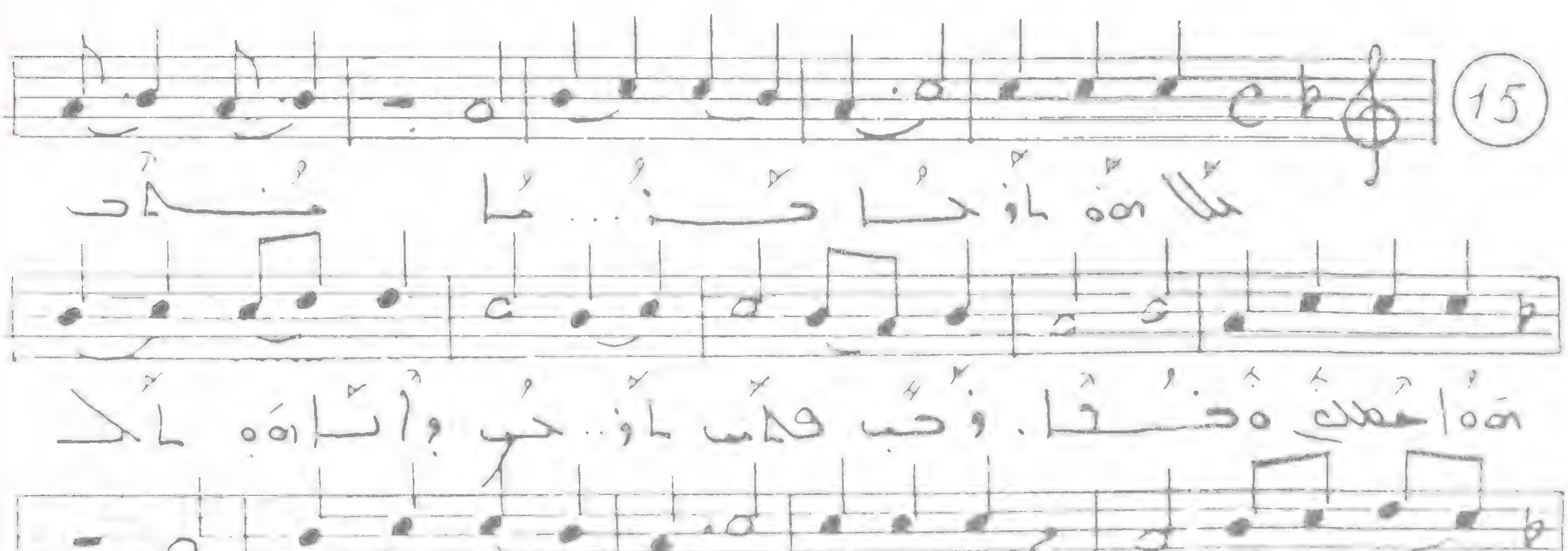
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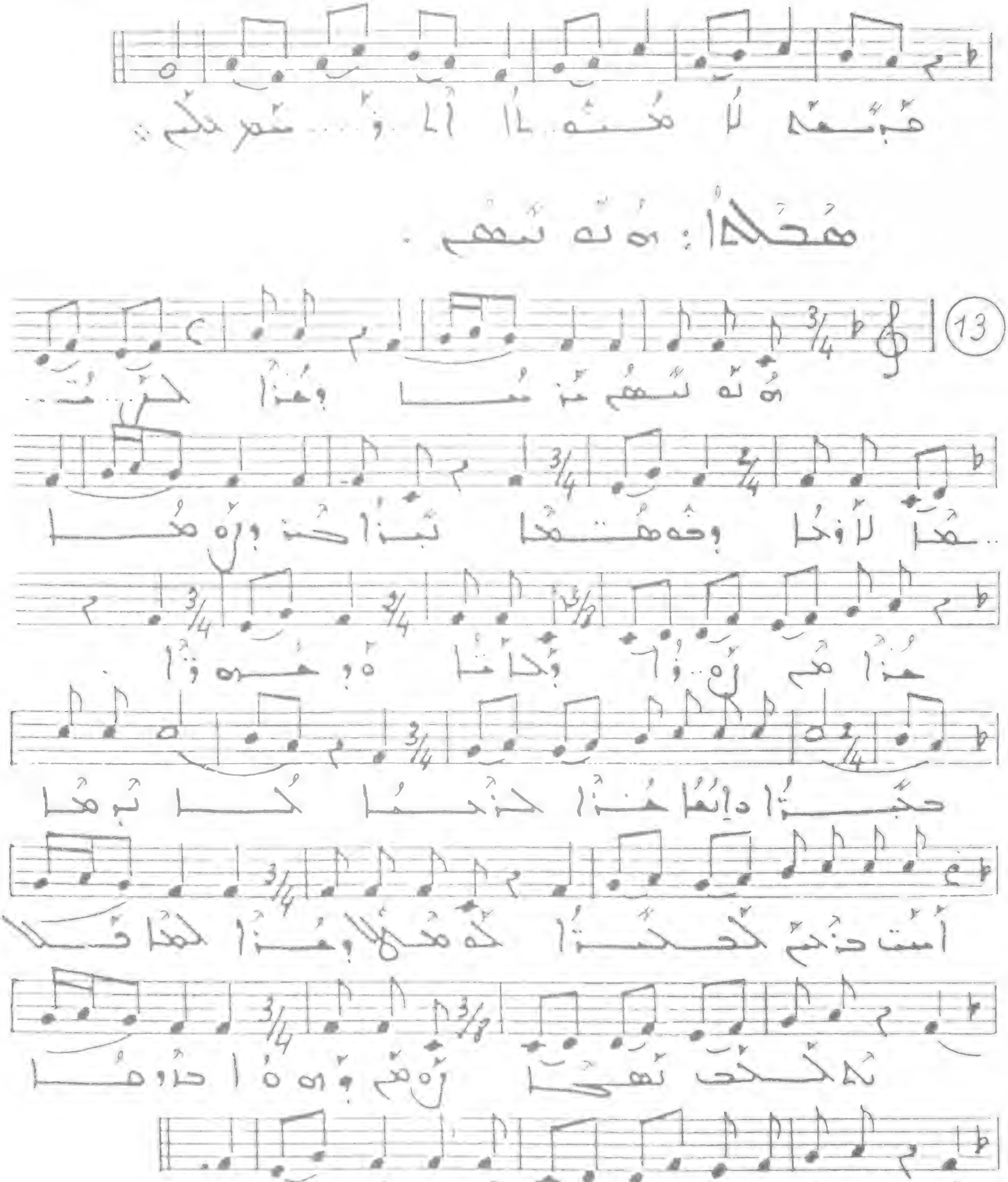

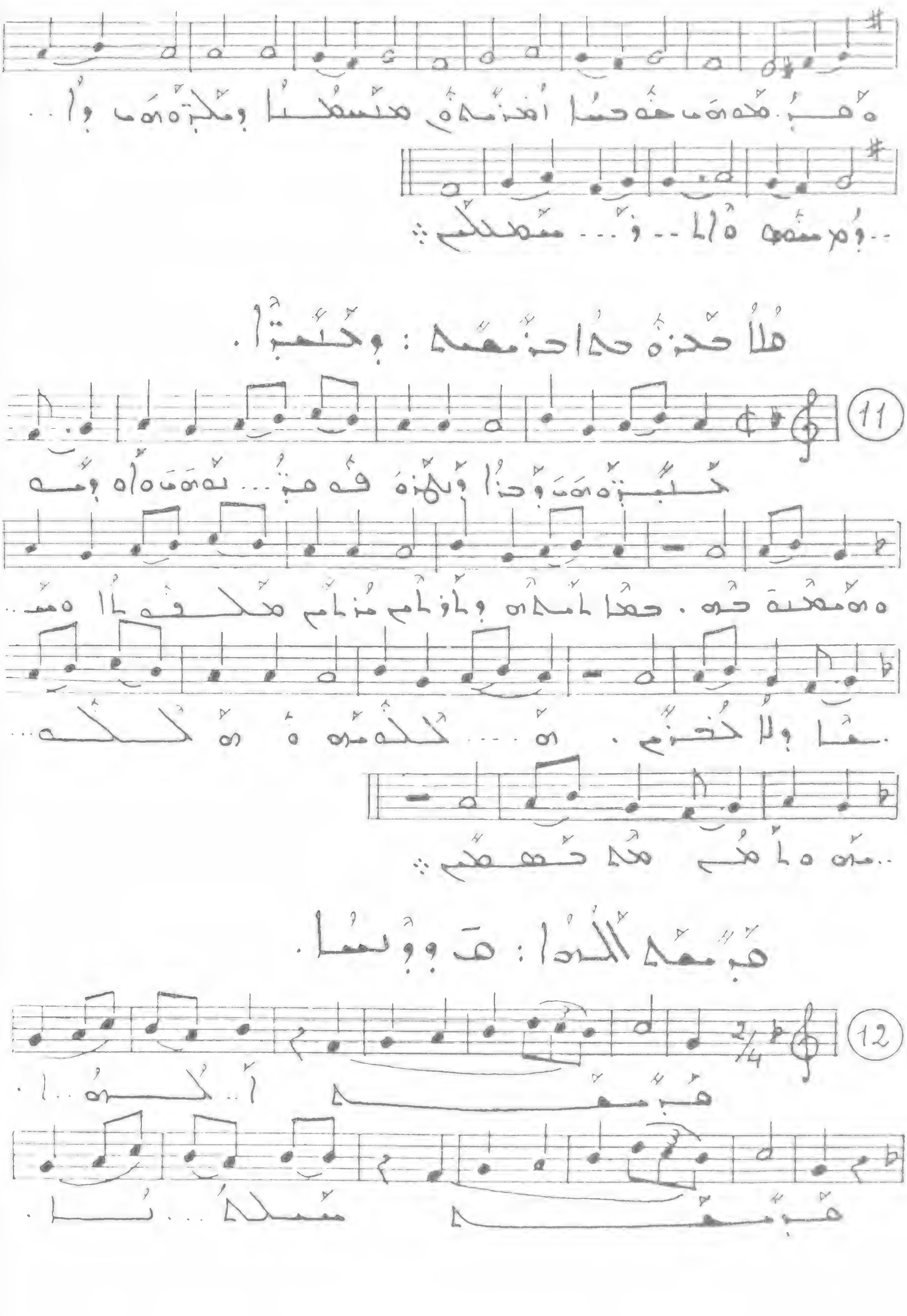
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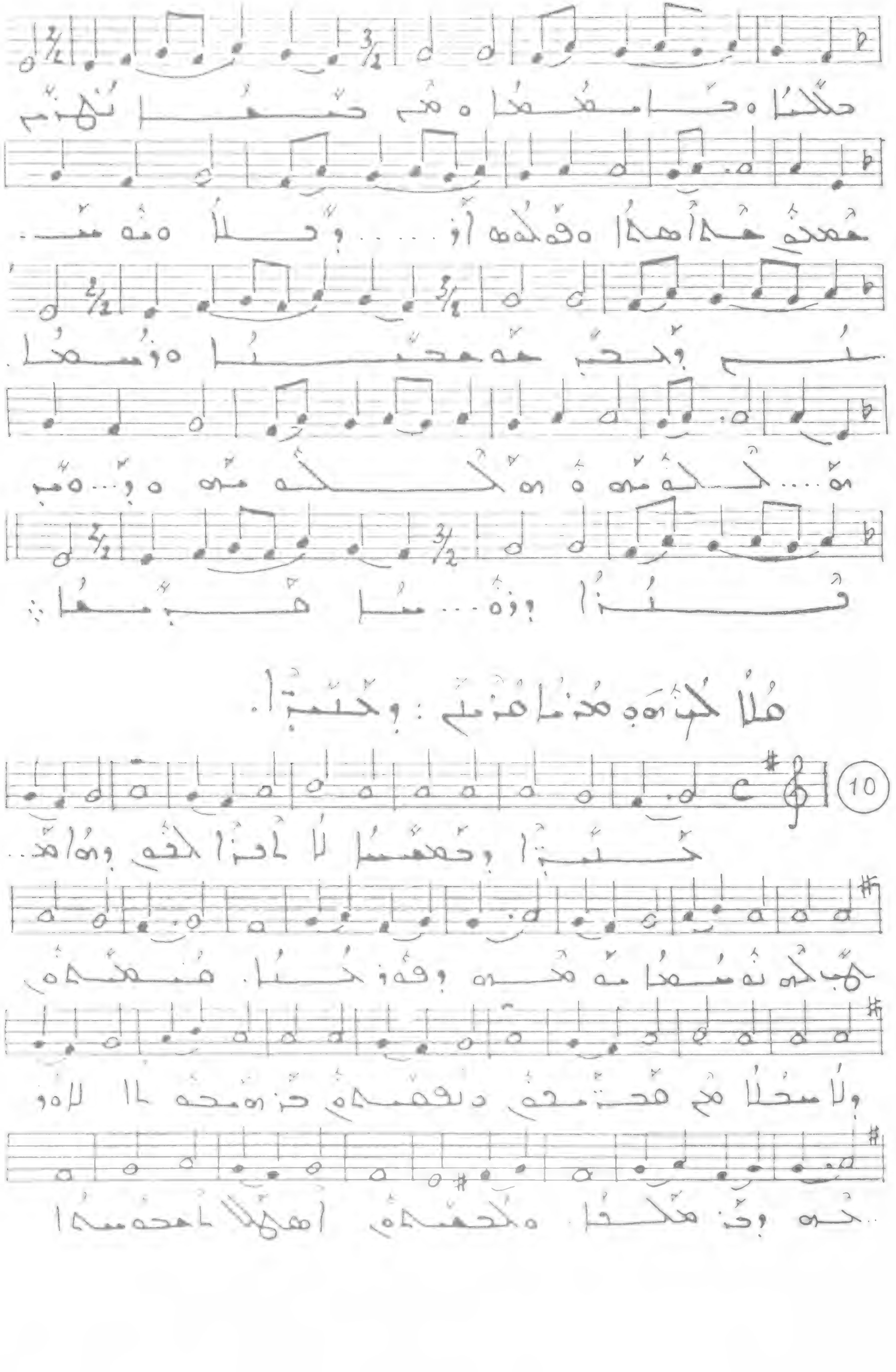

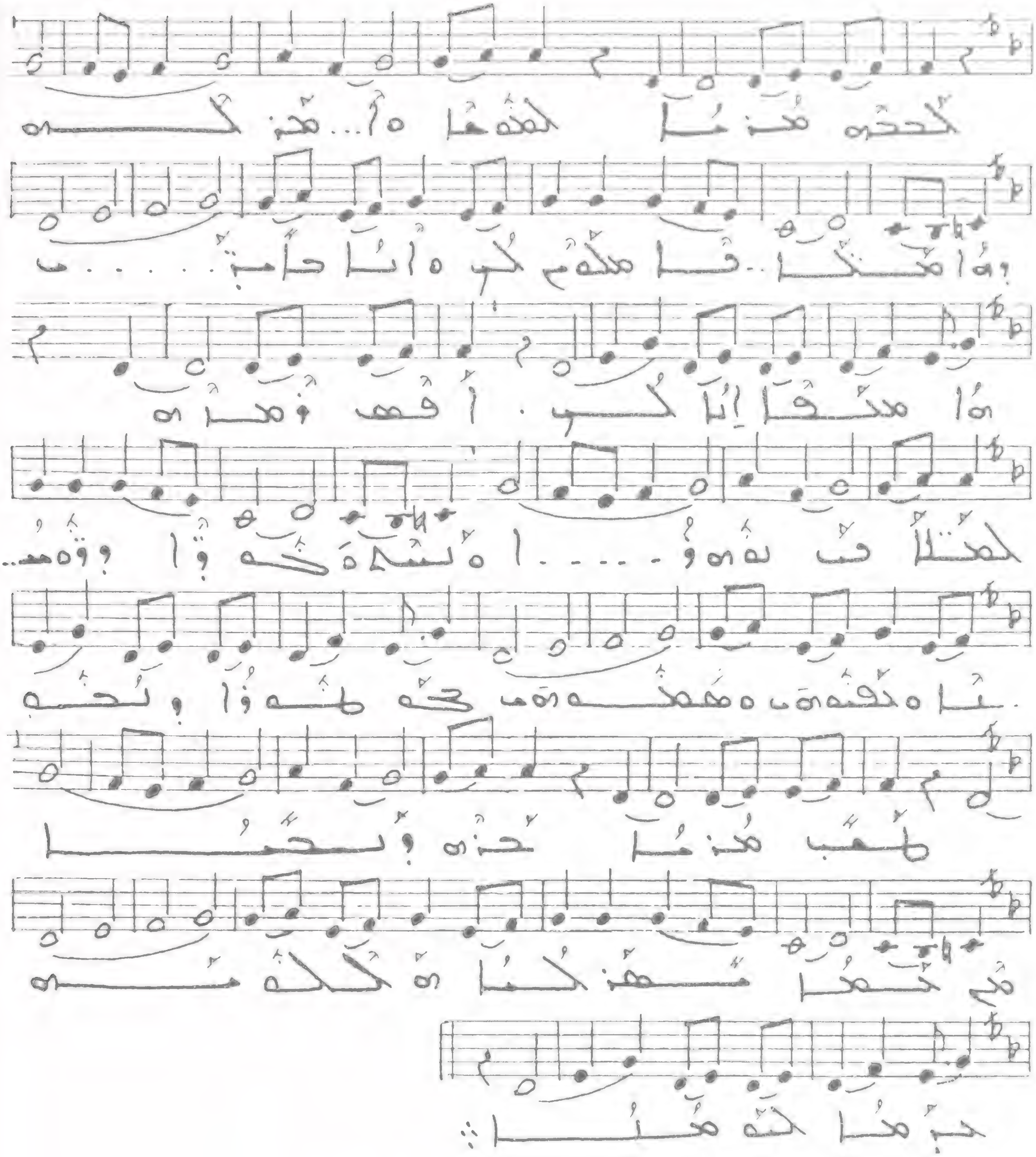

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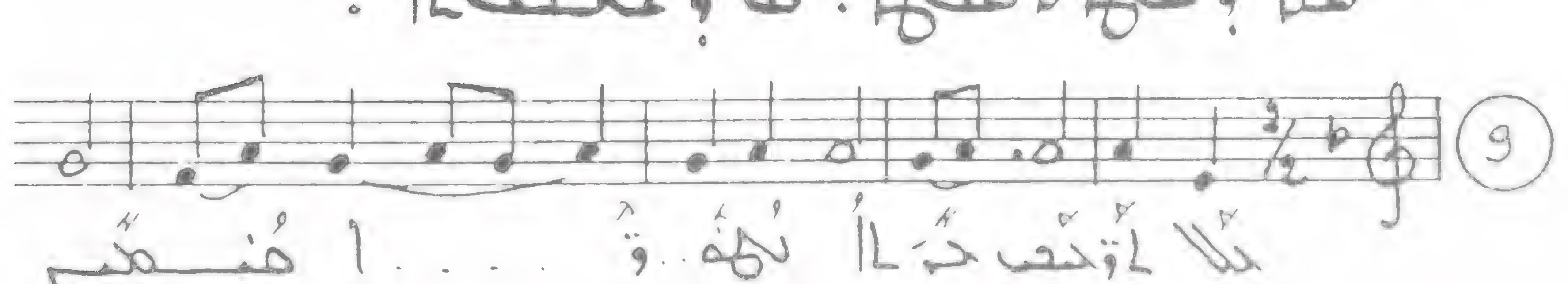

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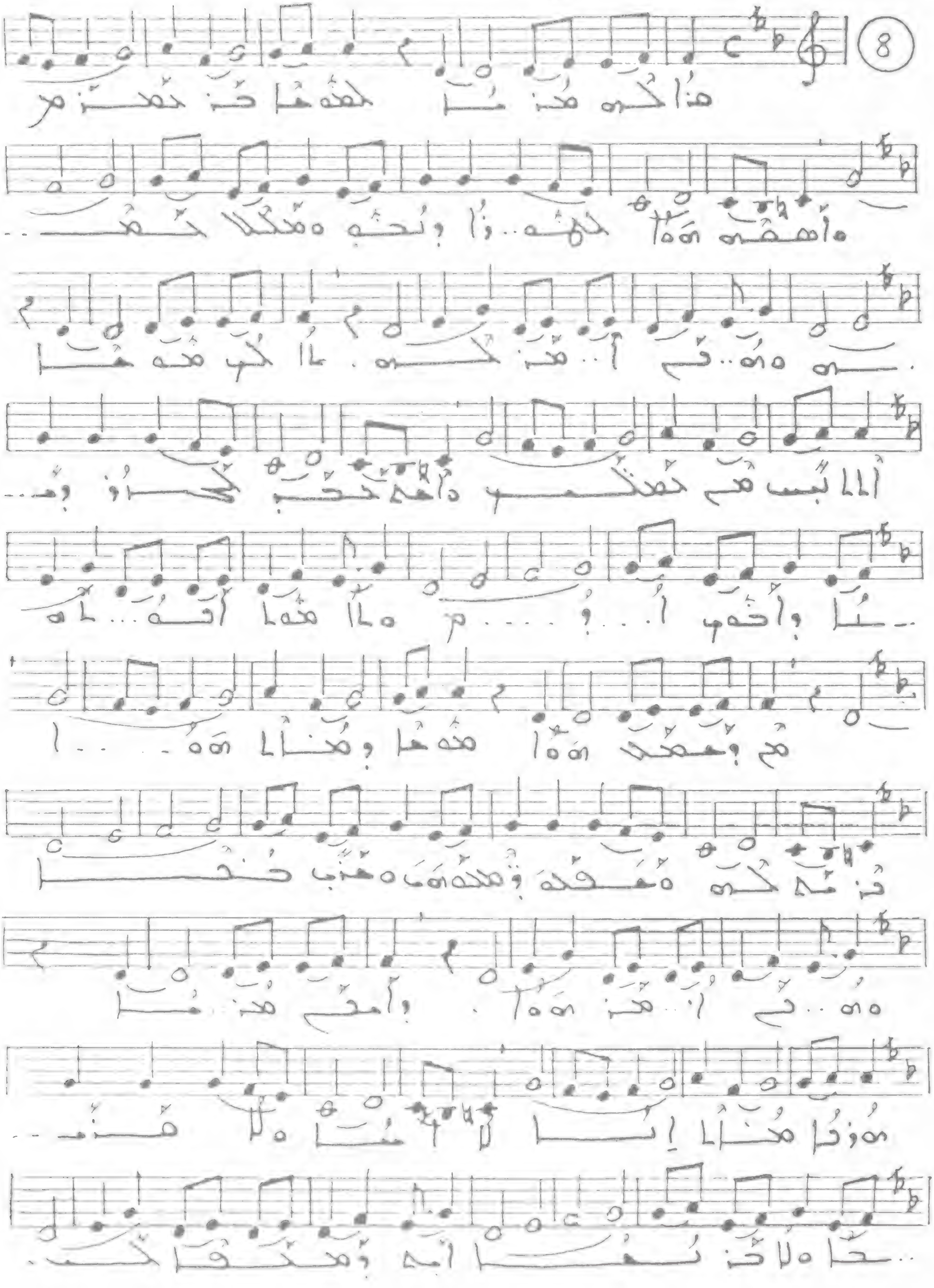

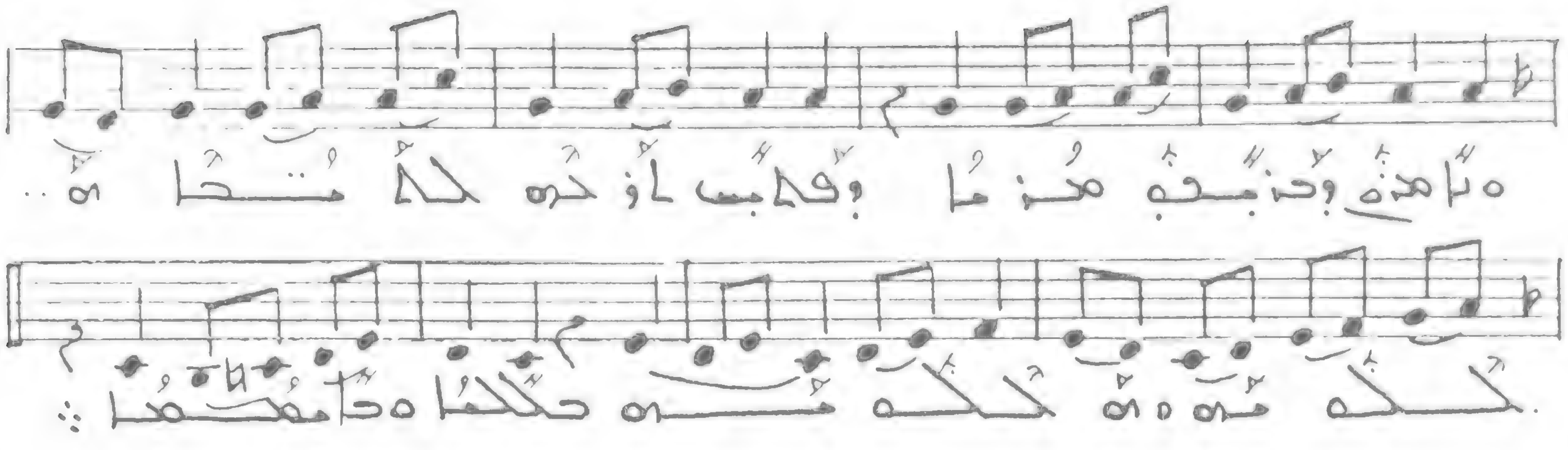

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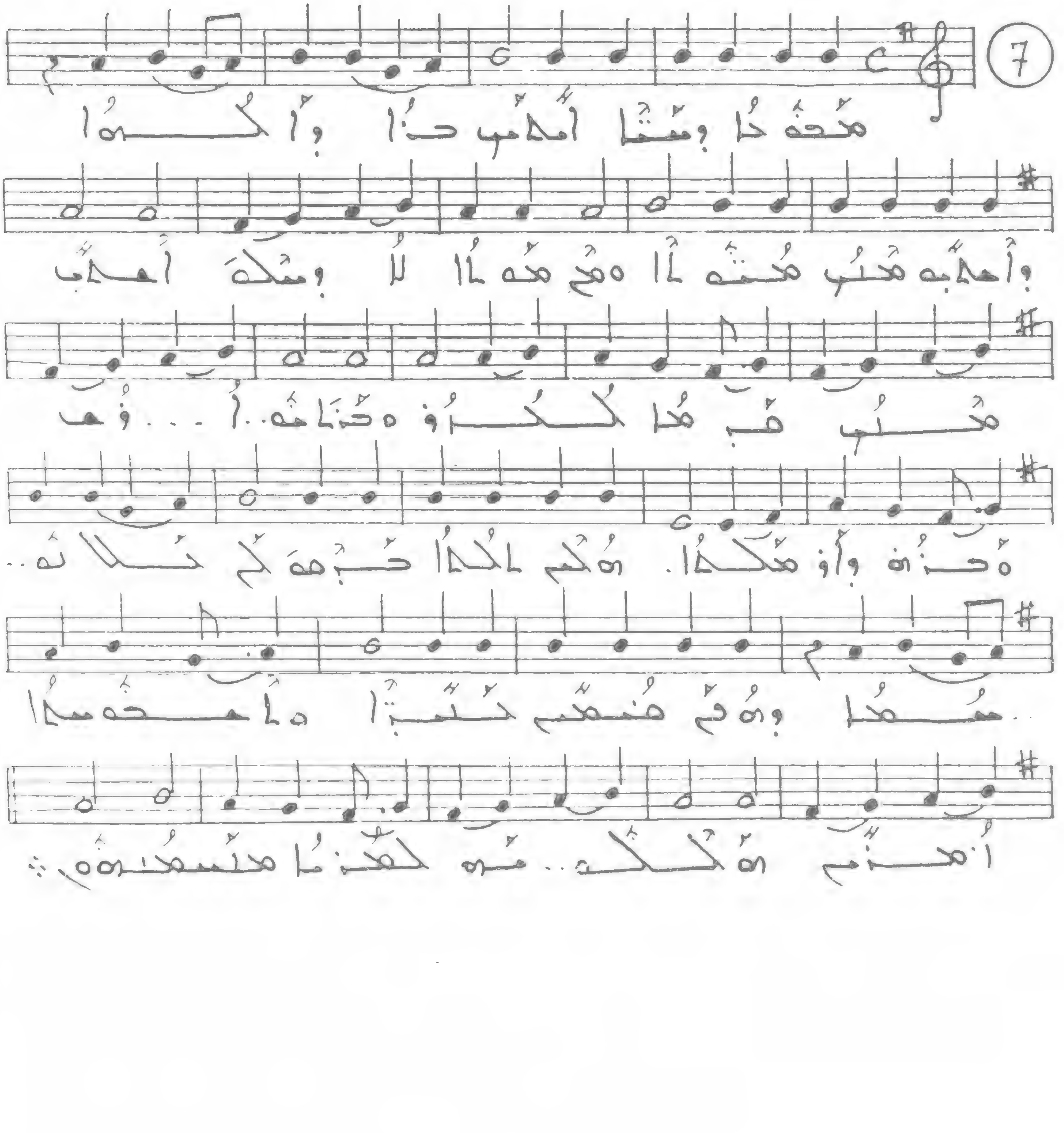

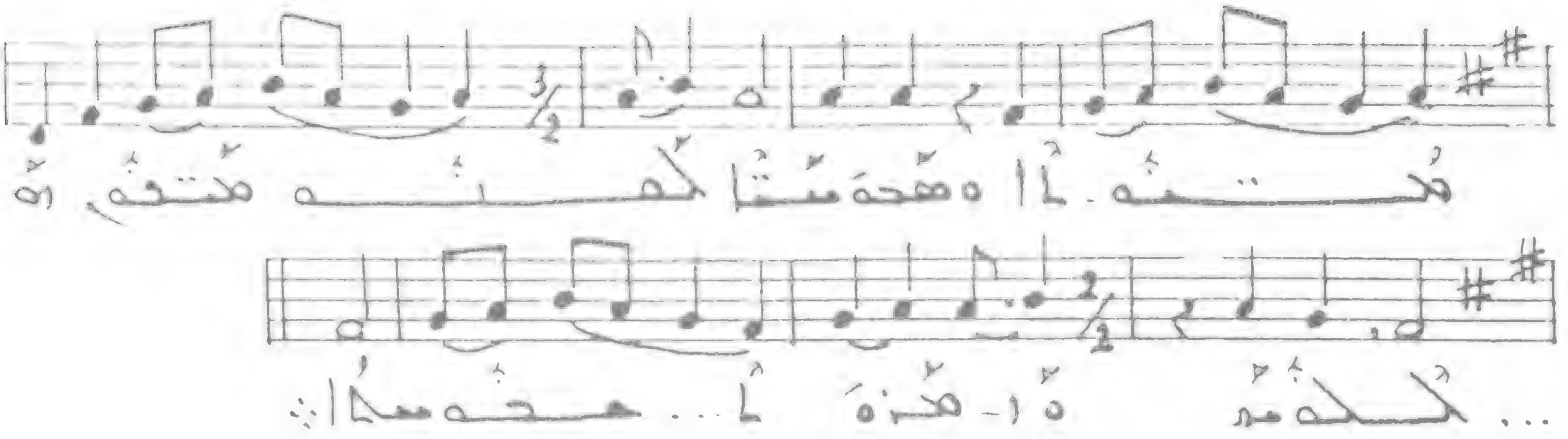

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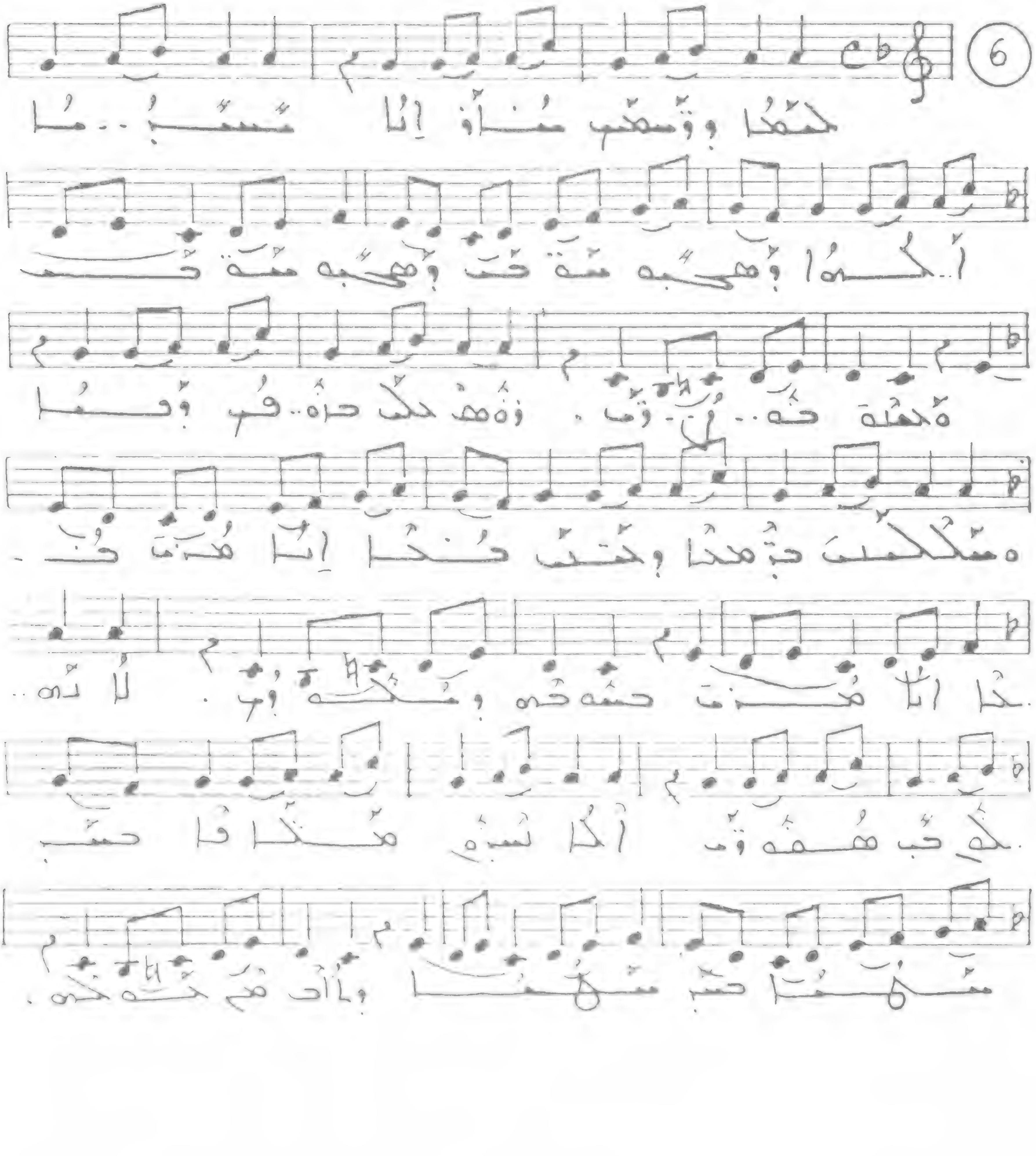

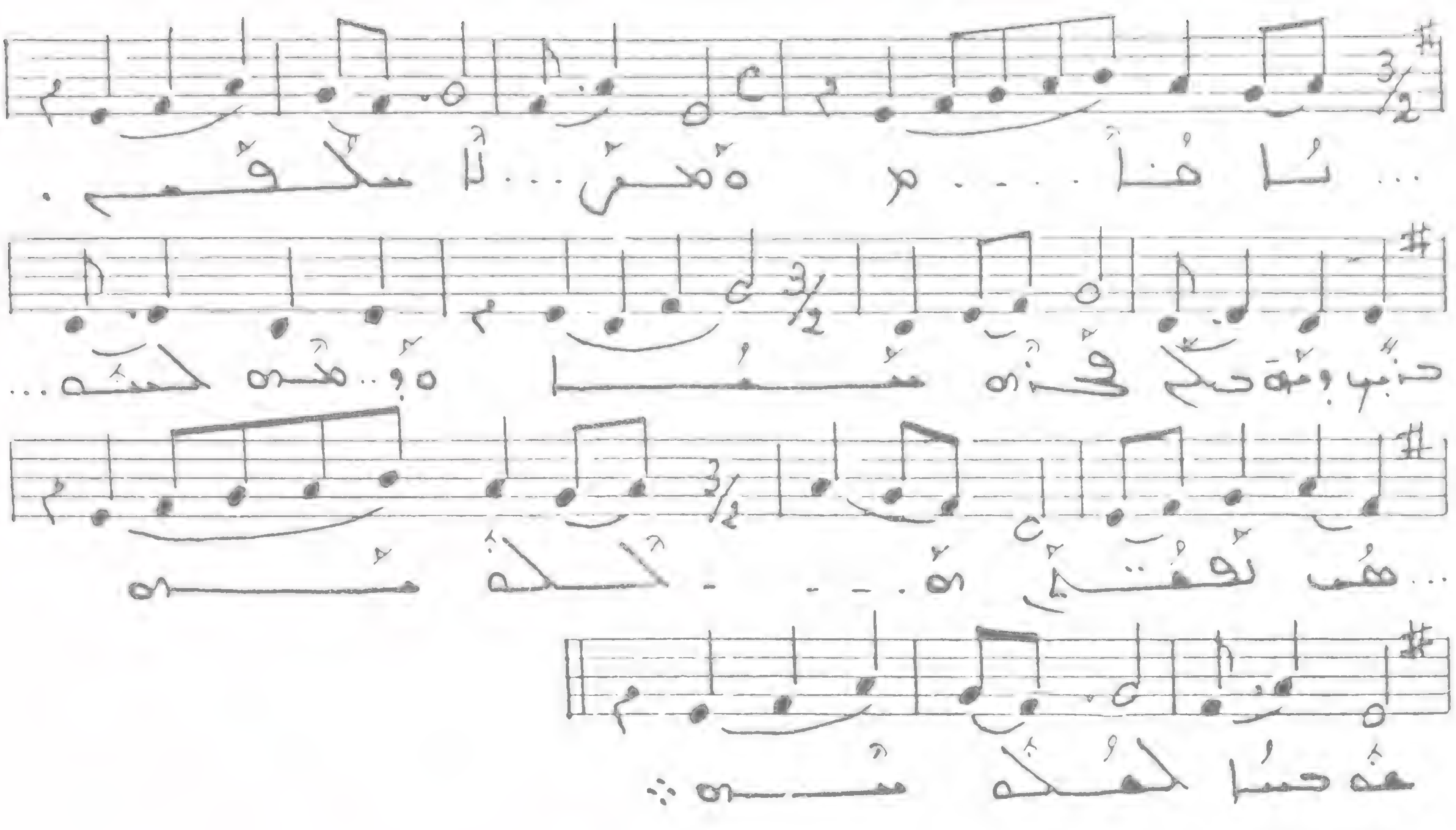

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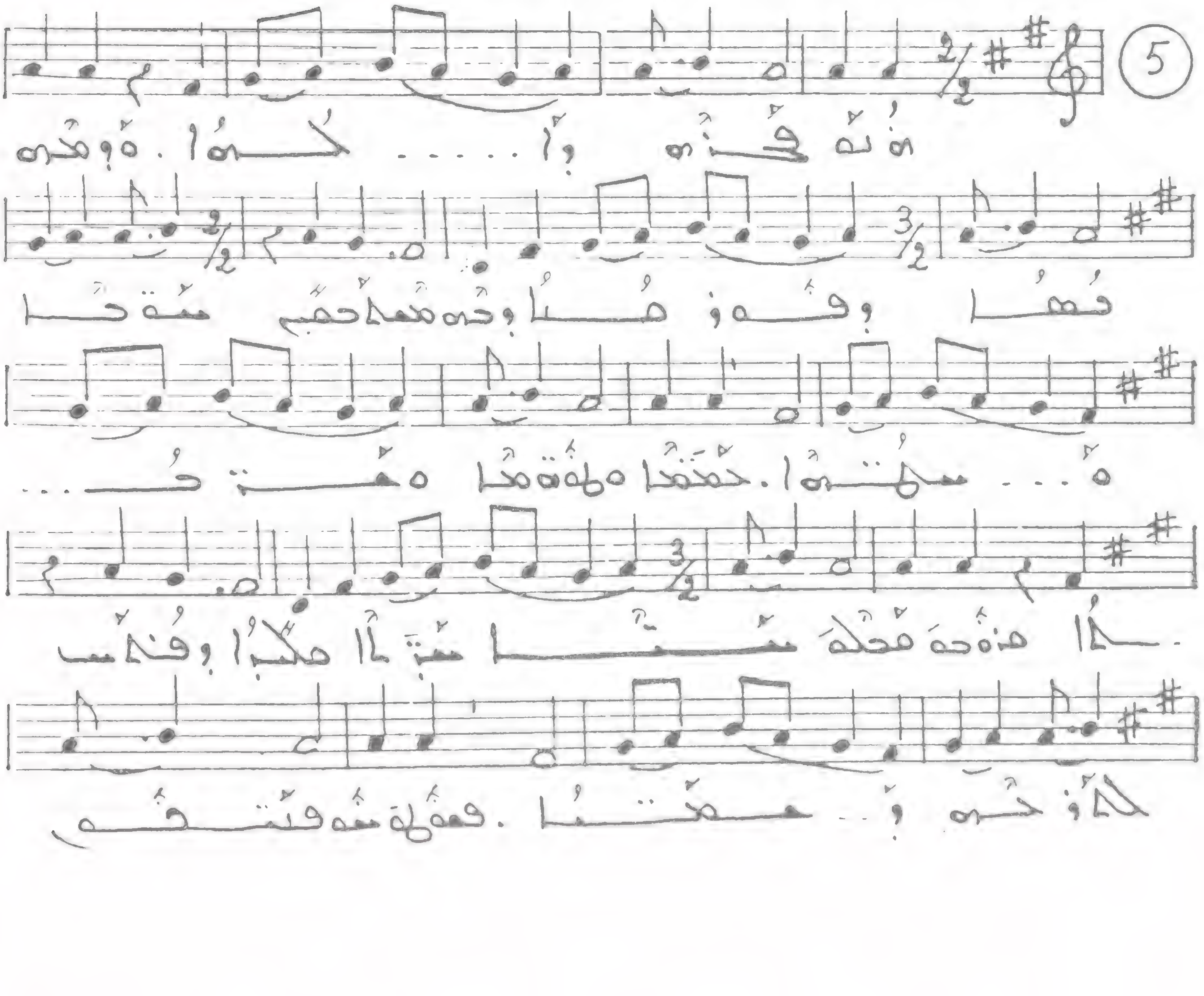

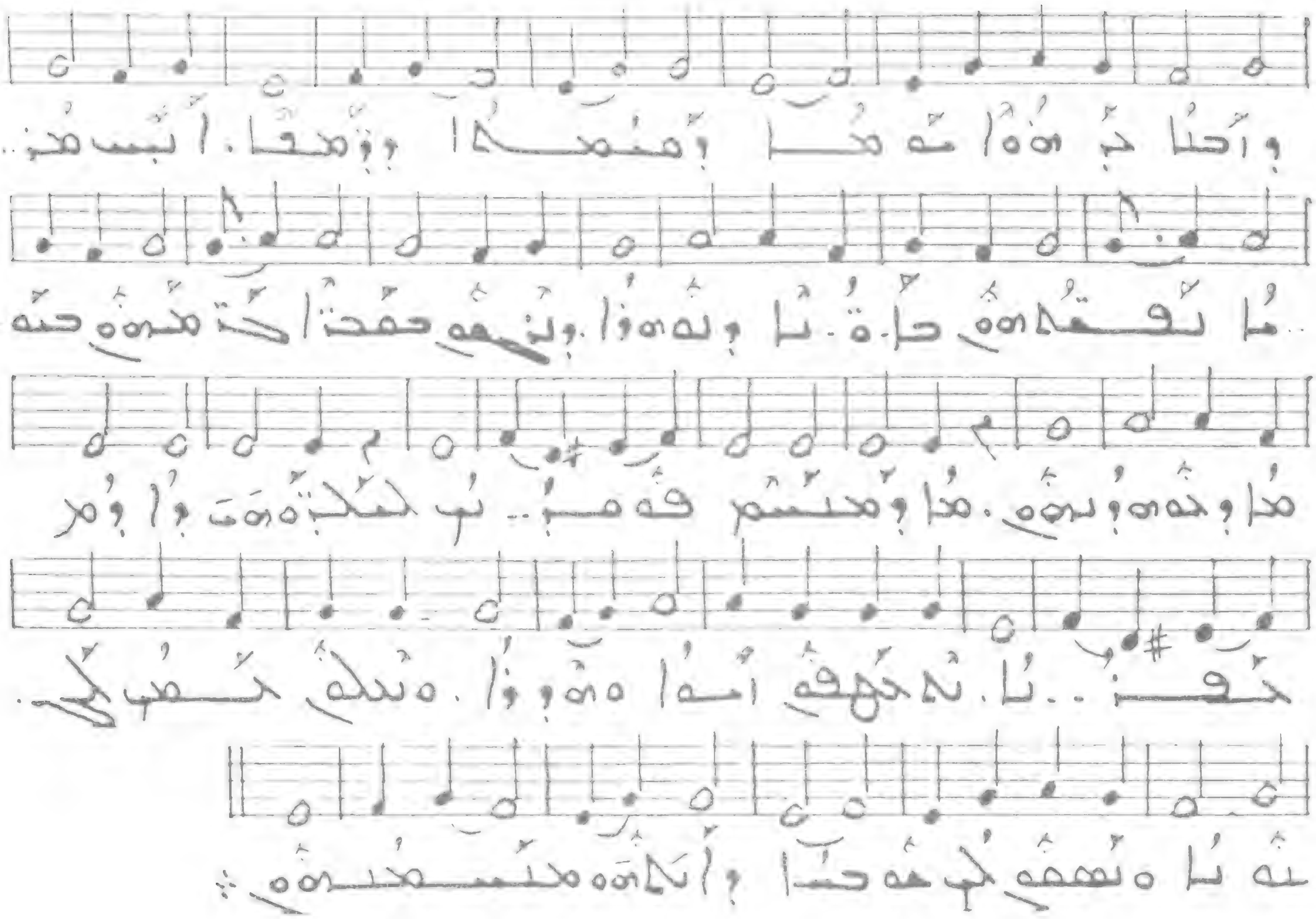

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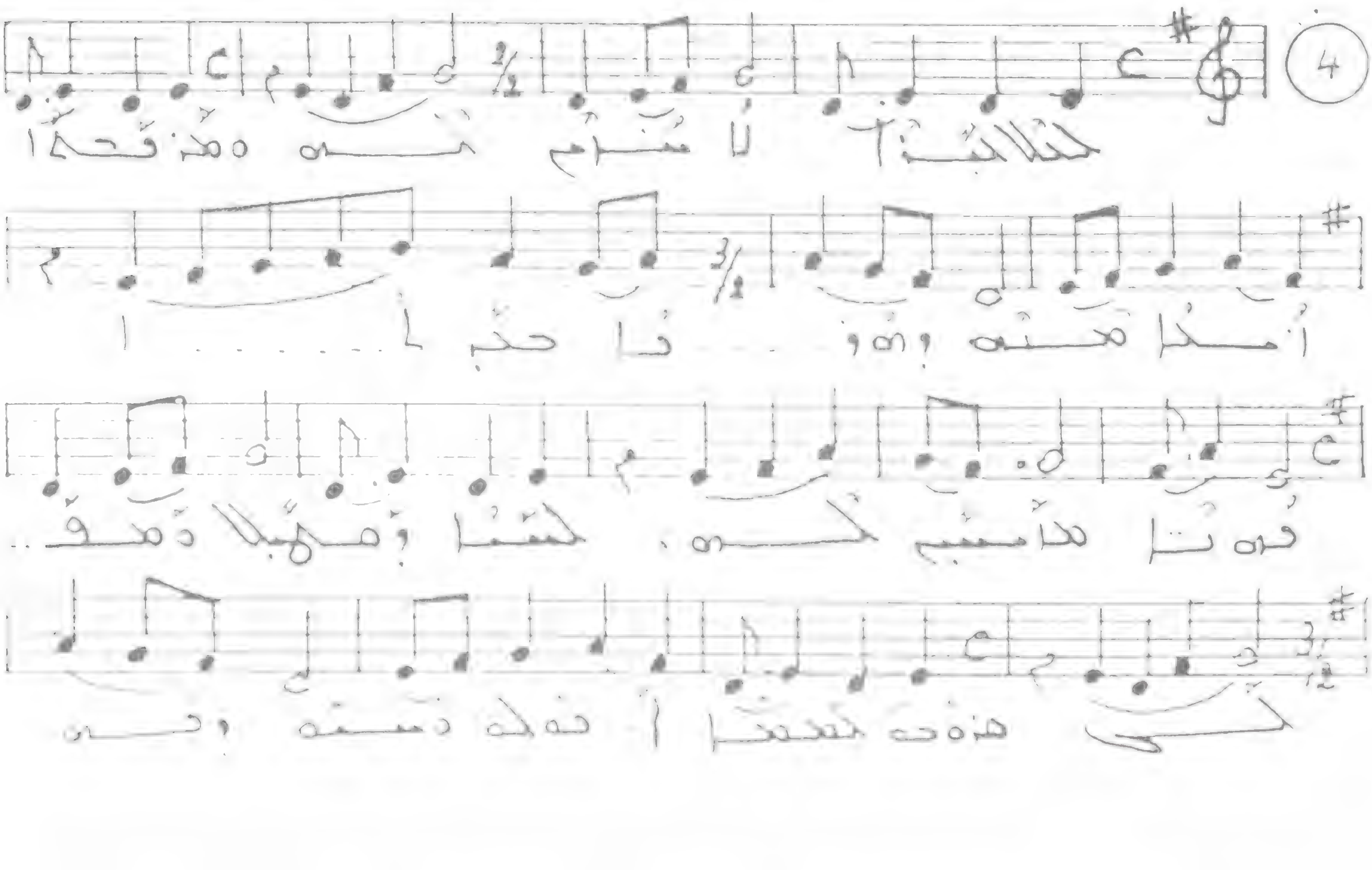

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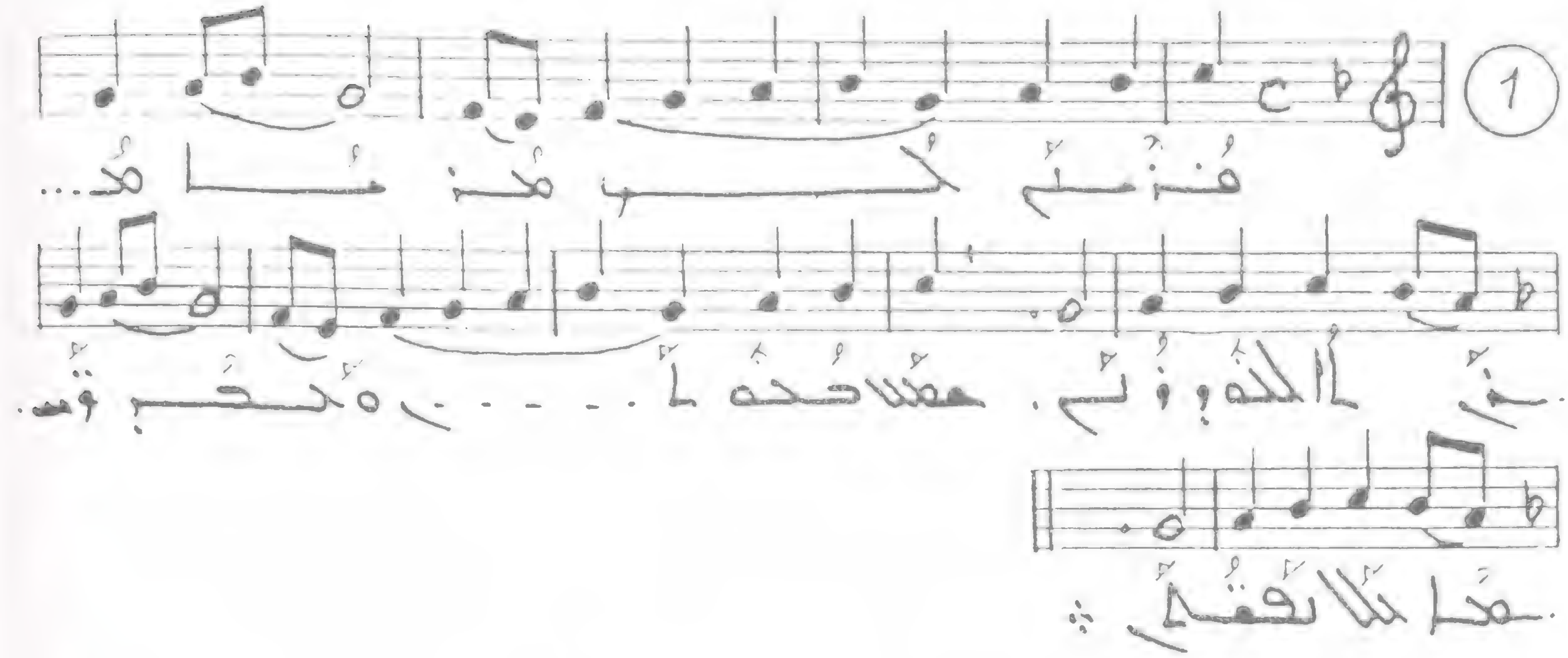

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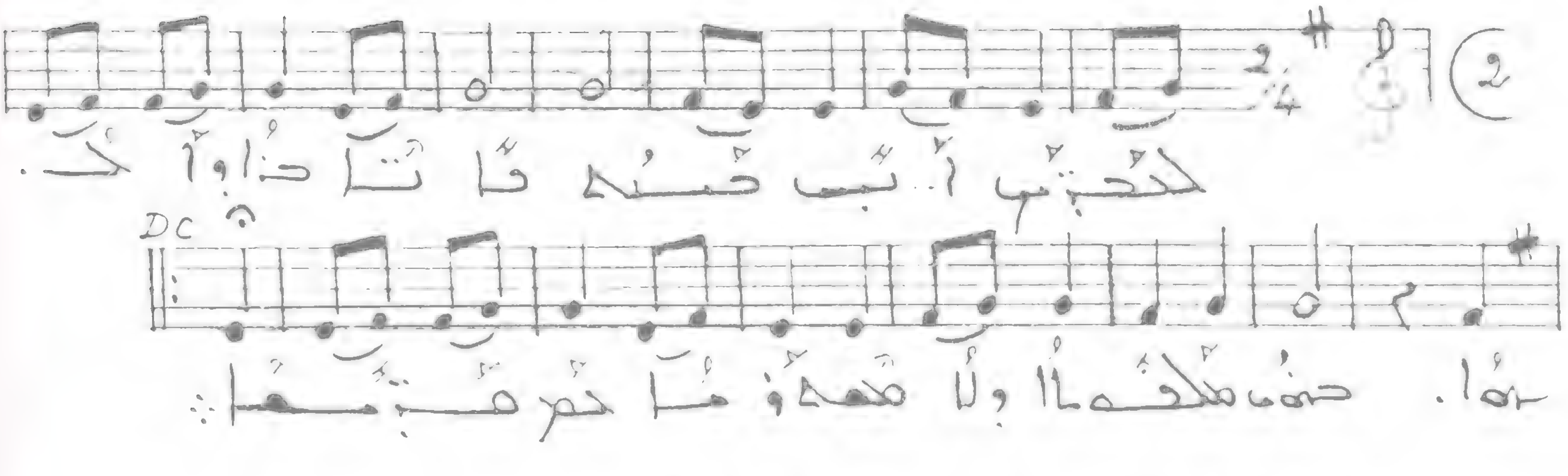

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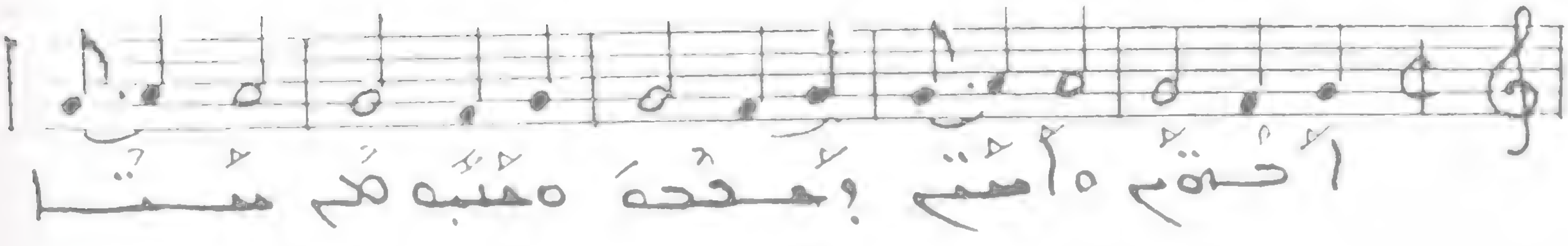

comme le supposait la première notation.

Ne pouvant pas moi-même, continuer le travail scientifique de Dom Lerchundi, je me suis contenté d'apposer au texte original les variantes recueillies par lui, dans son livre, et de corriger en même temps tous les Errata prévus à la fin du livre des "Mélodies", et bien d'autres non mentionnés. Et sur le conseil de mon ami Mgr Behnan Hindo, j'ai ajouté de ma main un supplément d'une trentaine de chants recueillis, anciens et nouveaux.

J'espère que par cet humble travail je rends un service à mon Eglise Syriaque, et donne l'occasion à plusieurs de connaître notre trésor de chants liturgiques, laissant à quelque expert de refaire un jour, de fond en comble, ce travail de notation, d'une manière scientifique et dans une musique proprement orientale.

Il me reste à dire toute ma gratitude à ceux qui, sans leur encouragement et leur générosité, cette ré-édition n'aurait pas vu le jour. Je nomme tout spécialement l'Oeuvre d'Orient qui avait déjà participé à la première édition du premier volume, l'"Introduction Musicale", et Catholica Unio. Je confie tous nos bienfaiteurs au Seigneur.

Denys Antoine Beylouni

Alep 29 JUIN 1994 archevêque syrien catholique d'Alep

liturgique du deuxième volume.

C'est ce deuxième volume qui intéresse le plus nos prêtres et nos choristes, et sans la connaissance des chants qu'il contient on ne peut chanter ni le bréviaire, ni l'office des dimanches et Fêtes, ni aucun autre office liturgique. C'est pourquoi, j'avais toujours à coeur de ré-éditer ce livre précieux, dont le premier tirage avait été très réduit, et les copies vite épuisées.

Imprimer le livre des "Mélodies Liturgiques" tel quel, était le moyen le plus facile et le plus rapide; et cela respectait le travail géant et minutieux de ses auteurs, et maintenait la tradition musicale qu'il avait fixée. Mais il faut savoir que les maîtres de chant qui se succédaient au séminaire et ailleurs dans les diocèses, ne savaient pas toujours lire la musique, et continuaient à enseigner de mémoire, influencés parfois par des traditions orales diverses. Le fait est que beaucoup de nos chants ne sont plus exécutés comme ils se trouvent notés dans le livre de Dom Jeannin, et les variantes sont plus ou moins importantes.

Un quatrième Père Bénédictin du même monastère, **Dom Gabriel Lerchundi** se mit à recueillir ces variantes et les inscrire sur son propre exemplaire des **"Mélodies Liturgiques"**. Dom Lerchundi est un musicologue très qualifié, et qui a étudié, en plus, la musique orientale, avec ses modes et ses rythmes variés. Il était tout indiqué pour faire une ré-édition scientifique de nos **"Mélodies Liturgiques"**, et il s'apprêtait à le faire. Et dans ce but, il commença à suivre assidûment nos offices religieux, soit à Jérusalem soit au séminaire de Charfet, pour écouter les Pères et les séminaristes chanter, en choeur et solo. Malheureusement les Pères Bénédictins quittèrent définitivement, vers le milieu de ce siècle, et le monastère de Jérusalem, et le séminaire de Charfet. Et le Père Gabriel Lerchundi rejoignit l'abbaye Notre-Dame de Belloc, d'où il était venu en Orient, à deux reprises. Cependant, il a eu la bonne idée de laisser son propre exemplaire des **"Mélodies Liturgiques"** qui portait toutes ses remarques et toutes les variantes, à l'un des grands séminaristes du diocèse d'Alep. Et ce livre est parvenu, par bonheur, à la bibliothèque de l'archevêché d'Alep.

Il faut dire que ce livre ne contient pas tout le travail de Dom Lerchundi. Car ce musicologue doué avait repris, sur des feuilles volantes, la notation des chants en entier, trouvant qu'ils n'étaient plus chantés

Le Livre de nos "Mélodies Liturgiques" en deux volumes, est un trésor inestimable, un vrai "Beith Gâzo". Ce précieux héritage nous a été conservé grâce à un travail méticuleux et de longue haleine entrepris, il y a une centaine d'années, et réalisé par trois pères Bénédictins musicologues, membres du Monastère Saint Benoît-Saint Ephrem à Jérusalem.

Dom Jules Jeannin fut le pionnier, et c'est lui qui a fait le gros du travail: une introduction musicale scientifique de trois cents pages (*Premier volume*), et la notation musicale d'un millier de chants liturgiques (*Deuxième volume*). Pour réaliser cette belle oeuvre, Dom Jeannin a dû venir au Liban en 1896, au Couvent de Charfet (*Daroun, Liban*), pour s'initier au chant syriaque là où il est le mieux conservé, et le plus chanté. En plus, et pour une plus ample information, il a fait une tournée en Mésopotamie, passant par les principaux centres syriaques: **Mossoul, Mardine, Alep.**

Rentré à Charfet, il poursuivit son travail de notation, mais sans pouvoir le mener à bout; car des circonstances, indépendantes de sa volonté, l'obligèrent à le laisser en suspens. Deux de ses confrères bénédictins, **Dom Julien Puyade et Dom Anselme Chibas-Lassalle** prirent la relève, étant alors ses collaborateurs, et professeurs au séminaire de Saint Benoît, à Jérusalem.

Ils partirent en 1909 passer une dizaine de mois à Charfet pour réviser la notation musicale et le texte syriaque, en vue d'éditer le livre des **"Mélodies Liturgiques"** en entier, à l'imprimerie catholique, à Beyrouth, et surveiller l'édition sur place. Ils assistaient à toutes les fonctions liturgiques, et y suivaient le chant avec, en main, l'exemplaire manuscrit des mélodies syriaques laissé à la bibliothèque du séminaire de Charfet. A peine avaient-ils entrepris l'édition que la première guerre mondiale éclata. Tous les moines furent appelés sous le drapeau. Dom Julien Puyade tomba au champ d'honneur, quelques mois après son enrôlement. Il a fallu attendre la fin de la guerre et le retour des Pères Bénédictins en Orient pour voir le travail d'édition reprendre. Dom Anselme Chibas-Lassalle mit trois ans pour le finir (1924-1927). Et c'est lui qui écrivit la belle introduction

de Sévère. Mais il n'était probablement que le premier éditeur des répons en usage au IV^{e} et au V^{e} siècles, dans le patriarcat d'Antioche. (1)

Cet appauvrissement est dû, sans nul doute, à la manie dont souffrirent les Monophysites, de vouloir renouveler leur vieux répertoire par des compositions d'un genre plus moderne. Les genres purement mésopotamiens des *Qolè*, des *Madrochè*, des *Bo'wotho*, ont donné un coup mortel au premier recueil. Sa Béatitude Mgr le Patriarche Raḥmani a essayé de remédier à cette lacune en éditant un petit recueil de ces hymnes.

Quand on songe au luxe avec lequel la liturgie latine a présidé à l'ornementation mélodique des chants du Sacrifice eucharistique, on ne peut que déplorer l'indigence de la liturgie syrienne. Les morceaux liturgiques édités par S. B. Mgr Raḥmani sont empruntés aux manuscrits les plus anciens. Mais ce qui est perdu sans retour, ce sont les mélodies de ces pièces qu'on est contraint de vêtir d'habits étrangers pris dans la collection des offices. Si l'on compare ces quelques mélodies du *Graduel* syriaque aux huit cents et quelques de son Antiphonaire, on sera frappé de la disproportion musicale, et l'on constatera toute la différence qui sépare, à ce point de vue, le rit latin du rit syriaque.

IX — MÉLODIES DE MOSSOUL (ܩܠܐ ܕܡܘܨܠ)

N° 884-910 - P. 625-660.

Nous avons noté à diverses reprises, dans cette introduction, que plusieurs pièces liturgiques étaient restées sans mélodies. Il restait à combler cette lacune, dans la mesure du possible, en recourant à d'autres centres musicaux que celui de Charfé.

On a donc recueilli sur place, dans la tradition orientale de Mossoul, une série de mélodies qui étaient perdues dans celle de Charfé. C'est ce groupe de quelques mélodies qui occupe les dernières pages du Recueil. Un peu tous les genres d'hymnes s'y trouvent représentés, mais plus particulièrement les *Takhechfotho*.

Dom Anselme Chibas-Lassalle. o. s. b.

Jérusalem.

(1) Cf. *Introduction musicale*, p. 89.

De même, le bréviaire férial édité par Mgr Rahmani les porte à la fin du volume, c'est-à-dire à la place traditionnelle.

VIII — LES « TAWSFOTHO » (ܬܘܣܦܬܐ)

N° 825-884. - P. 569-625.

Cette série intitulée : « *Tawsfotho* », (ܬܘܣܦܬܐ) pourrait prendre tout aussi justement le nom de *Miscellanea*, car on y trouve un peu tous les genres représentés. Ce sont d'abord les chants de la *Messe solennelle*, durant l'habillement du Pontife, hymnes et répons que l'on exécute à divers moments de la Liturgie syrienne. Le tout comprend une vingtaine de mélodies spéciales pour la Messe. N° 825-856. Viennent ensuite les chants pour les *Ordinations*, N° 856-861. des chants divers pour le *temps du Carême*. N° 861-870. enfin quelques mélodies pour l'office de *Complies*, ou Soutoro, N° 870-879.

Il convient de signaler, dans cette série variée, les numéros 843 et 844. Ils marquent un *Teshbouhto* (ܬܫܒܘܚܬܐ), ou acclamation de louange, tiré de l'Exode, chapitre XV, verset 20 sq., et suivi d'un avertissement du diacre au peuple, avant la lecture évangélique. Cette mélodie se chante pour les fêtes « du Seigneur », soit à la liturgie eucharistique, soit à l'office des Vêpres et des Laudes, avant la lecture de l'Évangile. La mélodie est d'une ampleur remarquable et assurément l'une des plus belles du Recueil. Dom Parisot en a édité un fragment, comme spécimen de vocalises caractéristiques dans le chant liturgique des Syriens. (1)

C'est surtout pour les chants de la Messe que nous devons déplorer un appauvrissement considérable. Les anciennes collections d'hymnes prévoyaient, pour la liturgie eucharistique, une foule de répons et de chants, sous les diverses rubriques de *Shouboho* (ܫܘܒܚܐ), de *Qolè dma'alto*, (ܩ̈ܠܐ ܕܡܥܠܬܐ) ou *Ma'nitho drozè*, (ܡܥܢܝܬܐ ܕܪ̈ܐܙܐ) de *Ma'nitho dqourobo*, (ܡܥܢܝܬܐ ܕܩܘܪܒܐ) de καθίσματα (ܩܬܝܣܡܛܐ) dont il ne reste presque plus rien. De l'*Octoëcho* de Sévère, par exemple, le plus ancien recueil gréco-syrien comprenant les répons liturgiques pour toutes les fêtes de l'année, avec, en plus, les catégories d'hymnes que nous venons de mentionner pour la liturgie eucharistique, on serait embarrassé pour retrouver une dizaine de pièces qui aient échappé à l'oubli ; et cela sur 366 pièces qu'il comprenait au temps de la recension de Jacques d'Édesse. Le recueil passait pour avoir été en grande partie, l'œuvre

(1) *Musique Orientale.* — Extrait de *La tribune de St Gervais*, 1898, p. 22.

Les Qonounè syriens sont très loin d'avoir l'étendue des Canons grecs. C'est à peine si, pour chaque ode, on retrouve deux ou trois strophes, souvent moins encore. Quelquefois même des odes sont omises. La deuxième ode ne se trouve pas naturellement représentée, pas plus que dans les Canons grecs. On note, à la place, un verset 2 du Chapitre XV de l'Exode.

Les *Qonounè* sont rangés suivant les huit tons. Pour chaque ton, il a trois, quatre, cinq spécimens de mélodies s'adaptant à la longueur des strophes, qui est très variable. C'est pour cela que les Syriens d'aujourd'hui n'aiment guère l'exécution de ces Canons, le mètre étant beaucoup trop libre et la situation des accents et des cadences très pénible.

On les chante à l'office du matin de quelques dimanches et fêtes, ainsi que pour la bénédiction du saint Chrême et la cérémonie du sacre du Patriarche.

VII — LES « TAKHECHFOTHO » (ܬܟܫܦܬܐ)

N° 796-825. - P. 496-569.

Cette nouvelle série comprend des hymnes de longue haleine où le mélisme a libre jeu. On les nomme « *Takhechfotho* » (ܬܟܫܦܬܐ) dont le sens obvie est supplications, prières. Leur rôle liturgique est assez effacé. Elles peuvent être exécutées, selon le désir du maître de chœur, à la fin des Nocturnes, à la place du dernier *Bo'wtho*, ou bien durant la messe, comme chant de communion.

Le manuscrit du XII^e ou XIII^e siècle, que nous avons analysé, les place à la suite des *Qolè Chahroiè*. Le scribe s'exprime ainsi : « Ensuite nous allons écrire quelques *Takhechfotho* de Rabbula. »

En effet, la plupart des manuscrits attribuent ces hymnes à Rabbula d'Edesse, († 435) et il n'y a pas de raison pour lui en refuser au moins une bonne partie. Cependant quelques-unes semblent bien avoir été prises dans les œuvres de S^t Ephrem.

Ce genre d'hymnes a dû avoir, en son temps, un grand succès, car, s'il faut en croire les Syriens, contre une quarantaine de chants aujourd'hui en usage, il y en aurait eu primitivement près de cinq cents.

Ceux qui sont actuellement connus sont divisés en huit tons ; et même dans le manuscrit jacobite du XII^e siècle, selon la série des modes plagaux.

Le bréviaire de Mossoul, dans son Commun, les a édités, quoiqu'on puisse dire que leur place dans le bréviaire festival n'est pas traditionnelle.

tieuses qui ont provoqué la scission, ses canons ont commencé à pénétrer dans nos églises, tant en Orient qu'en Occident. »

Ces emprunts, commencés au VIII[e] siècle, se poursuivirent jusqu'au X[e] siècle. Nous trouvons de ce siècle un recueil de Canons grecs pour toutes les fêtes de l'année, ordonnés d'après le rit de Mésopotamie (1). Le manuscrit du British Museum, N° 14.513, contient un petit recueil de Canons grecs rédigé dans la première moitié du X[e] siècle.

Pour le Propre du temps, on peut citer le manuscrit de Paris, N° 1555, composé dans l'ile de Chypre. Deux autres manuscrits sous le titre de τροπολόγιον, contiennent des Canons pour les fêtes de la Vierge, des Saints et des Défunts.

Les Canons grecs eurent tout d'abord un grand succès, au point de triompher de l'élément purement araméen qui désormais semble faire double emploi. On prit le parti de recourir à un compromis dont les bréviaires d'aujourd'hui gardent encore la trace. Au *Safro*. est indiqué le plus souvent un 'Eniono, ou répons araméen, et, à la suite, un Canon grec. La rubrique indique qu'on est libre de choisir l'un ou l'autre. Les plus anciens témoins du mélange de ces deux éléments sont les *Catalogues* des manuscrits de Berlin, N° 16, (Sachau, N° 349) et du British Museum 14.679, qui appartiennent au XI[e] et au XII[e] siècles.

Le XV[e] siècle marque l'époque des bréviaires. Les Canons, comme les autres hymnes, sont attachés aux fêtes ou au Propre du temps, et les collections individuelles disparaissent.

Quant aux mélodes grecs à qui serait dû l'original des Canons grecs, ou *Qonounè* il est à peu près impossible de le déterminer pour ceux qui sont actuellement en usage. Ceux, par exemple, du vol. VI-VII, qui correspondent à l'*Octoëchos* grec, ne se trouvent pas dans les livres grecs. C'est à peine si, ici et là, quelque hirmus est commun. Il serait pourtant très intéressant de retrouver l'original de ces compositions des mélodes grecs, surtout au point de vue rythmique, pour voir si les Syriens, en traduisant les hymnes des mélodes grecs, leur empruntèrent les divisions rythmiques, comme ils firent pour l'Octoëchos de Sévère. (2) Nous n'avons trouvé qu'un hirmus grec qui réponde de tout point à la division de la traduction syrienne.

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(1) B. M. *add*. 17. 135, et *Catal*. Wright, p. 293.

(2) *Patrol. Orient*. (Graffin-Nau), t. VII, p. 80.

Baumstark a noté dans *Festbrevier* etc., p. 124, les quelques Canons qui ont leur original dans les livres grecs. Mais les divisions rythmiques ne concordent pas, au moins pour le canon de la Pentecôte que nous avons vérifié.

La collection du Commun de ces antiennes occupe, soit la partie générale du bréviaire festival, (t. I, p. 15), soit la deuxième partie du bréviaire férial (1). La plupart sont des traductions d'antiphones grecques. Elles sont groupées suivant les huit tons. Chaque ton comprend trois ou quatre mélodies différentes. Ici encore il y a eu appauvrissement, car primitivement il existait cinq mélodies pour chaque ton.

VI — LES « QONOUNÈ IAWNOIÈ » (ܩܢܘܢܐ ܝܘܢܝܐ) ou CANONS GRECS

N° 764-769. — 477-496.

Comme le mot l'indique, nous avons ici un élément étranger introduit dans la liturgie syriaque. Nous avons noté précédemment qu'il constitue la contre-partie de l'élément araméen des *'Enionè* ou répons psalmodiques.

Les *Canons* découlent du même principe, c'est-à-dire qu'ils sont une ornementation du morceau biblique qu'ils accompagnent. La seule différence qui les distingue des *'Enionè*, c'est qu'ils se trouvent joints aux neuf odes bibliques que la liturgie grecque surtout emploie à l'ὄρθρος. Cet emprunt à la liturgie grecque date du VIII^e^ siècle qui fut le siècle d'or des mélodes grecs.

Voici comment nous le raconte Bar-Hébræus : « Depuis quand, écrit-il, et par qui les chants ont-ils été introduits dans l'église des Syriens ? — Au temps de St Jacques d'Édesse et de Georges des Arabes, commencèrent ces hymnes qui sont appelées Canons grecs, d'un homme instruit de Damas, nommé Qourini Bar Mançour, (St Jean Damascène) et d'un certain moine qui, chez eux, s'appelaït Père Cosmas. C'est lui, l'inventeur des *Qouqlion*, (ܩܘܩܠܝܘܢ), κύκλιον, c'est-à-dire d'un genre de canons plus doux que ceux du premier ». (2)

Cet emprunt fait à des Chalcédoniens par des Monophysites a quelque chose de piquant. Bar-Hébræus sent le besoin de se justifier : « Quoique ce Qourini (St Jean Damascène) soit du parti des Synodéens (Chalcédoniens), comme il n'a pas osé, dans ses canons, mentionner toutes ces histoires conten-

(1) *Ethicon*, édit. Bedjan, p. 56 et 66.

(2) Cf. Baumstark, *Festbrevier* etc., p. 74. — A ces noms de St Jean Damascène († 754) et Cosmas de Maiouma († 750), il faut ajouter André de Crète († 724), Théophane le Confesseur († 638), etc.

Cf. Allatius, *De libris et rebus Eccles. Graec.*, p. 81-82.

dante. Cette division n'est pas ancienne et n'est même pas suivie en pratique. Cependant, dans le *Catalogue* de Wright, le numéro CCCVIII, vol. I, p. 252, sous lequel figure un recueil de bréviaire, porte des 'Enionè rangés suivant les huit tons : « *Ordre des 'Enionè syriens de la Résurrection exécutés en huit tons.* » De même les *Canons* étaient chantés suivant les huit tons. Le même manuscrit porte à la page 253 : « *Canons de la Mère de Dieu, des Saints, des Défunts en général, et exécutés en huit tons.* »

V — LES « MAOURBÈ » (ܡܥܘܪܒܐ)

N° 734-761 ; - P. 462-477

Cette série comprend les antiennes du *Magnificat.*

Le Magnificat est l'un des cantiques bibliques que la liturgie fait figurer dans la prière publique. On le retrouve dans toutes les liturgies, tant orientales qu'occidentales, quoiqu'à une place différente. Celle qui lui est assignée dans la liturgie orientale est à la fin de Matines, dans cette partie qui est l'ὄρθρος des Grecs, ou *Laudes.* (1)

Nous retrouvons cette pratique dans la Règle de S[t] Aurélien et de S[t] Césaire d'Arles, au VI[e] siècle, qui l'ont empruntée à la liturgie syrienne ou palestinienne : « *Magnificat anima mea Dominum aut cum antiphona, aut cum alleluia.. Sic omni die dominica et omnibus majoribus festivitatibus ab opere vacabitis.* » (2)

Le bréviaire férial des Syriens lui donne sa place à la fin des Matines, à la suite des neuf Odes, ou Canons. On retrouve ici un curieux vestige de ce dédoublement de l'office de Matines avec celui de Laudes. Le Magnificat avec une antienne, le psaume CXXXII avec son répons, les psaumes CXLVIII sq. et CXVI avec la grande doxologie, forment cet appendice de l'office des nuits qui reparaît ensuite dans l'office de Laudes à peu près textuellement.

Le plus souvent les antiennes du Magnificat comprennent cinq strophes.

(1) Cf. D. Baumer, *Hist. du Brév.*, t. I, p. 178, 227 ; t. II, p. 46. — La liturgie du Sinaï, au VII[e] siècle, admet le *Benedictus* et le *Magnificat* à Laudes.

(2) Migne, P. L., t. LXVIII, col. 1102 : « *Gloria in excelsis Deo et capitellum omni dominica die dicatur.* » On sait que le Magnificat forme avec le Benedictus la cinquième ode de l'ὄρθρος grec.

répons est exécuté avec grand soin et le concours d'une mélodie variée. Mais, depuis plusieurs siècles, le psaume qui, primitivement, dans la psalmodie responsoriale, devait être récité par un soliste auquel chaque chœur répondait à son tour, par le répons, est lui-même récité à deux chœurs. Dès lors, la strophe responsoriale devenait une quantité troublante. Comment l'exécuter ?

On a remédié à cette difficulté en réunissant toutes les strophes en une seule série qu'on chante alternativement à la suite du psaume. De cette façon, les deux éléments du *psalmus responsorius* se trouvent scindés et exécutés à la suite l'un de l'autre. (1).

Le Beth Gazo du XII^e ou XIII^e siècle, que nous avons eu sous les yeux, ne connaît pas encore cette scission. Ainsi, au premier nocturne de l'office du vendredi, dans les psaumes 123 et 124, chacun des versets, quelquefois même des stiques, est séparé par une petite strophe. De même, à l'office du *Safro* ou Ὄρθρος, le psaume LXII, *Deus, Deus meus*, est divisé en quinze sections avec le *Gloria* et le *Sicut erat*, séparées par un petit répons.

Tous ces répons ont ceci de caractéristique qu'ils se terminent par une petite acclamation toujours identique. Ainsi, pour le psaume *Miserere* du *Safro*, chaque petit répons finit invariablement par la formule : *Etraḥam ʿalaïn* (ܐܬܪܚܡ ܥܠܝܢ) ou *Morè khoul raḥem ʿalaïn* (ܡܪܝܐ ܚܘܣ ܘܪܚܡ ܥܠܝܢ).

Ces Enionè indiqués pour accompagner des psaumes, reçoivent plusieurs noms, soit celui de « *Kourokho* » (ܟܘܪܟܐ), soit celui de « *ʿEqbo* (ܥܩܒܐ).

Quant aux collections des *ʿEnionè*, la tradition manuscrite ne permet pas de remonter plus haut que la fin du premier millénaire. Un fragment d'un recueil de ce genre, (*add.* 14. 667, fol. 70 sq.) appartient au IX^e siècle. A cette époque, l'élément araméen des ʿEnionè doit lutter fortement contre l'élément grec des *Canons*. En effet, à partir du VIII^e siècle, les mélodes grecs s'acquirent une renommée telle que leur succès influença la liturgie syrienne. Celle-ci donna asile à leurs compositions dans ses recueils, au moyen d'une traduction, sous le titre de « *Qonounè* » (ܩܢܘܢܐ) ou *Canons grecs.* (2) Les nouvelles acquisitions, comme il arrive souvent, eurent tout d'abord un succès extraordinaire, au point de contrebalancer même l'élément araméen proprement dit.

Le recueil des *ʿEnionè* est divisé en huit séries, ou « *Tekso* » (ܛܟܣܐ), par imitation de l'*Octoëchos* qui régit le chant en Syrie. Mais il ne faut pas prendre ces divisions comme répondant parfaitement à la tonalité correspon-

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(1) C'est ce qui est arrivé pour le rite grec. Cf. Mgr L. Petit, dans *Dict. d'Arch. et de Lit.*, *art. Antiphone*, col. 2483.

(2) Voir plus loin : les *Canons Grecs*, p. 24.

Le mot « *Eniono* » (ܥܢܝܢܐ) se traduit par *répons*, mais en tant que celui-ci rend l'expression grecque d'ἀντίφωνον, *antiphone* (1). Laissant de côté l'acception étymologique de « répondre à l'unisson », mais à l'octave, et aussi le sens dérivé de « psalmodie à deux chœurs », il nous faut prendre l'antiphone dans son sens de *psalmodie responsoriale*, c'est à dire en tant qu'elle comprend l'alternance des versets de psaumes avec des refrains étrangers, ou non, au texte, tantôt les mêmes, tantôt variés. Cette alternance existait déjà dans la psalmodie juive. Philon (2) mentionne également ces sortes d'acclamations, ἐφύμνια, que l'assistance pousse à intervalles réguliers. Ces acclamations variaient d'étendue et de formulaire. Tantôt ce n'était qu'un simple Alleluia, (3) tantôt c'était une doxologie abrégée : « Gloire à vous, Seigneur, parce que vous êtes digne de gloire ».

Mais, au IV[e] siècle, le *psalmus responsorius* entra dans une voie nouvelle. L'hymnologie édessénienne avait pénétré dans toute la Syrie, à Antioche, à Jérusalem, à Césarée. Cette hymnologie comprenait essentiellement une série de strophes séparées par un refrain. On appliqua ce système à la récitation des psaumes. Chaque verset, ou groupe de versets, était suivi d'un refrain étranger à l'Écriture Sainte.

Ici encore l'Église syrienne donna l'initiative, et non seulement son genre, mais même ses formulaires passèrent dans les églises de langue grecque, au moyen d'une traduction. Qu'on se reporte au témoignage de Théodore de Mopsueste qui attribue cet emprunt à Flavien et à Diodore de Tarse : « Illam psalmodiæ speciem quas antiphonas dicimus, illi ex Syrorum lingua in græcam transtulerunt » (4).

Mais ce genre eut pour premier résultat de porter toute l'attention de l'auditeur sur la strophe antiphonique la plus privilégiée au point de vue mélodique, au détriment du psaume exécuté sur un monotone *recto tono*, et désormais relégué au deuxième plan.

C'est encore ce qui a lieu aujourd'hui dans le rit syriaque. Le psaume est récité *recto tono*, et souvent avec une volubilité désespérante, alors que le

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(1) Cf. Mgr. L. Petit, dans *Dict. d'Arch. et de Lit.*, art. *Antiphone dans la Liturgie grecque*, col. 2462 sq.

(2) Dans Eusèbe, *Hist. Ecclés.*, I, II, c. XVI.

(3) Nous avons vu, à propos du « *Qouqlion* » (ܩܘܩܠܝܘܢ) que la liturgie syrienne a gardé cette façon de réciter les psaumes par l'intercalation d'Alleluia. Cf. *Reg. S. Benedicti*, cap. IX., et D. Baumer, *Hist. du Bréviaire*, t. I, p. 172 sq.

(4) *Migne*, P. .G, t. CXXXIX, cl. 1390.

Lamy(1). Les Séblotho: *Aloho raḥemtounoi* (ܐܠܗܐ ܪܚܡܬܘܢܝ) et *Toubaïk Ophrath* (ܛܘܒܝܟܝ ܐܦܪܬ) se trouvent dans *Op. syro-lat.*, t....., p. 416 et 423 (2). Ce genre de Seblotho n'est donc, en définitive, que ce que nous appelons vulgairement des pots-pourris, des mosaïques de pièces prises de droite et de gauche et modelées sur une hymne de St Ephrem.

Le Beth Gazo actuel compte quarante Séblotho, mais quatre seulement ont les huit tons. Ce sont : *Honaw iarḥo* (ܗܢܘ ܝܪܚܐ), numéro 514 sq. du Recueil ; *Abo kthabwo* (ܐܒܐ ܟܬܒ ܗܘܐ), numéro 522 sq. ; *Qoum pawlos* (ܩܘܡ ܦܘܠܘܣ), numéro 530 sq ; *Fardaïso* (ܦܪܕܝܣܐ), numéro 555 sq. Les uns n'ont qu'un ton, quelques-uns deux ou trois, comme *Toubaïk Ophrat*.

Il y a cependant des variantes pour le Carême et pour les hymnes dites « *Ḥad qnoumo* » (ܚܕ ܩܢܘܡܐ), qui sont à l'adresse d'un personnage. Toutes les autres avaient-elles huit tons ? Les Syriens le prétendent. Ce qui est sûr, c'est que les Jacobites ont gardé les huit tons pour certains Seblotho qui n'ont qu'un seul ton chez les catholiques. Ainsi, un moine jacobite nous a chanté le « *Kaḷath malko* » (ܟܠܬ ܡܠܟܐ) (3) et le *Toubaïk Ophrath* dans les huit tons. Ici encore il faut signaler la perte totale de plusieurs Séblotho au point de vue mélodique.

A la suite des Séblotho nous trouvons quelques chants empruntés au livre des « *M'ade'dono* » (ܡܥܕܥܕܢܐ) et quelques « *Ma'nitho* » (ܡܥܢܝܬܐ) ou répons festivaux. Ils sont tous, pour la plupart, des Madrochè formant une sorte de Responsorial pour les grandes fêtes où il y a quelque cérémonie spéciale, telles que : fête de la Croix, Epiphanie, Caput Jejunii, Pâques, Pentecôte, Lavement des pieds, Sépulture du Christ.

IV — LES « ÉNIONÈ » (ܥܢܝܢܐ)

N° 611 - 734. - P : 413 - 462.

Avec les « *Enionè* » nous entrons dans un élément psalmodique au premier chef. Jusqu'ici nous n'avons guère vu que des spécimens d'hymnes tout à fait indépendantes de la psalmodie proprement dite. Les « Enionè », nous ramènent, au contraire, dans la ligne traditionnelle.

(1) Op. cit. t. II, p. 519.

(2) N° 574 sq. du recueil.

(3) N° 563.

les *hirmi* des Madrochè, dans le Beth Gazo syriaque, nous pensons que c'est une adaptation des Madrochè pour le bréviaire férial et l'hirmologion.

Un premier fait à signaler, c'est que dans aucune collection vraiment ancienne, que ce soient hymnaires ou Fanaqit postérieurs, ce vocable n'est usité. Aussi le bréviaire festival, ou Fanqit, même aujourd'hui, ne le mentionne-t-il jamais. Au contraire le bréviaire ferial, ou Beth Gazo, porte une collection de *Séblotho* dans le recueil d'hymnes qui forme la deuxième partie du livre.

Le Beth Gazo de S. Marc, que nous avons analysé plus haut, ne mentionne pas cette catégorie. Les plus anciens qui en parlent appartiennent au XV[e] et au XV[e] siècles (1).

Le nombre de ces Séblotho est très variable d'un manuscrit à l'autre ; il varie de trente-six. Et même, s'il fallait en croire une note d'un manuscrit dont parle Assémani (2), ce ne serait là qu'une petite portion de l'ancien répertoire : « Des cinq cents Séblotho qu'il a composés, écrit cet auteur, il n'y en a plus que quarante qui soient connus. » (3)

Mais le caractère artificiel et tardif de ces cellections se manifeste surtout quand on analyse le contenu de chacune de ces *échelles*. Elles comprennent, en effet, une série de strophes groupées autour de cinq ou six sujets: la Vierge, les Martyrs, les Pères, les Défunts, etc. Le nombre de ces strophes varie souvent d'un manuscrit à l'autre. Pour la première échelle : *Honaw iarho* (ܗܢܘ ܝܪܚܐ), le *Codex* 149, de *Paris*, a trente-six strophes : huit pour la Vierge, six pour le Martyrs, deux pour S[t] Ephrem. six pour la Pénitence, huit pour les Défunts, une pour les Prêtres, deux pour Bar Sawmo, une pour la Croix, deux pour la Résurrection. Le *Codex* 148 en a baucoup moins, et le *Codex* 147 encore moins. Or, dans chaque échelle, la première série de strophes seulement qui forme l'hirmus est vraiment une strophe de Madrocho tirée des œuvres de S[t] Ephrem. Les autres sont des compositions surajoutées suivant ce modèle de l'hirmus. Ainsi, l'hirmus de la première échelle est tiré du quatrième Madrocho de S[t] Ephrem pour la Nativité (4). L'hirmus de la deuxième : *Abo kthab wo* (ܐܒܐ ܟܬܒ ܗܘܐ), est une hymne *de Virginitate* éditée par Mgr

(1) Cf., par exemple, les *Cod. de Paris*, 145, 146, 147. 149. 153 ; *Vatic.* 68, 69. 71. 75 ; *Cod. Oxon.*, 40-50.

(2) *Bibl. Orient.*, t. I, p. 62.

(3) Au sujet de l'authenticité de ces pièces, Assémani a varié d'opinion. Cf. *Bibl. Orient.*, t. I. p. 62 ; *S. Ephrem S. Op. graeco-lat.*. t. II, Praf., p. 58.

(4) *Op. syro-lat.*, t. II, p. 519.

Quand, à partir du V^e et du VI^e siècles, de nouveaux poètes liturgiques : les Jacques de Saroug, les Balaï, les Isaac d'Antioche, les Siméon Qouqoyo, vinrent enrichir le répertoire hymnologique, il fallut bien entrer dans la voie des compromis et aménager, soit à chaque auteur, soit à chaque genre liturgique, la part réclamée surtout par la vogue du temps présent. Aussi, à cette époque, les recueils de Madrochè exclusivement sont-ils assez rares.

Le manuscrit du B. M. *add.* 14.522, qui est du IX^e siècle, comprend les Madrochè arrangés suivant les principales fêtes de l'année. Le plus souvent les hymnes du saint, ou bien voisinent avec les homélies ou *Mimrè* (ܡܐܡܪܐ), ou bien ne forment plus qu'une partie dans les hymnaires où sont représentés un peu tous les genres d' «hymnes», et qui constituent un premier pas vers les *Fanqitho* (ܦܢܩܝܬܐ) ou bréviaire. Ce dernier livre se trouve esquissé déjà par le *Ḥoudro ou Fanqitho, add.* 14503.

Au point de vue de la structure poétique, les Madrochè sont constitués par une série de strophes séparées par un « *'Ounitho* (ܥܘܢܝܬܐ) ou refrain. Les strophes se composent d'un nombre de vers variable, groupés ordinairement deux à deux pour former un « *Baïto* » (ܒܝܬܐ), οἶκος maison ou strophe. Chaque Baito forme un sens complet, ce qui rappelle un peu le parallélisme de la poésie hébraïque. L'homotonie, sinon l'isosyllabie, est la règle générale au point de vue hirmologique (1).

Outre ces lois poétiques, on remarque encore dans le vers des divisions rythmiques, des coupures régulières, avec une tendance à l'assonance (2).

A côté du Madrocho, il faut signaler le « *Soughitho* (ܣܘܓܝܬܐ), qui est un Madrocho dialogué, souvent avec acrostiche. Les Soughiotho se modèlent sur les Madrochè pour le mètre, ainsi que pour la mélodie.

Quand au nom de « *Séblotho* » (ܫܒܠܬܐ) sous lequel sont marqués

(1) Cf. *Introd. music.*, p. 76-77, et Mgr Lamy, *op. cit.*, t. III, p. IX.

(2) Il faut citer, parmi les plus anciens vestiges de recueils isolés de Madrochè, d'après Mgr Lamy : *Hymnes contre les hérésies*, B. M. 12.176 ; (V^e et VI s.) ; les *Hymnes* de 14.751, (an. 591) ; *Hymni Nisibici*, 14.572, (VI^e s.) ; *de Azimis*, etc. 14.635, (an. 555) ; *Hymnes pour l'Epiphanie, Jeûne, la Vierge, les Confesseurs*, 14.506, (IX^e-XI^e s.) ; *Homélies des Rogations*, 14.164 ; (VI^e s.) ; it. 14,520; (VIII^e et IX^e s).

A signaler en particulier le manuscrit *Nisibicus*, N° III du Catalogue de la Bibl. Vaticane. Il provient du désert de Nitrie. Il a été écrit de l'an 523 et publié par S. B. Mgr Rahmani (Charfé, 1906). Ce manuscrit contient cinquante hymnes sous la rubrique « *de Virginitate* ». Mais il ne formait qu'un fragment du recueil, comme on peut s'en rendre compte par la note finale du savant traducteur : (Mgr Rahmani, *op. laud.*, VIII-X). Le recueil contenait 261 hymnes sur l'Église, la Virginité, les Hérésies et les Paradis.

Chacun de ces huit chants a un ton, sauf le troisième et le septième qui en ont deux. Mais la tradition de Charfé en a perdu quelques mélodies, notamment celle de ܐܠܠܗ̈ܝܢ ܐܠܠܗ̈ܝܢ ܐܘܪܫܠܡ . ܠܟܠܗܘܢ ܩܕ̈ܝܫܐ.

Les Qolè Ghnizè sont des hymnes où il est question de la S[te] Vierge, des Saints, des Martyrs, de la Pénitence, et surtout des Défunts, plus particulièrement des évêques et des prêtres défunts. Ils se chantent à l'occasion de plusieurs fêtes sans désignation particulière.

III — LES « MADROCHE » (ܡܕܖ̈ܫܐ) de S[t] Ephrem.

N° 514-611. - P. 340-413.

Cette série comprend des spécimens des célèbres « *Madrochè* » (ܡܕܖ̈ܫܐ) du grand Docteur de l'Église Syrienne, S[t] Ephrem. En sous-titre, elle porte le nom de « *Séblotho* » (ܣܒ̈ܠܬܐ), ou *échelles*. Ce dernier terme, dont le sens étymologique est assez contesté, est une adaptation postérieure des Madrochè.

Le mot *Madrocho*, au contraire, nous reporte à l'âge d'or de la littérature hymnologique en Mésopotamie. Le nom de S[t] Ephrem se trouve lié à ce genre d'hymnes. Le saint Docteur, en effet, lui donna un lustre et une popularité extraordinaires. Avant lui, Bardesane et ses disciples avaient composé un grand nombre de ces hymnes pour répandre les doctrines de l'école. (1) Il était réservé à S[t] Ephrem de contrebalancer et de neutraliser, du moins en grande partie, l'influence délétère de cette école hétérodoxe, en donnant au genre hymnologique une note tout à fait catholique. (2)

La tradition syrienne témoigne de l'immense succès de ses compositions par la part qu'elle leur a assignée dans la liturgie. Le caractère liturgique des œuvres de S[t] Ephrem est évident. Il ressort des circonstances qui les ont produites ; aussi leur introduction dans la liturgie, comme en témoignent les premiers biographes du saint, date-t-elle de son vivant. Dans les siècles postérieurs ses hymnes, à côté de ses homélies, constituèrent des recueils où l'on puisait largement pour les besoins liturgiques.

Ces recueils de *Madrochè* sont le premier fonds araméen en face du fonds gréco-syrien d'Octoëchos, qui représente dans ses sources le bréviaire syriaque.

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(1) Cf. Assemani, *Bibl. Orient.*, t. I, p. 47-48.

(2) Cf. la Bibliographie de St Ephrem, dans R. Duval, *La Littérature Syriaque*, 3e édition, p. 333-334.

étymologiquement parlant, sur la nature du chant. C'est un spécimen de l'ancien chant des Psaumes gardé jusqu'aujourd'hui.

Les rubriques du Bréviaire syriaque indiquent trois manières de chanter les Psaumes : ou bien simplement et sans antienne (ܦܫܝܛܐܝܬ ܘܠܐ ܥܢܝܢܐ), — S[t] Benoît disait *directanee* — (1) ; ou bien avec une antienne que l'on intercale à chaque verset, quelquefois même entre deux stiques ; enfin *en Qouqlion*, ܒܩܘܩܠܝܘܢ , c'est-à-dire avec un Alleluia ou deux entre les deux stiques du même verset. C'est le « *Psalmus cum alleluia* » de S[t] Benoît (2).

Ce chant Qouqlioun possède les huit tons. L'office férial des Vêpres et des Laudes en prévoient toujours un qui est marqué du ton. Le Beth Gazo du XII[e] siècle appartenant au couvent de S[t] Marc est en cela parfaitement d'accord avec le bréviaire actuel.

Le psaume de Complies ou « *Soutoro* » (ܣܘܬܪܐ) : *Qui habitat in adjutorio Altissimi*, est exécuté aussi de la même façon, et toujours avec huit tons. (3) Les versets en sont chantés alternativement par deux chantres au milieu du chœur ; l'effet est des plus gracieux, car ces mélodies sont aussi simples que pieuses (4).

Le numéro 505 ouvre une série de huit chants que les Syriens nomment « *Qolè Ghnizè* » (ܩܠܐ ܓܢܝܙܐ), c'est-à-dire *cachés*. La signification de ce mot est assez vague pour qu'il puisse servir à caractériser la nature de cette catégorie de chants. Dom Parisot croit pouvoir y reconnaître le pendant de la prière grecque εὐχὴ μυστικῶς qu'on récitait à voix basse (5). Les Syriens préfèrent attribuer ce mot au sens caché et mystique des paroles de ces chants.

Le premier est une sorte de prosopopée à l'adresse de l'Église, mise dans la bouche d'un chrétien qui va quitter la terre et tremble à la pensée de se présenter devant le Juge sévère : « Reste en paix, Eglise sainte, avec tous tes enfants. » Une formule analogue est récitée par le prêtre au moment où il va quitter l'autel : « Reste en paix, autel saint, etc.

Par l'allure de la mélodie, il faudrait plutôt rapprocher ces chants des hymnes à longue haleine connues sous le nom de Takhechfotho (ܬܟܫܦܬܐ) (6).

(1) Regula S. Benedicti, Cap. XVII.

(2) *Reg.*, Cap. IX, XII, XV.

(3) Cf. N° 870 sq.

(4) Quand on chante un psaume en entier, il y a toujours un ton spécial, surtout selon la pratique orientale de Mossoul.

(5) Cf. *La Bibliothèque du Séminaire Syrien de Charfé*, dans *Revue de l'Orient Chrétien*, an. 1899, p. 163.

(6) Cf. N° 796 sq.

de la lecture évangélique et de la litanie ou « *Korouzoutho* » (ܟܪܘܙܘܬܐ). Ainsi notre Recueil comprend-il deux séries de Trisagion : le Trisagion du soir, « *dramcho* » (ܩܕܝܫܬ ܐܠܗܐ ܕܪܡܫܐ) et le Trisagion de Laudes, « *dsafro* ». (ܩܕܝܫܬ ܐܠܗܐ ܕܨܦܪܐ). Chaque série comprend toujours huit tons différents. La différence entre les deux séries est que celle du matin renferme, outre les différents *Sanctus*, des acclamations : *Alleluia* et *Kyrie eleison.*

La date de l'introduction du Trisagion dans la liturgie ne saurait être déterminée d'une façon très précise. On sait que la légende byzantine l'attribue à une révélation angélique sous le pontificat de Proclus (436-446) (1). La légende syrienne s'est aussi emparée de cette hymne et surtout de l'adjonction monophysite « *qui crucifixus es pro nobis* » qui souleva tant de tempêtes dans l'Église.

Le liturgiste syrien Bar Kepha, au témoignage de Bar Salibi (2), l'attribuait à S[t] Ignace d'Antioche ; d'autres même, à Nicodème et Joseph d'Arimathie, disciples du Seigneur (3). Mais Sévère d'Antioche, (512-519) témoigne le même Bar Salibi, déclare dans la dernière de ses homélies dites « ἐπιθρόνιοι » que cette addition était toute récente et qu'elle avait été faite après la condamnation des Nestoriens. Peut-être est-ce Pierre le Foulon, continue Bar Salibi, qui a ainsi réglé la chose, de peur qu'on ne donnât à croire que c'est une quatrième personne qui a été mise en croix, et qu'on ne confessât, non plus une Trinité, mais une quaternité. (4)

Quoi qu'il en soit, cette prière a eu un succès remarquable dans la liturgie syrienne ; elle est, suivant l'expression de Bar Salibi, en regard des autres prières, ce qu'est « le sceau dans un anneau. » Et à ceux qui lui demanderont pourquoi, dans toutes les prières, on la récite au commencement et à la fin, il répond « qu'aucun mystère ne procure autant de gloire à Dieu que sa crucifixion dans sa chair » qu'il appelle « sa glorification. »

Les numéros 474-482 renferment huit spécimens de chants qui ne sont peut-être pas ici à leur place naturelle, car ils ne font aucunément partie du genre des *Qolè* ; c'est ce qu'on appelle les « *Quqlion* » (ܩܘܩܠܝܘܢ). Ce mot qui doit provenir du grec κύκλιον ou mieux κουκούλιον, ne renseigne guère,

(1) Cf. St Jean Damascène, *La Foi Orthodoxe*, éd. Le Quien, t. III, p. 10 ; Tillement, *Histoire Ecclésiastique*, t. XIV, p. 713 ; Mgr Duchesne, *Origine du culte Chrétien*, 5e éd., p. 83 ; Brigthman, *Eastern Liturgies*, p. 531. — Pour l'addition, cf. Jean d'Ephèse, *Histoire Ecclésiastique*, t. II, p. 52 et t. III, p. 198 ; Evagrius, *Hist. Eccl.*, t. III, p. 44.

(2) Dionysius Bar Salibi, *Expositio Liturgiae*, édit. Labourt, p. 17.

(3) Bar Salibi, loc. cit.

(4) Ibid., p. 17.

siècles. Depuis la fin du premier millénaire, soit dans le bréviaire férial, soit dans le festival, ils occupent une place considérable.

Le Beth Gazo du couvent de S[t] Marc les divise en deux parties : les *Qolè « Chahroiè »* (ܩܠܐ ܫܗܪܝܐ) et les *Qolè Sheḥimè* (ܩܠܐ ܫܚܝܡܐ). C'est la division en vigueur dans le Beth Gazo actuel ou *Rishqolè* (ܪܝܫܩܠܐ). La première catégorie va du numéro 65 au numéro 194, la deuxième du numéro 194 au numéro 505. Cette division a pour raison d'être l'emploi liturgique de ces *Qolè*.

La rubrique *Chahroiè* contient, comme le sens du mot l'indique, les spécimens de Qolè exécutés aux vigiles de la nuit en général, qu'il s'agisse des jours ordinaires ou des jours de fêtes. C'est pourquoi les manuscrits des Beth Gazo anciens leur réservent une place à part dans la deuxième partie du volume, au lieu que la seconde catégorie ou *Sheḥimè*, chant ordinaire qu'on exécute journellement, constitue la première partie du Beth Gazo traditionnel, c'est-à-dire le bréviaire férial proprement dit. Les *Chahroiè* comprennent seize espèces de Qolè, et les *Sheḥimè* trente.

Chacun de ces Qolè possède les huit tons, sans compter de tons spéciaux pour le Carême, quelquefois pour la Passion, pour les Défunts, et le ton simple ou « *Goushmo* » (ܓܘܫܡܐ) ; enfin des variantes ou « *Mshaḥlfè* » (ܡܫܚܠܦܐ). Cependant plusieurs Qolè ont la même mélodie ; cela provient sans doute de ce que des mélodies se sont perdues au cours des âges. Parmi ces dernières on signale les mélodies des Qolè suivants : le numéro 100, ܠܚܝܒ ܗܘ ܡܪܢܐ ܡܫܒܚܢܢ , dont il ne reste que le cinquième ton, ܘܠܒܘܫܗ ܫܒܝܚܐ , ܐܠܟܡ ܘܕܝܒܪ ܠܥܡܡܐ , ܐܡܪܘܣܬܐ ܫܪܝܪܐ . Quant au Qolo ܐܘܪܚܐ ܕܫܡܫܐܘ , N° 497 et suivants, la mélodie a été empruntée à plusieurs autres.

Nous trouvons, intercalées à cette place, les mélodies caractéristiques qui comprennent les chants dits du *Trisagion* ou « *Qadichat Aloho* » (ܩܕܝܫܬ ܐܠܗܐ), p. 246-263, N° 357-374.

Le *Trisagion*, dans les liturgies orientales et en particulier dans les liturgies byzantines et syriennes, a conquis une place considérable. Ce n'est pas seulement à la liturgie eucharistique, à la suite de la petite entrée, mais encore dans la liturgie vespérale et matutinale, et même au commencement de toutes les heures canoniales, qu'il doit se réciter. Cependant c'est à Vêpres ou « *Safro* » (1) (ܨܦܪܐ) qu'il se chante d'une manière plus solennelle, à la suite

(1) Nous traduisons par *Laudes*, *Safro*, ou matin. Le mot *Matines* répondrait mieux étymologiquement ; mais l'on sait que, depuis longtemps, ce mot est ambigu, ayant été appliqué arbitrairement aux *Nocturnes* ou à l'Office de la nuit. Les Syriens ne connaissent pas l'office de Prime dont on n'ignore pas l'origine latine.

haut patronage dut encore rehausser l'éclat de Siméon, car ses compositions créèrent un genre spécial de poésies qu'on appela de son nom : les « *Qouqiotho* » (ܩܘܩܝܬܐ).

Les premières collections d'hymnes durent puiser copieusement dans les productions de l'ouvrier poète ; mais aujourd'hui il nous intéresse moins comme auteur qu'en tant que créateur d'un genre poétique (1). Selon, en effet, l'observation qu'on peut faire, en général, pour les recueils d'hymnes du bréviaire syriaque, les auteurs jacobites ont senti le besoin de renouveler le matériel de leur répertoire par de nouvelles compositions substituées aux anciennes, tout en conservant de ces dernières la forme extérieure, la métrique, la mélodie, et peut-être aussi l'inspiration.

En fait, dans toute la série des *Qolè* exécutés dans le breviaire férial et festival des Syriens — et on peut dire qu'ils ont la part du lion — un seul porte encore le nom du fameux Siméon : « *Qolo dqouqoio* » (ܩܠܐ ܕܩܘܩܝܐ), (numéro 172-186, p. 131-143). On comprendrait encore mieux le succès qu'eut jadis ce genre parmi le peuple, si les mélodies qui ornaient ces hymnes étaient aussi entraînantes que celle du numéro 179. On peut admettre aussi que les *hirmi* des autres *Qolè*, ou les autres strophes-types sur lesquelles se modèlent toutes les compositions de ce genre, sont des vestiges des productions du célèbre auteur. Nous verrons plus tard comment des *hirmi*, pris dans les *Madrochè* de S[t] Ephrem, sont devenus la base de compositions liturgiques plus tardives, les *Séblotho* (ܫܒܠܬܐ).

Les Qolè populaires ont pris place dans la liturgie à côté des *Madrochè* et des *Bo'wotho*. Les hymnes des X[e] et XI[e] siècles nous montrent déjà la fusion de *Qolè*, de *Madrochè*, de *Bo'wotho*, de *Soughitè* qui forment le *Fanqitho* ou *Ḥoudro* (2). Mais nous pouvons croire, avec M. Baumstark (3), que ces exemplaires sont la production de recueils identiques du VII[e] et du VIII[e]

(1) Comme pendant au *Qolo*, M. Baumstark croit pouvoir signaler, dans le rit latin, abstraction faite, bien entendu, de la poésie, les répons de processions, comme les séries d'antiennes que l'on chante à la procession des Rameaux ou le 2 Février. Il est vrai que la versification de ces Qolè est bien élastique. Voir ce qui a été dit de la métrique dans *Intr. music.*, p. 60 sq.

(2) Cf. B. M. *add.* 14.503. — Cat. N° CCCXVIII, 254-258. Il vient de Naplouse après avoir appartenu au couvent de Scété. — De même, un exemplaire pour le temps de Noël à la Semaine de la Passion, *add.* 14.526. — Cat., 263 sq. Hymnaire de la Passion, Paris, 151, (anciens fonds 51), Cat. 116. Celui-ci, d'après son écriture, remonte jusqu'au VIII[e] ou IX[e] siècle.

(3) *Fest brevier*, etc., p. 66.

des mosquées. Ainsi les Syriens eux-mêmes ne font-ils pas difficulté pour avouer qu'elles sont récentes et qu'il n'existe pas, sur ce point, de véritable tradition. En général, cependant, leur goût influencé par la musique arabe se complaît dans ces mélodies que certains estiment être le chef-d'œuvre de leur répertoire. Il y a donc là un libre champ ouvert aux virtuoses dont le talent n'est plus prisonnier d'un texte rythmé, comme dans les chants syllabiques ; mais, par suite même de ce caractère de virtuosité qui fait que tous ne sont pas capables de les exécuter, plusieurs églises en retiennent une seule qu'on répète toujours. Les Jacobites font de même, du moins à Mardin, comme nous l'a assuré un prêtre du couvent de S[t] Marc, au lieu qu'à Edesse ils possèdent les huit.

Du numéro 32 au numéro 64 on a une série de *Bo'wotho* propres, soit pour le temps du Carême, de la Passion ou de la Semaine Sainte, soit pour certains jours de la semaine à l'office férial. Les numéros 843 et 844 sont « *Teshbuhto* » (ܬܫܒܘܚܬܐ) ou acclamation de louange, tiré de Exode, XV, 20 sq., suivi de l'avertissement du diacre au peuple avant la lecture évangélique. Cette mélodie s'exécute aux fêtes solennelles, soit à la liturgie eucharistique, soit à l'office de Vêpres, avant la lecture de l'Évangile. C'est l'une des plus belles mélodies de tout le Recueil. Dom Parisot en a édité un fragment comme spécimen.

II — LES « QOLÈ » (ܩܳܠܶܐ)

N° 65 à 514 - P. 48 à 340.

La deuxième série du Recueil donne les spécimens du genre poétique des « Qolè » (ܩܳܠܶܐ). (1)

Ce mot de *Qolo*, qui signifie originairement *voix*, désigne une poésie essentiellement populaire qui fleurit surtout au V[e] siècle. Un humble potier, du nom de Siméon Qouqoio, (2) eut dans ce genre un succès prodigieux. Tout en exerçant son métier, il composait des hymnes qui provoquaient l'enthousiasme populaire. Le bruit de son talent frappa l'oreille d'un contemporain, Jacques de Saroug, qu'on appelait la « *flute du S[t] Esprit* ». Il alla visiter l'humble poète artisan et recueillit quelques-unes de ses compositions (3). Ce

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(1) Cf. *Introd. Musicale*, p. 73-76.

(2) Cf. R. Duval, *Littérature Syriaque*, 3[e] éd., p. 354.

(3) Bar-Hebræus, *Chron. eccl.*, t. I, p. 191 ; Assémani, *Bibl. Orient.*, t. I, p. 121 ; t. II, p. 322.

sente d'autres qui sont toutes récentes, et dues aux Monophysites, à la suite de quelques strophes primitives. (1)

Les *Bo'wotho* sont exécutés d'après les huit modes. Les collections qui les contiennent ne les portent pas divisés en huit séries, ainsi que cela se produit pour certaines pièces, comme les *Takhechfotho*, mais groupés ensemble sans souci de classification. Seulement on les chante, suivant le jour, d'après les huit modes liturgiques.

La série des *Bo'wotho*, qui ouvre le Recueil, comprend huit divisions suivant les huit modes ecclésiastiques. Chaque mode contient trois spécimens de *Bo'wotho* différents : le premier, de Jacques de Saroug, et qui est, comme nous l'avons écrit plus haut, de douze syllabes ; le deuxième est du mètre de S[t] Ephrem, c'est-à-dire de sept syllabes ; enfin celui de Balaï ou de cinq syllabes. En tête de chaque spécimen, quelques paroles rythmées : « *Morio raḥem 'alaïn w'adaraïn* » (ܡܪܝܐ ܪܚܡ ܥܠܝܢ ܘܥܕܪܝܢ) servent d'hirmus. On trouve dans chaque *Bo'utho*, à la suite de la mélodie *princeps*, deux ou trois mélodies secondaires qu'on appelle « *Mshaḥelfè* ». (ܡܫܚܠܦܐ) ou variantes.

Le *Bo'wtho* du bréviaire comprenant plusieurs strophes récitées alternativement, les premières se chantent d'après la mélodie *princeps* et les strophes intermédiaires d'après la première variante. Enfin la dernière, ou refrain, s'exécute par la variante finale.

Les Bo'wotho de S[t] Ephrem et de Balaï n'ont généralement que deux mélodies. C'est surtout à l'occasion de ces variantes, que se manifeste la liberté musicale d'un centre à l'autre. Sous le même mode princeps et tout en restant, bien entendu, dans la tonalité requise, on donne libre cours à son talent musical. Nous avons observé ce fait chez les moines Jacobites du couvent de S[t] Marc à Jérusalem. Les tons *principes* sont, pour la plupart, les mêmes que ceux de la tradition de Charfé, mais les variantes accusent le plus souvent des différences.

Les trois spécimens de chaque mode sont suivis d'un *Alleluia* qui se chante avant la lecture de l'Évangile, c'est-à-dire d'un long mélisme sur les syllabes du mot *Alleluia*. Ensuite vi nt un verset presque toujours emprunté aux Psaumes.

C'est ici surtout que règne un *ad libitum* complet. Les vocalises notées dans ce Recueil sont loin d'être exécutées telles qu'elles ont été transcrites, même par les élèves de Charfé. Pour tout dire en un mot, ce sont en général des mélodies arabes plutôt que syriennes, un peu dans le genre des vocalises stridentes et capricieuses que le muezzin lance dans l'espace, du haut du minaret

(1) On trouve dans l'étude des textes liturgiques syriaques de nombreuses traces de cette tendance à remplacer les antiques compositions par des calques nouveaux.

genre de poésie était destiné, non pas à être chanté, mais à être lu. On constatera que ce qui est lu est toujours plus rythmé au point de vue de la cadence. C'est ce qui est arrivé pour l'homélie syrienne, laquelle, de fait, est très bien rythmée, car elle était destinée à être lue et non chantée. (1)

Le *Bo'wotho* a pris au *Mimro* son allure rythmée dans la succession régulière de syllabes accentuées et même de formes rythmiques, tout en empruntant au *Madrocho* sa division strophique. Ce dernier élément était absolument indispensable, étant destiné pour des hymnes qu'il fallait chanter alternativement. (2)

Ce genre de poésie est très ancien dans la liturgie syrienne. On pourrait donc définir le *Bo'wotho* : l'homélie transportée sur le terrain de l'hymne grâce à la forme strophique. (3)

On trouve des recueils de ces *Bo'wotho* dans les collections d'hymnes et d'homélies du IX^{e} siècle. (4) Plusieurs de ces *Carmina rogationum* sont employés dans la liturgie syrienne, surtout pour le Jeûne de Ninive et le Carême.

Dans ces collections, tout comme dans les éditions ou bréviaire férial ou festival, trois noms reviennent sans cesse : S^{t} Jacques (Jacques de Saroug) pour les *Bo'wotho* à vers de douze syllabes, S^{t} Ephrem pour ceux de sept, et Balaï pour ceux du cinq. Mais une observation qui vaudra pour beaucoup de pièces liturgiques, est qu'on ne peut pas toujours se fier aveuglément à ces titres. Il y en a certainement d'authentiques, mais souvent aussi il s'en pré-

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(1) On remarquera que toujours les pièces réservées pour la lecture ont un caractère poétique plus accentué que les morceaux lyriques destinés à être chantés. On peut dire que c'est là la raison principale qui différencie la poésie classique de la poésie hymnologique.

(2) Cette parenté du *Bo'wotho* avec le *Mimro* est si évidente que les bréviaires, tant le férial que le festival, donnent, sous la rubrique de *Bo'wotho* de St Ephrem, des textes qui, dans les vieilles collections d'hymnes et d'homélies, figuraient sous la rubrique d'homélies. Qu'il nous suffise de citer le dimanche des Palmes dans la collection d'homélies et d'hymnes du IX^{e} siècle. Le *ms. add.* 17.150 du B. M. est tiré de l'homélie du Saint contre les Juifs, prononcée le jour des Rameaux.

(3) Cela est tellement vrai que nous trouvons dans les plus anciennes catégories d'hymnes des prières intitulées : *Mimrè dbo'wotho* (ܡܐܡܪ̈ܐ ܕܒܥܘܬܐ) — homélies de rogations ; par exemple dans *B. M., Add.* 14.164 (ms. du VI^{e} siècle), 14.520 (ms. du VIII^{e} siècle), 14·514.

(4) S. B. Mgr Rahmani, *Sancti Ephrem carmina rogationum*, dans *Bessarione*, Nouv. série, t. IV, p. 165 - 185 ; t. V, p. 4-13. — Baumstark, *op. cit.* p. 64. *B. M, add.* 14.515, 14.516, 17.190.

les chants des offices fériaux de la semaine, il comprend les *Maourbè* (ܡܥܘܪܒܐ), les *Chahroiè* (ܫܗܪܝܐ), les *Takhechfotho* (ܬܟܫܦܬܐ), les *Ghnizè* (ܓܢܝܙܐ), les *Bo'wotho* (ܒܥܘܬܐ) de S[t] Jacques et de S[t] Ephrem. Puis viennent les versets avant l'évangile, ou *Zumorè* (ܙܘܡܪܐ), les *Madrochè* de S[t] Ephrem, les καθίσματα pour les fêtes (hymnes que l'on chante pendant l'encensement ou la fraction) — l'office du diacre est en carchouni — les leçons des épitres de S[t] Paul, enfin des indications relatives au calendrier pour les douze mois de l'année. (1)

On voit par là les rapports du traditionnel Beth Gazo avec le bréviaire férial actuel, ainsi qu'avec le présent recueil. On peut dire qu'il s'est en quelque sorte dédoublé. La première partie ou *Shehimo* (ܫܚܝܡܐ) s'est accrue de tout le Commun qui, jusqu'alors, avait été rejeté en queue du livre. La seconde, de son côté, a constitué un recueil spécial, ne conservant que des spécimens typiques de tous ces chants, perdant désormais le caractère de répertoire du Commun, pour ne plus devenir qu'un recueil d'*Hirmi* ou *Hirmologion*. (2)

Après ce rapide coup d'œil sur le Beth Gazo, nous étudierons les différentes catégories de morceaux qui composent notre Recueil.

I — LES « BO'WOTHO » (ܒܥܘܬܐ)

N° 1 à 65 - P. 1 à 48.

Ce mot de « *Bo'wotho* » (ܒܥܘܬܐ) désigne étymologiquement une supplication, une rogation, et détermine, dès lors, plutôt l'inspiration de l'hymne que sa nature propre. Il est assez difficile de trouver un équivalent dans le rit latin. Les Orientaux ont pratiqué le genre hymnologique avec une rare perfection ; ils sont parvenus à une telle délicatesse, à une telle subtilité, que l'on est très embarrassé pour trouver un pendant occidental à toutes les formes orientales.

Pour étudier en quelque manière le caractère propre de cette composition, on peut dire qu'elle tient le milieu entre le *Madrocho* (ܡܕܪܫܐ), hymne à strophes avec refrain, et le *Mimro* (ܡܐܡܪܐ) ou homélie rythmée. Ce dernier

(1) Cf. D. Parisot, *La Bibliothèque du Séminaire Syrien de Charfé*, dans *Revue de l'Orient Chrétien*, an. 1899, p. 150-174 ? et *Dict. d'Arch. et de Lit.*, au mot *Charfé*, col. 374 sq.

(2) Cf. *Mélodies Liturgiques Syriennes*, I, *Introduction musicale*, p. 71-73.

Les moines syriens du couvent de St Marc ayant eu l'amabilité de nous prêter ce Beth Gazo, nous avons pu l'analyser tout à loisir. Il porte comme titre : « Par la grâce de Dieu nous allons commencer à écrire le *Beth Gazo*, c'est-à-dire le *Shehimo.* »

C'est sous cette dernière appellation qu'on désigne encore aujourd'hui, dans le rite syriaque, le bréviaire férial. La semaine s'ouvre par les Vêpres du lundi, l'office du dimanche se récitant toujours d'après le *Fanqitho* (ܦܢܩܝܬܐ). Il n'y a d'autres heures canoniales que Vêpres ou *Ramcho* (ܪܡܫܐ), Matines ou *Lilio* (ܠܠܝܐ), et Laudes ou *Safro* (ܨܦܪܐ). Les autres heures ne sont pas mentionnées, sauf le samedi où Tierce est indiquée avec une hymne du mètre de St Jacques et une autre du mètre de St Ephrem. Cette absence s'explique facilement par le fait que la deuxième partie de l'ouvrage contient une série respectable de chaque catégorie d'hymnes auxquelles l'on va puiser pour les heures à prières communes. Cette deuxième partie s'ouvre par les *Takhechfotho* (ܬܟܫܦܬܐ) attribuées par le manuscrit à Rabbula d'Édesse (Ve siècle).

Les *Takhechfotho* sont indiqués d'après les huit modes ; mais les modes plagaux viennent après les modes authentes : 1, 5 ; 2, 6 ; 3, 7 ; 4, 8, ordonnance assez intéressante, puisqu'elle suppose l'usage de l'*Octoëchos* à cette époque.

A la suite des Takhechfotho viennent les Qolè *Chahroiè* (ܩܠܐ ܫܗܪܝܐ) ou chants des veilles, ou nocturnes, comprenant seize séries de *Qolè* (ܩܠܐ), chacune à plusieurs strophes groupées autour de différents sujets : la Vierge, les Martyrs, la Pénitence, les Défunts, etc. Il y a, en tout, seize *Qolè*.

Enfin viennent les *Bo'wotho* (ܒܥܘܬܐ), rogations ou supplications, suivant le mètre de St Jacques, qui s'échelonnent sur une vingtaine de pages.

Le livre comprenait-il d'autres séries d'hymnes ? Il est difficile de le dire dans l'état où il se présente à nous, forcément très incomplet, car plusieurs catégories n'y figurent pas.

Les spécimens de Beth Gazo diffèrent beaucoup les uns des autres en étendue. (1) Il nous a été donné d'étudier un autre exemplaire plus récent, provenant toujours du même couvent de St Marc de Jérusalem, mais beaucoup plus complet. Il comprend, en plus, les *Ghnizè* (ܓܢܝܙܐ), les *Séblotho* (ܣܒܠܬܐ), etc.

Un Beth Gazo de la bibliothèque du Séminaire Syrien de Charfé, qui date de l'an 1690, est plus complet que celui du couvent de St Marc (2). Outre

(1) Cf. Mgr Lamy, *op. cit.*, t. I, col. 3.

(2) C'est au XIIIe siècle qu'on doit rapporter les manuscrits du Br. Mus. 17241, 14764, 17250, 14720. — *Catalogue* de Wright, p. 512 sq.

dimanches et fêtes de l'année (1). Ces deux bréviaires se complètent de telle sorte que, le propre du temps n'ayant pas d'office spécial, on y supplée par le férial. C'est un peu ce qui se pratique également dans le rit latin pour une fête de martyr ou de confesseur ; on complète par le Commun ce qui manque au Propre.

Nous pouvons suivre l'histoire de ce bréviaire férial, ou *Beth Gazo*, jusqu'au XI[e] siècle, C'est à cette époque qu'il faut attribuer, suivant M. Baumstark (2), un fragment manuscrit du British Museum, (Add. 14667, foll. 74 sq).

Le couvent jacobite de S[t] Marc, à Jérusalem, possède un splendide Beth Gazo écrit d'une très belle main, avec des capitales remarquablement ornées. Malheureusement, comme les derniers feuillets manquent, il n'est pas possible d'en déterminer la date précise (3). Cependant la nature du papier, le caractère antique de l'écriture, les notes marginales en langue arabe, semblent indiquer le XII[e] ou XIII[e] siècle. C'est un manuscrit du fameux couvent de Notre-Dame des Syriens, à Scété, comme l'indique une note en carshouni à l'intérieur du livre : « La miséricorde de Dieu soit sur celui qui a légué ce livre au couvent de Notre-Dame, Mère de Dieu, à Scété, et aussi sur celui qui a pris soin de le rendre une deuxième fois au monastère de Scété. » (4) Nous n'avons pas pu savoir comment ce précieux manuscrit, donné et redonné à Scété, a pu venir échouer en Palestine. Cependant l'on doit noter que le couvent de S[t] Marc est le pied-à-terre, à Jérusalem, de tous les pèlerins syriens qui viennent visiter la Terre Sainte, soit d'Égypte, soit de Mésopotamie, et l'on comprend que le manuscrit a pu être offert comme présent aux hôtes de S[t] Marc. Ce couvent, possède une riche bibliothèque dont les précieux restes forment le fonds syriaque de la Bibliothèque Vaticane et du British Museum. Il eut le bonheur de compter, parmi ses abbés, des bibliophiles ; tel, ce Moïse de Nisibe, au X[e] siècle, qui, dans un voyage à la cour du Calife, rapporta de Mésopotamie 350 manuscrits cueillis en cours de route. (5) De précieux legs, comme en témoignent les inscriptions en tête des manuscrits, augmentèrent encore le premier fonds.

(1) Cf. *Mélodies Liturgiques Syriennes*, I, *Introduction musicale*, p. 86.

(2) *Festbrevier und Kirchenjahr der Syrischen Jacobiten*, p. 28, en note.

(3) Mgr Tisserant, à qui nous avons montré le manuscrit, le fait remonter à la même époque ; peut-être même, d'après lui, serait-il encore plus ancien.

(4) Le scribe s'est amusé à noter, en marge, qu'il écrivait tel passage « un mercredi matin » ; mais il n'y a pas de trace d'année.

(5) Revue *Oriens Christianus*, t. I, p. 367-371 : cf. *Festbrevier* etc, p. 96, et Mgr Lamy, *Sancti Ephrem Syri Hymni et Sermones*, t. I. Prol., p. XLI-XLIII.

INTRODUCTION LITURGIQUE

NATURE DU BETH GAZO

Le présent recueil de pièces liturgiques, avec les mélodies qu'on y a adaptées, porte, chez les Syriens, le nom de *Beth Gazo.* (ܒܝܬ ܓܙܐ) (1) Il n'est point par lui-même, à proprement parler, un livre liturgique, mais il présente plutôt, dans son ensemble, un caractère factice. C'est une collection des morceaux extra-bibliques-types sur lesquels doit se modeler toute la série d'hymnes ou chants exécutés dans la liturgie, surtout dans l'office canonial. A en juger par son côté pratique, il devrait plutôt s'appeler collection de *hirmi* = *rishqolè*, et correspondre assez bien à l'*Hirmologion* de Grecs. Aussi peut-on, à cette heure, le considérer en quelque sorte comme un manuel de classes de chant liturgique, de vade-mecum à l'usage du jeune psalte qui essaie de bien fixer dans sa mémoire ces dystiques de strophes-types avec la mélodie correspondante.

Vu sous cet angle, ce recueil est une création récente. Cependant son nom de *Beth Gazo* nous invite à en rechercher les attaches jusqu'au seuil du premier millénaire.

Dans la tradition liturgique on entend, sous le nom de *Beth Gazo*, le recueil des textes extra-bibliques pour l'office férial de la semaine. Il faut savoir, en effet, que le rite jacobite a deux sortes de bréviaires : le bréviaire *férial*, qui court du lundi au samedi, et le bréviaire *festival* pour tous les

(1) Le mot *Beth Gazo* a un sens très vague par lui-même, « trésor de prières ». Une collection d'hymnes du XIII[e] siècle (Wright, *Catalogue of the Syriac Manuscripts in the British Museum, CCCCLXIX*), porte le nom de *Beth Gazo* (ܒܝܬ ܓܙܐ) ou *Fardaiso* (ܦܪܕܝܣܐ). En général, cependant, le mot est synonyme de *bréviaire férial* et s'alterne avec le mot Shehimo (ܫܚܝܡܐ), nom sous lequel les Syriens, encore aujourd'hui, désignent leur bréviaire férial.

MÉLODIES LITURGIQUES
SYRIENNES ET CHALDÉENNES

MELODIES LITURGIQUES

SYRIENNES ET CHALDÉENNES

RECUEILLIES PAR

DOM JEANNIN O. S. B.

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Mélodies Syriennes

II. INTRODUCTION LITURGIQUE

ET RECUEIL DE MÉLODIES

ܘܡܫܡܫܢܘܬܐ
ܩܘܠܐܝ
ܐܩܪܝ

ܒܠܒܢܘܬܗ
ܠܐܠܗܐ (ܩܘܠܝ)
ܗ : ܬ

ܒܢܬ ܟܢܪܐ

ܕܡܫܚܬܐ ܡܘܙܝܩܝܬܐ ܒܝܘܬܐ

ܛܒܥܐ ܩܕܡܝܐ
ܫܢܬ ܐܙܙܗ